



ROOTS

International Journal of Multidisciplinary Researches

A Peer Reviewed, Refereed & Quarterly Journal

Vol. 7

No. 4

May 2021

ISSN : 2349-8684



**CENTRE FOR RESOURCE, RESEARCH &
PUBLICATION SERVICES (CRRPS)**

www.crrps.in

ROOTS

ROOTS International Journal of Multidisciplinary Researches (RIJMR) is a peer reviewed, refereed and quarterly journal. The Journal is assigned by *National Science Library / NISCAIR, New Delhi* and powered & published by *Center for Resource, Research and Publication Services (CRRPS) Tamil Nadu - India*. The journal provides a valid space for academics, researchers and professionals to share the latest developments and advancements in Multidisciplinary Subjects. It aims to foster the exchange of ideas on a range of important international subjects and to provide stimulus for research and the further developments and updating of international perspectives. The international perspective is further enhanced and enriched by the geographical spread of the aspiring contributors.

There are many practical reasons to publish the research articles. We don't really understand what we have discovered until we write it up, when we submit an article for publication, we get back reviews and criticisms from colleagues and readers which undoubtedly can often be very helpful and sometime point our mistakes or shortcomings in the applied logic therein. When we share the results of our efforts through publication, we become a part of the scientific community. We benefit from the exchange of ideas and learn about what others have already done. We can often establish valuable collaborations with people on the other side of the planet even without seeing them. If everybody kept their results and ideas secret, the progress of science would slow to a crawl. If we want to benefit from the work others have done before we, it's only fair that we contribute our bit too. The process of research publication creates a mindset that is vital for research progress.

The scope of the Journal is to facilitate the researchers, scholars, resource persons and practitioners to come on a strong potential platform and to share their findings of the research with the rest of the world. So that intellectual decisions can be instilled to enrich societies as a whole with attitude of magnanimity and openness.

Dr. S. Balakrishnan
Publisher and Managing Editor
journalroots4u@gmail.com
www.crrps.in
09944212131

ROOTS
INTERNATIONAL JOURNAL OF
MULTIDISCIPLINARY RESEARCHES

A Peer Reviewed, Refereed and Quarterly Journal
ISSN: 2349-8684, www.rootsjournal.com

EDITORIAL BOARD MEMBERS

Editors-in-Chief

Dr. M. DAVAMANI CHRISTOBER
Principal & Secretary
The American College
Madurai, Tamil Nadu– India

Dr. J. SURESH
Principal
The Madura College
Madurai, Tamil Nadu– India

Publisher and Managing Editor

Dr. S. BALAKRISHNAN
Founder Director
Centre for Resource, Research and Publication Services
Tamil Nadu – India

Associate Editors

Dr. MANIMANGAI MANI
Senior Lecturer
Department of English
Faculty of Modern Languages and
Communication
Universiti Putra Malaysia
Selangor, Malaysia

Dr. S. THEENATHAYALAN
Member of Syndicate, MKU, Madurai
Associate Professor of Economics
The Madura College
Madurai, Tamil Nadu– India

Dr. MAMTA BRAHMBHATT
Associate Professor of Management
B.K. School of Business Management
Gujarat University
Ahmedabad, Gujarat– India

Dr. J. JOHN SEKAR
Head & Associate Professor of English
The American College
Madurai, Tamil Nadu – India

Dr. SURESH FREDERICK
Associate Professor and UG Head
Department of English
Bishop Heber College (Autonomous)
Trichy, Tamil Nadu– India

Editorial Board

Dr. S. PAUL MARY DEBORRAH
Controller of Examination
Mother Teresa Women's University
Kodaikanal, Tamil Nadu– India

Dr.J. HELEN RATNA MONICA
Associate Professor of Chemistry
The American College
Madurai, Tamil Nadu – India

Dr. V. DARLING SELVI

Associate Professor of Commerce
Rani Anna Government College for
Women , Tirunelveli, Tamil Nadu – India

Dr.J. BALASUBRAMANIAM

Assistant Professor
Department of Journalism and Science
Communication
Madurai Kamaraj University
Madurai, Tamil Nadu – India

Dr. PRADEEP D. WAGHMARE

Assistant Professor of History
Ramanarain Ruia College
Mumbai– India

Dr. M. VASIMALAI RAJA

Associate Professor
Department of Education (DDE)
Alagappa University
Karaikudi, Tamil Nadu – India

Dr. T. SUDHA

Associate Professor of Economics
Annamalai University
Chitambam, Tamil Nadu – India

Dr. S. DIRAVIDAMANI

Assistant Professor of English
Periyar University College of Arts &
Science,
Salem, Tamil Nadu – India

Dr. K. KAVIARASU

Assistant Professor of English
Vivekananda College
Agastheeswaram
Kanyakumari, Tamil Nadu– India

Dr. S. RAMANATHAN

Assistant Professor of English
VHNSN College
Virudhunagar, Tamil Nadu– India

Dr. S. RAJARAJAN

Assistant Professor of English
Kanchi Mamunivar Government Institute
for Postgraduate Studies and Research
U.T of Puducherry– India

Dr. M. MOOVENDHAN

Head of the Department
Department of English
Ayya Nadar Janaki Ammal College
Sivakasi, Tamil Nadu– India

Dr. M. CHITRA

Assistant Professor
Department of Econometrics
School of Economics
Madurai Kamaraj University
Madurai, Tamil Nadu– India

Dr. S.C.B. SAMUEL ANBU SELVAN

Assistant Professor of Commerce
The American College
Madurai, Tamil Nadu– India

Dr. N. SUNDAR

Librarian
Thiagarajar College of Preceptors
Madurai, Tamil Nadu– India

Dr. K. VELLAICHAMY

Assistant Professor
Department of Education
Madurai Kamaraj University
Madurai, Tamil Nadu– India

M. RAJESH

Assistant Professor of Zoology
The American College
Madurai, Tamil Nadu– India

J. ALAGIRISWAMY

Assistant Professor of Economics
Loyola College
Chennai, Tamil Nadu– India

V.R. SURESH KUMAR

Head of the Department
PG & Research Department of English
St. Joseph's College of Arts and Science
Cuddalore, Tamil Nadu– India



ROOTS INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY RESEARCHES

A Peer Reviewed, Refereed & Quarterly Journal

ISSN: 2349-8684 | www.rootsjournal.com | 0452-4395131

GUIDELINES TO AUTHOR

About Roots

ROOTS International Journal of Multidisciplinary Researches (RIJMR) is a peer reviewed, refereed and quarterly journal. The journal provides a space for academics, researchers and professionals to share the latest developments and– advances in Multidisciplinary Subjects. This journal is an excellent forum for intra disciplinary and interdisciplinary study of various aspects of Arts, Science and Professional Studies as intellectually stimulating open platform for academicians, consultants, researchers, and business practitioners to share and promulgate their research works. Journal of Roots seek to publish research findings and articles that would promote research awareness and understanding dissemination.

Subjects for Papers

ROOTS Journal expects qualitative and standardized publications of original papers on research in Multidisciplinary Researches. An Agriculture, Anthropology, Education, Geography, Advertising, Botany, Business Studies, Chemistry, Commerce, Computer Science, Communication Studies, Criminology, Cross Cultural Studies, Demography, Development Studies, Library Science, Mathematics, Methodology, Management Studies, Earth Sciences, Economics, Bioscience, Entrepreneurship, Fisheries, History, Information Science & Technology, Law, Life Sciences, Logistics and Performing Arts (Music, Theatre & Dance), Religious Studies, Visual Arts, Women Studies, Physics, Fine Art, Microbiology, Physical Education, Public Administration, Philosophy, Political Sciences, Psychology, Population Studies, Social Science, Sociology, Social Welfare, Linguistics, Literature, Zoology and other inspiring topics to meet the present trend and craze of aspirants to satisfy them.

Call for Papers

The journal invites balanced mix of theoretical or empirical, conceptual papers to publish including research articles, case studies, review papers, comparative studies, dissertation chapters, reports of projects in progress, analytical and simulation models, technical notes, and book reviews, leading academicians, business peoples, corporate sectors, researcher scholars and students from academic institutions, research organizations, non – governmental organizations (NGOs), corporate sectors, civil societies, industries, and others from India and abroad.

Submission of Manuscript

1. Submit your article by email to journalroots4u@gmail.com.
2. The manuscripts/papers should be research based or related, original and comprise of previously unpublished material and must be presented following scientific methodology.
3. Authors must send an abstract of the paper not exceeding 250 words, all manuscripts must be in font style of Times New Roman, size: 12, line spacing: double spaced and submitted only in MS Word 2003/2007 version.
4. All manuscripts should follow the MLA or APA style manual. The full paper must not exceed 3000 words, including tables and references.
5. The manuscript should be well-organized to have Title page, Abstract, Keywords, Introduction, Literature Survey, Problem Definition, Material & Methods, Findings & Results, Interpretation & Discussion, Conclusion and References.

6. All quoted, reproduced material should clearly be referenced.
7. All contents should be original – authors' own words, ideas, findings and arguments.
8. Tables and figures should appear in the document near / after where they are referenced in the text. All figures and tables must have an intelligible caption in relation to the text.
9. Photographs must be sharp, and exhibit good contrast.
10. Correct and complete referencing of quoted and reproduced material is the obligation of the author. In the text, references should be inserted in parentheses in full.
11. If author uses a reference from an out-source, author should cite relevant source giving credit to the original author/contributor.
12. **Review of Article/Manuscript**
 - The manuscript will be numbered and sent to the review committee for review-report.
 - The author will be intimidated of the review and the process will take a maximum period of 15 – 20 days.

Ethical Policy

1. Authors are advised to adhere to the ethics of publication of his/her article to be considered for publication.
2. Acknowledgement of the original ideas, borrowed from other sources is imperative.
3. The authors of original research work (previously unpublished / under process for the publication elsewhere) should be an accurate submission of the work carried out,
4. provide the rationale of the significance of the research work in context with previous works, and should contain sufficient details to allow others for further research.
5. It will be the wholesome responsibility of the authors for such lapses if any on legal bindings and against ethical code of publication or communication media.

Plagiarism Alert & Disclaimer

1. The publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts.
2. All submissions should be original and must have a "*statement of declaration*" assuring their research paper as an original and fresh work and it has not been published anywhere else.
3. It will be authors are sole responsibility for such lapses, if any on legal bindings and ethical code of publication.
4. Contributors are advised to be aware about Plagiarism and ensure their paper is beyond plagiarism as per UGC norms.

Publication Policy & Peer-review Process

Peer review exists to ensure that journals publish article which is of benefit to entire research community. Peer reviewers' comments and recommendations are an essential guide to inform the editor's decision on a manuscript that revisions and improvement. They are part of the publication process and actually help raise the quality of the manuscript. It also helps the readers to trust the research integrity of the article.

1. The Editor-in-Chief will primarily examine each manuscript.
2. The editor-in- Chief will advise the authors about the acceptance of the manuscript by email.
3. The manuscript will be evaluated on parameters of originality, practical importance, subject relevance, scientific level and contribution to the current academic scenario.
4. If the manuscript is accepted following publication policies.
5. Accepted manuscript will be forwarded to the double-blind peer review process. Such that the journal does not disclose the identity of the reviewer(s) to the author(s) and does not disclose the identity of the author(s) to the reviewer(s).
6. The review committee is not responsible for stripping of any information during panel review as the original author is not known to the committee.
7. Manuscript/paper will be published only when the article is 'commended for publication' from the review committee/editorial board.

8. If necessary the copy-editing work will be done by the members of the Editorial Board.
9. The review process may take minimum 20 working days.
10. In case of acceptance of the manuscript and commended for publication favorably, the manuscript will be published in online mode of time. If paper/article/manuscript is not commended for publication, the rejected manuscripts shall not be returned.

Copyright Notice

Submission of an article implies that the work described has not been published previously (except in the form of an abstract or as part of a published lecture or academic thesis), that it is not under consideration for publication elsewhere, that its publication is approved by all authors and tacitly or explicitly by the responsible authorities where the work was carried out, and that, if accepted, will not be published elsewhere in the same form, in English or in any other language, without the written consent to the Publisher. The Editors reserve the right to edit or otherwise alter all contributions, but authors will receive proofs for approval before publication.

Copyrights for articles published in *ROOTS International Journal of Multidisciplinary Researches (RIJMR)* are retained by the authors, with first publication rights granted to the journal. The journal/publisher is not responsible for subsequent uses of the work. It is the author's responsibility to bring any infringement action if so desired by the author.

Indexed

The journal will be indexed as per database norms. The Indexing will provide the manuscript to achieve its purpose of being accessible to worldwide readers. Easy accessible will increase as manuscript's and journal's reputation. It will be a source of the quality information in respective areas/studies.

Privacy Statement

We may collect the contact details from authors like names, designation with Institutional address, email addresses, postal address, phone numbers and other information to understand needs and provide with a better service that are entered in this journal site and will be used exclusively for the stated purposes of this journal.

Frequency of Publication of the Journal

Roots are a quarterly journal, will be published in February, May, August and November on respective Years.

Review and Evaluation Committee

Quarterly review committee meeting will be convened by the editor-in-chief. Authors are expected to submit their manuscript before 20 working days of the publication of the respective month. The journal will be published regularly as per Journal publication policy.

No article-processing charge Policy

As per our journal policy, No article-processing charge (APC) or publication fee to publish your articles in Bodhi International Journal.

Get your Roots journal Subscription

We provide personal or institutional Subscription. Subscriber will get all issues within the current year as four issues. No automatic renewal, subscription will expire automatically at the end of the publication year. For subscription, contact email.

Article Submission

Authors are kindly advised to send manuscripts along with registration & copyright forms. (Duly filled-in Registration form is mandatory with the paper for acceptance) Soft copy of the papers should be mailed to journalroots4u@gmail.com

Conference Proceedings

Roots will be published as special issues for the national / international conference and seminars volumes. The group of papers also will be published in Roots journal.

ROOTS
INTERNATIONAL JOURNAL OF
MULTIDISCIPLINARY RESEARCHES

A Peer Reviewed, Refereed and Quarterly Journal

Vol.7

No.4

May 2021

ISSN: 2349-8684

Aim & Objectives

Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society

Disclaimer

Contributors are advised to be strict in academic ethics with respect to acknowledgment of the original ideas borrowed from others. The Publisher & editors will not be held responsible for any such lapse of the contributor regarding plagiarism and unwarranted quotations in their manuscripts. All submissions should be original and must be accompanied by a declaration stating your research paper as an original work and has not been published anywhere else. It will be the sole responsibility of the authors for such lapses, if any on legal bindings and ethical code of publication.

Communication

Papers/Enquires should be mailed to
Journalroots4u@gmail.com

CONTENTS

S.No.	Title	Page. No.
1	Opinions of The Learners on Implementation of ELT in Karnataka Dr. Sharanappagouda L Patil	1
2	Literary Depictions and Artistic Adaptations of Rani Lakshmi Bai of Jhansi Dr. K. Deepa & Susmi Mariam Varghese	8
3	Quest For Belongingness in Kazuo Ishiguro's ' <i>Never Let Me Go</i> ' Rakhi N P	18
4	Soyinka's Satiristic Vision in "A Dance of The Forest" by Wole Soyinka- A Study Rajkumar G	22
5	Presentation Skills: A Path to Productive Teaching Dr. S. Balu Subesh & R. Indira Devi	27
6	A Review of South Africa's Foreign Policy: The Post-Apartheid Era Anjali Kapse	34
7	Influence of Social Media on Journalistic Practices: A Study of Print Media Journalists in 'Silchar Town of Assam' Sutapa Misra & Prof. (Dr.) G.P. Pandey	39
8	Championing and Rejuvenating Eco Life in the Select Poems of Camille T. Dungy A. Pavithra & Dr. V. Subathra Devi	48

9	Breast Cancer Treatment Costs and Financial Burden S. Thilagavathy, S. Vishnu P. Dhavamani & Dr. A Sangamithra	55
10	Cancer Profile and Socio- Economic and Geographic Background of Poor Cancer Patients In Coimbatore Dr. A. Sangamithra & S. Vishnu	60
11	An Utopian Sanctuary in a Dystopian World: A Psychoanalysis of Murakami's <i>Norwegian Wood</i> Ms. Aroma Delight Samson & Dr. D. Nalina Palin	66
12	Betrayal of the Mother Country in the Novel <i>Small Island</i> by Andrea Levy Rini Maria D	71
13	Right to Strike – A Critical Analysis C. Jeyasuba	82
14	<i>Matigari</i> : Beyond Historical Reality Dr. Shamrao Jalindar Waghmare	89
15	Dalit Consciousness and Women Empowerment in Bama's Novel <i>Karukku</i> D. Poova Raghavan	96
16	Queer Body and Indian Media Discourse: Praxis of Gender Stereotype and Discrimination Malay Mandal	102
17	'Vamps, Mothers and Good Wives': A Study on the Transition in Portrayal of Women in Malayalam Cinema Ajay Mathew Jose	112
18	Women Empowerment and Dalit Consciousness in Bama's Novel <i>Sangati</i> D. Poova Raghavan	116
19	Communicative Skills – The Need of The Hour Dr. B. Thenmalar Bharathi	121

OPINIONS OF THE LEARNERS ON IMPLEMENTATION OF ELT IN KARNATAKA

Dr. SHARANAPPAGOUDA L PATIL

Assistant Professor of English
Government First Grade College, Hungund
Bagalkot, Karnataka

Abstract

In the year 2007, the Government of Karnataka implemented English as a second language from the first standard in Non-English Medium schools. Here, I try to analyze the opinions of the stakeholders such as teachers, parents, learners, inspecting authorities and administrators in this article. The opinions of the stakeholders that I sketch here are based on the data that I have collected through the questionnaires and ethnographic interviews. My intention here is to check or test whether the opinions of the stakeholders meet the objectives set by the Government and policy makers or not. The Government has already declared that it had passed the order after the serious discussions relating to the implementation of the policy of teaching English from the first standard on the public demand, and it has quoted the findings of surveys in the field of English Language Teaching (ELT). But some of the intellectuals blamed the Government's action and complained that it was an act to secure vote bank and it did it to please capitalists. So, here in this chapter I want to know the mindset of public/stakeholders towards English language and correlate it with the concept of official objectives.

Keywords: ELT, extent, stakeholders, indigenous technical knowledge, ethnographic, stakeholders, respondents, objectives, policy implementation.

Introduction

Here, it is pertinent to analyze the opinions of the learners towards the implementation of the policy of teaching English from the first standard based on the questions such as their experience of learning English language, languages and difficulty level and their attitude towards English language. My intention here is to know whether the opinions of the learners match the objectives of the other stakeholders like teachers, parents, government and also policy makers or not. The government already declared

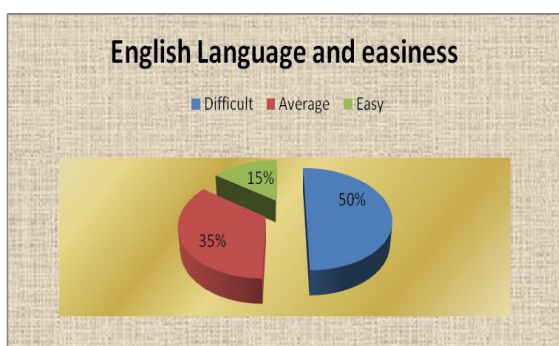
that it had passed the order relating to the implementation of the policy of teaching English from the first standard on the basis of public demand. So, here I want to know the demand of the learners, their attitude towards learning of English language and their learning condition.

English Language and Easiness

The table below shows that 50% of the learners felt that English is a difficult language, 35% of them felt that English is neither easy nor difficult, 15% of them felt that it is an easy language to learn.

Table No: 1.1 Distribution of the respondents (learners) based on the question 'English language and easiness'

Sl. No.	English Language and easiness	Number of learners and percentage
1	Difficult	30 (50%)
2	Average	21 (35%)
3	Easy	09 (15%)
	Total	60 (100%)



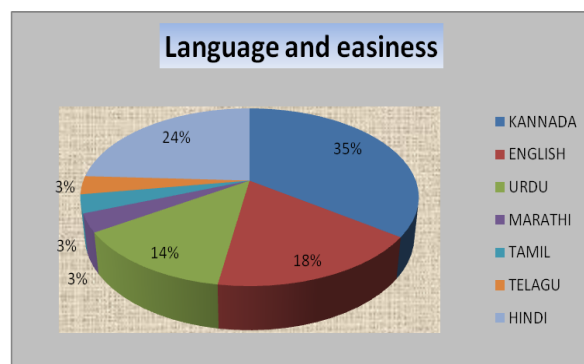
Graph No: 1.1 Distribution of the respondents (learners) based on the question 'English language and easiness'

When I put the same question along with other languages, the responses came in a different way. The table below reflects, 35% of the learners felt that Kannada is the easiest language, 18% of them felt English language is easy, 14% of them felt Urdu, 3% of them felt Marathi, Tamil and Telugu are the easiest languages and 24% of the learners felt Hindi is the easy language. Most of the learners who are studying in their home language medium schools felt their language is easy. Irrespective of medium of

instruction, the learners felt Hindi language is easier than English.

Table No: 1.2 Distribution of the respondents (learners) based on the question 'language and easiness'

Sl. No.	Languages	Number of the learners and percentage
1	Kannada	42 (35%)
2	English	21 (18%)
3	Urdu	16 (14%)
4	Marathi	4 (3%)
5	Tamil	4 (3%)
6	Telugu	4 (3%)
7	Hindi	29 (24%)



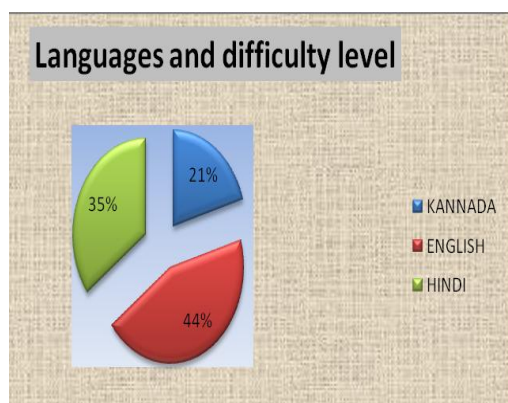
Graph No: 1.2 Distribution of the respondents (learners) based on the question 'language and easiness'

Languages and difficulty level: Relating to the difficulty level of the languages, the below data shows, 21% of the learners felt that Kannada is the difficult language, 44% of them felt that English is the difficult language, 35% of the learners felt that Hindi is difficult language for learning. So, comparing to the previous data, 18% of the learners felt that English is easy language

whereas 44% of the same learners felt it difficult to learn.

Table No: 1.3 Distribution of the respondents (learners) based on the question 'languages and difficulty level'

Sl. No.	Languages	Number of the learners and percentage
1	Kannada	18 (21%)
2	English	39 (44%)
3	Hindi	31 (35%)

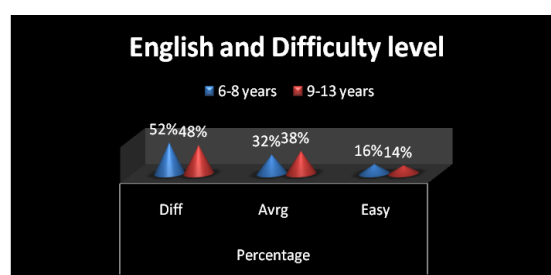


Graph No: 1.3 Distribution of the respondents (learners) based on the question 'languages and difficulty level'

The table below reflects, 52% of the learners who are in between the age of 6 and 8 years old feel that English is difficult language to learn for them. 32% of them express that English language is at average level. 48% of the learners who are more than 9 years old opine that it is difficult for them. Overall, 50% of the learners feel it difficult to learn. Relating to the gender factor, 43% of the male learners and 57% of the female learners feel that English language is difficult for them.

Table No: 1.4 Distribution of respondents (learners) based on the age factor relating to the question 'English language and difficulty level'

Age	Opinion			Total
	Difficult	Average	Easy	
6-8 years	16 (52%)	10 (32%)	5 (16%)	31 (100%)
9-13 years	14 (48%)	11 (38%)	4 (14%)	29 (100%)
Total	30	21	9	60 (100%)



Graph No: 1.4 Distribution of respondents (learners) based on the age factor relating to the question 'English language and difficulty level'

The learners from I, IV, V, VI and VII standard express that they feel difficult while learning English language. The percentage ranges from 43 to 89. II and III standard learners feel that it is at average level. The percentage is at 60 and 43 respectively.

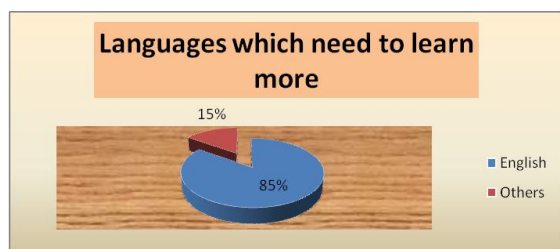
The need to learn more languages as against just learning English

As per the table below, 85% of the learners opined that they were in need of learning English language alone and 15% of them felt that they were in need of learning other languages such as Hindi, Sanskrit, Urdu, etc. It shows

that the learners wanted to learn English language more and they had their interest in learning the same.

Table No: 1.5 Distribution of respondents (learners) based on the question 'languages which they need to learn more'

Languages which need to learn more	No. of learners and percentage
English	51(85%)
Others	09(15%)
Total	60(100%)

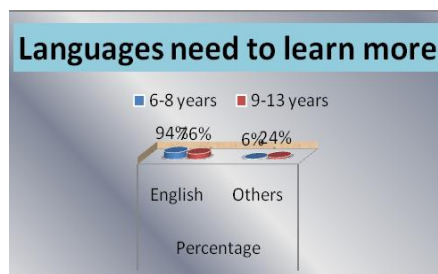


Graph No: 1.5 Distribution of respondents (learners) based on the question 'languages which they need to learn more'

As per the table below, 94% of the learners who are between the age of 6 and 8 years say that they need to learn English language more. The learners who are more than 9 years old express that they also need to learn English more.

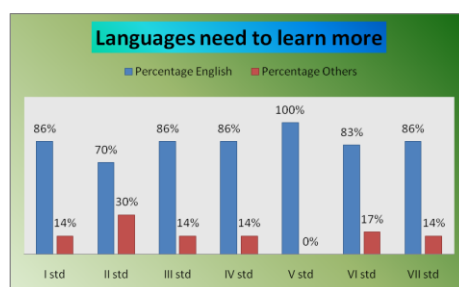
Table No: 1.6 Distribution of respondents (learners) based on their age factor relating to the question 'languages which they need to learn more'

Age	Opinion		Total
	English	Others	
6-8 years	29(94%)	2(6%)	31(100%)
9-13 years	22(76%)	7(24%)	29(100%)
Total	51	9	60



Graph No: 1.6 Distribution of respondents (learners) based on their age factor relating to the question 'languages which they need to learn more'

As per the below graphical picture, all the learners opine that they need to learn English language than others. The percentage according to class-wise is like this. I standard 86%, II-70%, III-86%, IV-86%, V-100%, VI-83% and VII-86%. It ranges from 83% to 100%. It shows that the learners are in favour of implementation of the policy of teaching English from the first standard.



Graph No: 1.7 Distribution of respondents (learners) based on their studying class relating to the question 'languages which they need to learn more'

The learners from rural and urban area express that they need to learn English more than the learners from other areas (tribal, Lambani, camp and slums). Though there are slight variations across variables it is

negligible and the learners are in favour of the policy.

Experience of learning English language from the first standard

Already, the learners had a year experience of learning English language. This question is asked to the learners of I to IV standard to know their experience whether it is easy or difficult. As the table below reflects, 35% of them felt that it was easy to learn English, 40% of them felt it neither easy nor difficult (at average level) and 25% of them felt it is difficult to learn. But, majority of the learners are in favour of implementation of the policy of teaching English from the first standard of the policy of English language teaching.

Table No: 1.7 Distribution of the respondents (learners) based on their experience of learning English language from the first standard

Sl. No.	Learners' experience	No. of learners and percentage
1	Easy	21(35%)
2	Average	24(40%)
3	Difficult	15(25%)
	Total	60(100%)

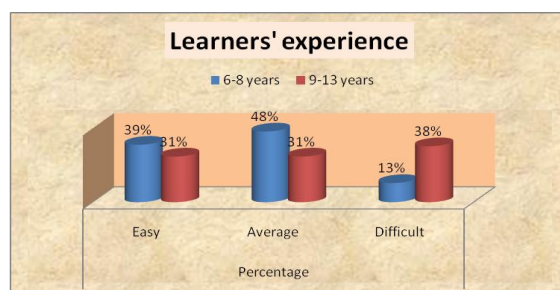


Graph No: 1.8 Distribution of the respondents (learners) based on their experience of learning English language from the first standard

As per the table below, 39% of the learners who are between the age of 6 and 8 years feel that learning of English language is easy, 48% of them feel that it is neither easy nor difficult but average and 13% of them feel it is difficult. 31% of the learners who are more than 9 years old feel it as easy, 31% of them express it as average difficulty and 38% of them feel it is difficult. Relating to the gender factor, male learners feel English is easier than female learners that is 40% and 30% respectively.

Table No: 1.8 Distribution of respondents (learners) based on their age factor relating to the experience of learning English language from the first standard

Age	Opinion			Total
	Easy	Average	Difficult	
6-8 years	12(39%)	15(48%)	4(13%)	31 (100%)
9-13 years	9(31%)	9(31%)	11(38%)	29 (100%)
Total	21	24	15	60 (100%)



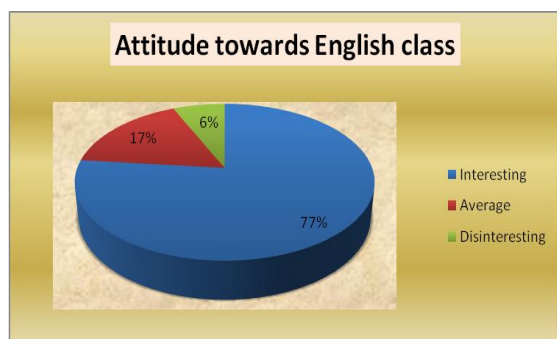
Graph No: 1.9 Distribution of respondents (learners) based on their age factor relating to the experience of learning English language from the first standard

Attitude towards English class

A question was asked about the attitude of the learners towards English class (especially those who learnt it from the first standard). The table below shows, 77% of them felt that it is an interesting subject to learn, 17% of them felt neither interesting nor boring (at average level) and 6% of them felt it was not interesting to learn.

Table No: 1.9 Distribution of the respondents (learners) based on the question 'their attitude towards English classes'

Sl. No.	Attitude towards English class	No. of learners and percentage
1	Interesting	46(77%)
2	Average	10(17%)
3	Disinteresting	04(6%)
	Total	60(100%)



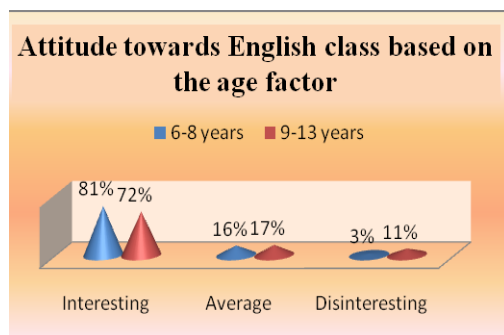
Graph No: 1.10 Distribution of the respondents (learners) based on the question 'their attitude towards English classes'

As per the table below, 81% of the learners who are in between the age of 6 and 8 years have interest attitude towards English classes. 16% of them have felt neither interest nor boredom

about the English classes that is at the average level. 72% of the learners who are more than 9 years old have interest attitude in English classes. Both male and female learners have interest attitude in English language classes. The percentage is 77 each. There is a difference of opinion at the average level. It is 13% and 20% respectively.

Table No: 1.10 Distribution of respondents (learners) based on their age factor relating to the question 'attitude towards English classes'

Age	Opinion			TOTAL
	Interesting	Average	Disinteresting	
6-8 years	25(81%)	5(16%)	1(3%)	31 (100%)
9-13 years	21(72%)	5(17%)	3(11%)	29 (100%)
Total	46	10	4	60 (100%)



Graph No: 3.11 Distribution of respondents (learners) based on their age factor relating to the question 'attitude towards English classes'

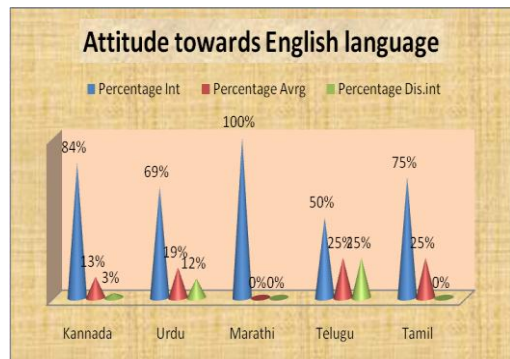
Relating to the studying class of the learners, except III and VII standard learners, all of them have more interest attitude in English classes. For I, II, IV, V and VI standard learners opine that they have interest attitude towards

English classroom. The percentage ranges from 83 to 100.

The table below shows, 100% of the Marathi medium learners, 84% of Kannada, 69% of Urdu and 75% Tamil learners opine that they have interest attitude towards English classes.

Table No: 1.11 Distribution of respondents (learners) based on their medium of instruction relating to the question 'attitude towards English classes'

Medium	Opinion			TOTAL
	Interesting	Average	Disinteresting	
Kannada	27(84%)	4(13%)	1(3%)	32(100%)
Urdu	11(69%)	3(19%)	2(12%)	16(100%)
Marathi	4(100%)	0(0%)	0(0%)	4(100%)
Telugu	2(50%)	1(25%)	1(25%)	4(100%)
Tamil	3(75%)	1(25%)	0(0%)	4(100%)
Total	46	10	4	60(100%)



Graph No: 1.12 Distribution of respondents (learners) based on their medium of instruction relating to the question 'attitude towards English classes'

The attitude towards English classroom is at the average level to the learners who are studying in Urdu, Tamil and Telugu medium. This is because they have to learn 3 languages simultaneously. Kannada is introduced as the third language for them. So, they felt it little difficult to learn all these languages at the same time.

Conclusion

These learners seem to think that English is important for life rather than for academic purposes. Thus, they have a desire towards acquiring English language. But, the opinions of the stakeholders as stated in the form of answers to the questionnaire and in the personal interaction recorded as part of the ethnography seemed me sometimes conflicting especially with regard to the opinions of the teachers and learners. In this regard, more investigation is necessary.

References

1. Ethnographic interviews.
2. Questionnaires

LITERARY DEPICTIONS AND ARTISTIC ADAPTATIONS OF RANI LAKSHMIBAI OF JHANSI

Dr. K. DEEPA

Assistant Professor, Department of English
Sri G.V.G Visalakshi College, Udumalpet, Tirppur, Tamil Nadu

SUSMI MARIAM VARGHESE

Assistant Professor, Department of Science and Humanities
Nehru Institute of Engineering and Technology, Coimbatore, Tamil Nadu

Abstract

The exalted historiography of the 1857 rebellion propounded the importance of Indian nationalism that made the legacy of the warrior queen an excellent narrative and an influential investigation of pasts. This paper is an inscription of different genres that have taken Rani Lakshmibai of Jhansi as the subject of historic interest in the enduring works. A thorough examination and analysis of literary frameworks and historical sources configure her as a legendary saga that uplifts heroic womanhood. Her name and fame glitters the national archive which remains as an immortal theme and admiration of literature and art. The discursive writings and depictions with their spatiotemporal setting and distinctive artifacts highlight the contradictory perceptions and projections of the paradigm. Works of art that represent her quintessence ranging from mid-nineteenth century to twenty first century apparently underline the reliability and prestige of the enduring epitome. Indian schools devote several pages for the description of Lakshmibai as "a very brave and fearless lady who fought against the British in 1857;" and ends with the exhortation, "India needs ladies like Lakshmibai, so girls let's try to be like Chhabili." The present-day elucidation of the Rani as a feminist is a significant innovation.

Keywords: projections, historiography, adaptations, admiration, enduring, perceptions, paradigm, depictions, nationalism, legacy, immortal, epitome

Introduction

Your name, Rani Lakshmi Bai,
Is so sacred
That we invoke it
In the early hours
Of dawn 26
----Prayer sung by the Nagpur
Rashtra Sevika Samiti

Rani Lakshmibai, the Rani of Jhansi and her legendary heroism could remain in various genres of literature as the inspired bards,

talented painters, prominent sculptors, excellent novelists and advanced filmmakers brought her into the forefront. She has inspired artistic and cultural works till today. She has been the subject of historic interest in the enduring works of high art. Her representations in the popular culture are widely esteemed. She fired the literary throbs of the writers that was sprung up in the accurate portrayal of

Rani and also ideologically –loaded projections of reality. Her story underwent many romantic twists and curves in the hands of various authors. The topic of Rani's valour and audacious courage in battle attained one of the greatest admirations of literature and art.

Rani Lakshmibai was the young queen of Jhansi, a place in south west of Uttar Pradesh, northern India. It lies in the Bundelkh and region, along the border with Madhya Pradesh and west of the Betwa River. She was born under a name Manikarnika Tambe (now in Varanasi) in 1827. Having lost her mother at the age of four, she was solely taken care of, by her father, Moropant Tambe. She was educated and got training in fencing, shooting, horsemanship, archery, and self-defense. She became proficient in martial arts. In 1842, she got married to Gangadhar Rao Niwalka, the king of Jhansi. She took up the name Lakshmi Bai. In 1851, she gave birth to a son who died after four months. They adopted a distant cousin as their son and renamed him as Damodar. He was declared as the heir to the throne. Unfortunately the Maharaja died in 1853 due to an illness. She became the regent of Jhansi.

The East India Company who was dominant in Indian subcontinent took advantage of the situation and annexed the princely state following the Doctrine of Lapse. According to the doctrine, any state under the control of East India Company as vassal, where the ruler

didn't have a legal male heir would be annexed and the adopted son could not be proclaimed as the heir to the kingdom. Rani Lakshmibai appealed to the court in London to thwart the plan of the Britishers. But they offered her an annual pension of Rs. 60,000 and confirmed the annexation.

In 1857, First war of Independence, also called Sepoy Mutiny burst out. Though it was begun in Meerut by Indian troops, it spread widely and was unsuccessful. It shook British paramountcy in Indian political, economic, social and cultural life that had been prevailing since 1820. In 1858 Sir Sir Sir Hugh Rose, the British officer ordered the surrender of Jhansi. Rani Lakshmibai recruited an army forming an alliance with the rajas of Banpur and Shargarh.

The revolutionary forces set fire to the local British court and killed the officers. She opposed the Britishers stating "I will not give my Jhansi at any cost". As the British army advanced towards Jhansi, she mounted the horse to charge, her son tied to the back, she fought with two swords fiercely, but she was fatally wounded; and got severe cuts on various parts of her body. She fell from her horse and she died as a brave warrior. She fought till her last breath for the land with patriotic zeal.

John Sylvester, British surgeon with General Hugh Rose' army wrote: "Thus the brave woman cemented with her blood the cause she espoused. Even the opposition army in the thick phase of battle admired her military qualities

and bravery. General Hugh Rose, who led the attack on her army in 1858 near Gwalior, spoke about Rani's resemblance with Joan of Arc in terms of daringness, determination, tactical instincts and soldierly qualities.

A Bombay newspaper reported her death like this, "Her life has been a brief and eventful one, and gives the revolt its only romantic tinge....her courage shines pre-eminent and can only be equaled, but not eclipsed by that of Joan of Arc".

Martyrs are the raw materials of legends. Col. G.S. Dhillon, one of three Indian National Army officers tried at the end of World War by the British said, "every time you fight for your rights, a legend will grow." They perpetuated her epic in folk arts, poetry, and ballads, where it lives still.

An amazing quality of Rani's personality was her fearlessness and her will power. She could rise up to the situation. She discarded her traditional female attire for a martial outfit. She overlooked all the orthodox views and the criticism of contemporaries that impose customary attire for a Brahmin widow and shaving off the head. She is celebrated in a popular ballad through the following lines: 'The Rani of Jhansi was as brave as a man. She left her mark on the world's wide span'. The Rani on her horseback riding into battle has become a powerful military idiom.

Rani's legend partakes of the androgynous archetype. The male aspect and male facet projects the

androgynous archetype. It can be connected to the primal, cosmic power, i.e., Shakthi, the ultimate reality. She can be identified with the manifestations of the Mother, the goddess. In another metaphor, she can personify Mother India. Deriving the power of Durga, she is depicted as an avenger overthrowing the male structure of the British Raj. Another divine identification is with Chandi or Bhavani. The Rani thus partakes of various projections of the feminine the Hindu pantheon carrying extraordinary richness and diversity. Numerous poems drew Rani's record identifying with the goddess variously Durga, Chandi, or Bhavani since 1857.

The period after the Rebellion witnessed the evocations of Rani in ballads, poetry and folklore. Tailors, coppersmiths, jewelers, dyers, cobblers, carpenters and weavers contributed to vernacular poetry.

A folk song of 1857 sings:

From clay and stones
She moulded her army
From mere wood
She made swords,
And the mountain she transformed
Into a steed. (Joshi, p.278)

The poet-official of the Datia court, Kalyan Singh Kudara's **ballad** and Madnesh's ballad about 1870 became widely popular. Her reputation for justice and intelligence was projected through these ballads. Kalyan Singh's ballad contains the list of Rani's generals, Nathe Khan's invasion of

Jhansi tells about the betrayal of Dulhaju, her adviser. The narrative ballad of the poet Madnesh, written in 1861, focuses on Rani's character and career covering the major events of her administration. She was very keen in verifying the state papers, documents and witnesses, to pronounce the right verdict in the cases brought before her. Besides being intelligent and diplomatic she was committed to the cause of the poor and downtrodden mass. She had special projects for beggars, afflicted soldiers and also for women in Jhansi.

Chandi Charan Sen, a Bengali writer wrote the first Indian **fiction** on Rani in 1888. It deals with her relations with women and officials at the court unfolding the story of the traitor who betrays the English inside the Jhansi fort without her awareness. She admonishes them to turn against the English government, not individual Englishmen. The most popular work of fiction on the Rani is by Vrindan Lal Verma, compiling local stories and the Rani legend. In his novel he correlates the legend of Jhelkari, which tells about a poor weaver woman with the Rani legend. Jhelkari closely resembles Rani and so she was asked to join the women's regiment. The Rani intervened and saved her from a severe punishment for injuring a Brahmin's calf. Jhelkari disguised as the Rani in order to give the Rani a head start in her flight from Jhansi.

A group of authors of poetry, drama, fiction organized in Jhansi in

1870s and 1880s under the title Bharatendu who became masters of metaphor and allegory, portrayed the Rani as the leader of the people. Philip Meadows Taylor's 'Mutiny' **novel, Seeta** (1872) focused on inter-racial love between Hindu widow and an English administrator at the backdrop of the great Rebellion of 1857. It portrays various issues related with the revolt, racism and discrimination against woman. Michael White's **Lachmibai, Rani of Jhansi** (1901) drew upon the fascinating representation of a warrior and a freedom fighter that inspires the Indian mind.

Mutiny historians like John Kaye and George Malleon portrayed her bravery authentically in their *History of the Indian Mutiny* in 1896. She was described as "the resolute woman, who alike in council and on the field was the soul of the conspirators. Clad in the attire of a man and mounted on horseback, the Rani of Jhansi might have been seen animating her troops through the day." They record that she gained a great influence over the hearts of the people. A *Biography of Queen Lakshmibai of Jhansi* by Marathi biographer DB Parasnis that was published in 1894 claimed that she was determined to rule Jhansi not as a rebel, but to rule under the presidency of company which was totally incongruous to the reality.

Even among the English her valour elicited universal acclaim. English authors depicted the Rani as a heroine.

One, 1895 English drama typically depicted her as an enemy dealing death to the English as she emerged as the protector of Jhansi and of Hinduism.

But now my thoughts must be filled with plots

And stratagems and wiles that I abhor .

..

Nay, those [English] we've here already in our hands

Shall have a shorter journey-to the grave. (Rogers, p.20-21)

Philip Cox portrayed the Rani as an extreme feminist in an English play in 1933 and it echoes a speech against male domination. Cox enraged the people of Jhansi as the play contains insinuations about her character.

Cox made her say:

Mama Sahib [Moropant] is like all men-just thinking of what he can secure for himself and heedless of the desires or convenience of others. He sold me first to Raja Gangadhar; then he helped to sell me to the English; and now he wants to sell me to these Sepoys. But I will not be sold again. Maharajah Scindia is right. This revolt is no concern of ours. We have more at stake than anyone else and must remain neutral. (Cox, *The Rani of Jhansi*)

George Macdonald Fraser, the English novelist's novel *Flashman in the Great Game* is demeaning to her moral nature. He projected the Rani's sexual exploits with a fictitious British official in the novel which hurt the people in Jhansi, Gwalior and other places where she is held as an iconic leader.

During 1930s the Rani emerged as a heroine and model for revolutionary nationalists. The poets in Bundelkhand praised the Rani's sacrifice for freedom in their poems which was collected by Naturam Mahor. In 1939, the poet Ramakant Gokhale wrote a biography on the life of Rani. He exhorted the readers to be one in spirit and stand against religious discrimination.

Subhadra Kumari Chauhan, the poet who joined the noncooperation movement in 1940, wrote a widely acclaimed narrative poem, *Jhansi ki Rani*. It was immortalized by generations by including in the school texts. Subhadra recounts the story of her valour and immense courage that we heard from the bards of Bundela.

Thou art thy own memorial

Thou have shown the way

And teacheth thou a lesson

Of Freedom and Fight

Of Honor and Pride

Bundelas sang of the Rani

The fighter for Right,

Honor, Justice and Freedom.

Chivalrous Bundelas sang

Chanting songs of Lord Shiva,

The Rani, the damsel fought for Jhansi,

Recount her valor, people of India. 25

K.S. Avadesh, an esteemed present-day poet of Jhansi wrote twenty five poems about the Rani and a drama. His lines go like this:

Three Durgas, the Shakti power,

She was equal to millions of women.

His poetry describes Rani transcending the confines of mortal experience.

She was the very blade of the sword

The sword among the sword-bearers.24

Vrindan Lal Verma, Hindi novelist and playwright published the novel *Jhansi ki Rani Lakshmibai* in 1946 gives us a panoramic view of freedom fighters who sacrificed their lives and the exemplary life of the Rani that kindles the women's spirit. It also includes the ill treatment of Jhansi at the hands of superintendent Skene. Another novel *Jhansi Rani* was published in Bengali in 1956 by Mahasveta Bhattacharya. Manilal Vandhopadhyay wrote a Bengali drama, *Jhansir Rani also*. 27

There are several novels which can be found in Malayalam such as *Jhansi Paniyute Atmakatha* by Madhava Panikkar that was written in 1957 and in Marathi *Jhansi Rani* by Prabhakara Sidore in 1954. The principal works of nonfiction in Indian languages are: Hardikar, *Rani Laxmibai*, and Parasnis, *Jhansi Ki Rani Lakshmibai*.

Fictions in English are: White, *Lachmibai*, and Fraser, *Flashman in the Great Game*. English works of nonfiction include Sinha's *Rani Lakshmi Bai*, Smyth's *Rebellious Rani*, and Tahmankar's *Ranee of Jhansi*. The plays are: Cox, *The Rani of Jhansi*, and Rogers, *The Rani of Jhansi*, or *the Widowed Queen*. An essay that appeared in English: Kincaid, *Lakshmibai, Rani of Jhansi and other essays*.

Visual arts celebrated her bravery and patriotism. All the portraits were reproduced after her death depicting her aristocracy and heroism. A painting of the Rani with sword and shield

which was found in a home at Indore carries historic significance. The portrait reproduced in the *Far Pavilion Picture Book* edited by David Larkin depicts anti-heroic pose, a woman holding a wine goblet which is indeed ridiculous. The best of portraits of the late nineteenth-century is the painting *Rani Lakshmibai in Action*, exhibited in the Lucknow State Museum. She appears on her horse with her son tied behind her. Metal-colored statues are common in Jhansi, so as her portraits. The Mural paintings that occur widely in Uttar Pradesh and Madhya Pradesh project Rani among other heroes of the epics. Kalighat paintings were simple but subtle satire criticizing the British Raj. Kalighat paintings reached the higher level of sketches through the portrayal of the Rani. The magnificent bronze statue at Gwalior, where she was cremated is considered to be the best of the Rani's statues. Paintings, posters and statues serve to keep alive the image of the Rani as the striking epitome of self-sacrifice and daringness. As a heroine who serves as a model for all Indians, November 19, the birth anniversary of Rani Lakshmibai, is observed as Martyr's Day in Jhansi to honor the freedom fighters who lost their lives in the Rebellion of 1857. Before Independence, the Rani's image was a symbol against the British Raj, serving the interests of political activists and patriotic movement. During the post-independence the legend of the Rani

grew through the sense of nationhood to facilitate new modalities.

The Congress party depicted Prime Minister Indira Gandhi as a reincarnation of the Rani. This representation is because the two women had the same birthday, 19 November. There are many more structures and projects that use the Rani's name throughout India including the capital city, for example, streets bear her name. Several women's colleges and universities in some parts of the country bear her name. Lakshmibai National University of Physical Education in Gwalior, Maharani Laxmibai Medical College in Jhansi, and the Rani Jhansi Marine National Park are tributes to the Rani of Jhansi. Her name reaches its peak when it serves as a symbol of revolutionary nationalism during World War II with the formation of the Indian National Army after 1943 by Subhash Chandra Bose, who was active in the leftist Forward Bloc. He created a women's regiment within the INA and called it the Rani of Jhansi Regiment that issued a special appeal for Indian women volunteers. Captain Lakshmi Sahgal of the Rani of Jhansi Regiment proclaimed that the regiment had fought for the liberation of Indian women from the tyranny of men at a seminar on the Indian National Army in Calcutta during the 1970s. On 24 January 1983 a women's wing in Calcutta, the Rashtra Sevika Samiti, held a meeting "to commemorate the

anniversary of the Rani's sacrifice: a martyr of unparallel qualities.

Among the films taken on the Rani's role in the Revolt of 1857 Sohrab Modi's *Jhansi Ki Rani* produced in 1953 became highly popular. Kratika Sengar made the role of the Rani immortal.

It was dubbed in English and released as *The Tiger and the Flame*.

In 2007, Jaishree Misra, Indian author, wrote a historical fiction *Rani*, collecting all the minute details of the Rani's life and career. Her novel combines facts with fiction, though it accounts for historical figures and historical landmarks. It was banned by Uttar Pradesh government led by Mayawati, after its publication denouncing the illegal affair between Lakshmibai and a British official, Robert Ellis. But the author strongly objected the 'romance' and described it as an admiration. Moreover historical fiction can also disclose private thoughts and feelings. She added that Ellis went back at the order of Lord Dalhousie rather than compromising his position to help the Rani.

In 2009, Zee TV premiered a historical drama titled *Ek Veer Stree Ki Kahaani...* Jhansi Ki Rani on the life of Lakshmibai. The show was on air for almost two years with Ulka Gupta and Kratika Sengar playing the titular role.

In 2019, the latest Hindi film, *Manikarnika: the Queen of Jhansi* directed by Hindi film director, Radha Krishna Jagarlamudi and produced by Zee studios, Kamal Jain and Nishant Pitti. Film actress Kangana Ranaut

plays the role of Rani Lakshmibai. Kamal Jain, the producer of this film says "As responsible filmmakers, we have taken utmost care while portraying Rani Lakshmibai's character and have consulted historians and scholars. Rani Lakshmibai was a freedom fighter and one of the most respected leaders that our country has seen. She is a symbol of valour and the film's story depicts the same".

Conclusion

The legendary acclaim attached to Lakshmibai revolves around the 1857 revolt. The historical significance of the Rebellion is enormous and there are various views on the part played by Rani Lakshmibai in the struggle against the British Raj. Literary works of art were ignited in multifarious ways by the image of the fearless queen of unparallel qualities. Her legend glitters female heroism in the freedom struggle and nationalism. Culture, art and literature adorn her legacy and rendered enthusiastically her tale. Culture and spirit of Indian Diaspora preserved her as a model for bravery and patriotism. The popular Indian culture has reconstructed the life and times of Rani Laxmibai. "In Indian history and culture, legend is often more important than fact, since legends proliferate spontaneously through their close connection with folk or rustic culture and their lack of dependence on literary traditions," writes historian Joyce Lebra-Chapman

in her book, *"The Rani of Jhansi: A study in female heroism in India."*

Bundeley Harbolon se hamney suni kahani thi,

Khoob ladi mardani woh to Jhansi wali Rani thi"

These lines from Subhadra Kumari Chauhan's iconic poem 'Jhansi ki Rani' inspired countless adaptations of Rani Lakshmibai. As a tribute to the Rani, this poem is taught to school children across India.

The most controversial books on Lakshmibai's life is Jaishree Misra's book *Rani* which the author describes as half-fact, half-fiction where the author doesn't camouflage Lakshmibai's vulnerabilities, but attempted to depict the celebrated heroine as a human character, honoring her self-sacrifice.

"Although she was a lady," General Hugh Rose wrote, "she was the bravest and best military leader of the rebels. A man among the mutineers." His words find reflections in the most popular folk song "How well like a man fought the Rani of Jhansi! How valiantly and well!" Reporting her death to William Augustus, Duke of Cumberland, Sir Huge Rose said: "The Rani is remarkable for her bravery, cleverness, and perseverance; her generosity to her subordinates was unbounded. These qualities, combined with her rank, rendered her the most dangerous of all the rebel leaders."

Historians across generations and continents adore her as the legendary saga of Indian history.

References

1. Cox, Philip. *The Rani of Jhansi: A Historical Play in Four Acts*. London: Allen and Unwin, 1933.
2. Dangerfield, George. *Bengal Mutiny, the Story of the Sepoy Rebellion*. London: Hutchinson, 1953.
3. Fraser, George Macdonald. *Flashman in the Great Game: From the Flashman Papers 1856-1858*. London: Barrie and Jenkins, 1975.
4. Gupta, Sankar Sen. *Women in Indian Folklore*. Calcutta: Indian Publications, 1969
5. Holcomb, J. F. *Jhansi History and the Rani of Jhansi*. Madras: M. E. Press, 1904.
6. Joshi, P. C. *Rebellion in 1857, a Symposium*. New Delhi: People's Publishing House, 1957.
7. Joyce Lebra-Chapman, *The Rani of Jhansi: A Study in Female Heroism in India*, Jaico Publishing House, Delhi, 1988
8. Majumdar, R. C. *The Sepoy Mutiny and Revolt of 1857*. 2d ed. Calcutta: Mukhopadhyay, 1963.
9. Panikar, Madhava. *Jhansi Paniyute Atmakatha*. Trichur: Mangalodayam, 1957
10. P M Taylor, *Seeta*. London: Kegan Paul, Trench and Co, 1872, reprint, 1887
11. Rau, Santha Rama, and Gayatri Devi. *The Princess Remembers: The Memoirs of the Maharani of Jaipur*. New Delhi: Vikas, 1982.
12. Rogers, Alexander. *The Rani of Jhansi, or The Widowed Queen: A Drama of the Indian Mutiny*. Westminster: Constable, 1895
13. Sen, Chandi Charan. *Rani of Jhansi: A Historical Romance* (1st ed. in Bengali, 1888). Calcutta: 1894.
14. Sharma, Jagdish Saran. *The National Dictionary of India*. New Delhi: Sterling Publishers, 1972.
15. Sidore, Prabhakara. *Jhansici Rani*. Poone: Rajahamsa Prakasana, 1954
16. Singh, Sailendra Dhari. *Novels on the Indian Mutiny*. New Delhi: Arnold Heinemann, 1980.
17. Sinha, Shyam Narain. *Rani Lakshmi Bai of Jhansi*. Allahabad: Chugh, 1980
18. Srivastava, Kushhalal. *The Revolt of 1857 in Central India and Malwa*. Bombay: Allied Publishers, 1966.
19. Sylvester, Asst. Surgeon John Henry. *Recollections of the Campaign in Malwa and Central India under Major General Sir Hugh Rose*. Bombay: Smith, Taylor, 1860
20. Tahmankar, D. V. *The Ranees of Jhansi*. Bombay: Jaico, 1960.
21. Trevelyan, Sir George. *Cawnpore*. London: Macmillan, 1894.
22. Vrindanlal Verma: *Jhansi ki Rani Lakshmi Bai*, 4th ed. Ghansi: Mayu Prakashan, 1954
23. White, Michael. *Lachmi Bai, Rani of Jhansi: The Jeanne D'Arc of India*. New York: J. F. Taylor and Co, 1901

Other Sources

1. These excerpts are taken from poems of Avadesh and recited by him recently in March 1983.

- Translations are by Col. G. S. Dhillon.
2. *Subhadra Kumari Chauhan ki Sampurn Kavitaen* [The complete poems of Subhadra Kumari Chauhan (in Hindi)]. Allahabad: Hans Prakashan (Translation by J. L. Kanchan)
 3. Song sung by a Brahmin girls' team, Nagpur, Mar. 1983.
 4. Sriguru Library, Calcutta.
 5. Argyll, Duke of. *India under Dalhousie and Canning*. London: Longmans, Green, 1865.

QUEST FOR BELONGINGNESS IN KAZUO ISHIGURO'S 'NEVER LET ME GO'

RAKHI N P

Assistant Professor of English
Mercy College, Palakkad, Kerala

Abstract

Kazuo Ishiguro's novel 'Never Let me go' presents a dystopian society where the characters are involved in a quest for identity with the curiosity of a sheltered human being. This need for self-expression by the prominent characters furthers the storyline. The novel, set in Britain during the mid-1990s, portrays the grim reality of cloning humans created entirely to become organ donors for the 'normal humans.' Such a system relegates them to being mere copies of the 'real human' and strips them of their identity. They are socially acceptable as long as they are of use to the human. The novel revolves around three characters: Kathy, Tommy, and Ruth. Their rearing up in Hailsham under the protective eyes of the "guardians" is a privilege to them. These clone characters entertain the notion that they are special and have the chance to step into the real world at one point in time.

Keywords: *otherness, identity, time, quest and dystopia*

Introduction

Kathy and her friends are preoccupied with the questions of identity during their stay at Hailsham. This situation became all the more complicated for Kathy, Tommy and Ruth, as they also have to dwell on not only their identities but that of those who have given them the genes. These clones do not know their family history. So it is difficult for them to place from where their physical attributes come. Part of their identity therefore will always remain an enigma. This adds to their confusion.

Early on in the novel, the characters try to define their identity through the artwork that they produce. Their identity is shrouded in mystery, and their purpose of life is vaguely defined from the beginning itself. Clone

characters of the novel desperately try to cling to their individuality through small collections and their ability to create beautiful and meaningful pieces. Growing up, Kathy feels that how one is "regarded at Hailsham, how much you were liked and respected, had to do with how good you were at creating" (Ishiguro 16). The authorities at Hailsham harshly judge Tommy's inability to create meaningful artworks. This provokes Tommy to throw tantrums many a time during the constant teasing of his peers. Norms existing in the system compel these students to seek validity in the things they create. They are raised to regard these artworks as the expression of their identity.

The novel posits identity as a fragile entity, easily threatened in the face of

other people's harsh judgement. This fragile identity is what prompts the students at Hailsham to work diligently to improve their skills. Their acceptance and worth in the community rely heavily on these artworks getting selected to the gallery. Gallery, here is an extensive collection of the best works of the students at Hailsham.

Kathy and her friends, driven by curiosity, attempt to test Madame's reaction to their presence. It is Madame's aloofness that provoked them to go to this extreme. She is the curator of the Gallery, where the artworks of the students at Hailsham are exhibited. So Madame's acceptance is important to the children and they are naturally puzzled by her distance. But their eagerness is soon turned into a feeling of disgrace when Madame reacts in horror to their presence. This is a shocking revelation to the students that their presence is strongly resented by some people. Kathy explains her feelings: "the first time you glimpse yourself through the eyes of a person like that, it's a cold moment" (Ishiguro 36). This causes Kathy and her classmates to doubt everything they once believed to be concrete. The notion that their presence is terrifying to the general public shakes their belief in themselves. This is the first time they encountered their otherness. Kathy explains "it's like walking past a mirror you've walked past every day of your life, and suddenly it shows you

something else, something troubling and strange" (Ishiguro 36) Kathy's figurative explanation, unfortunately, is an all too common human reaction. It demonstrates the struggle for self-acceptance and the regrettable home truths that one must inevitably face. Ishiguro here alludes to the universal human desire for self-realisation and uniqueness. Their small collection of personal items is in a way an attempt to define them. So these artworks being selected by Madame to the Gallery is the highest kind of recognition for them. They regard the personal items in high regard even though Kathy finds them silly at several points of time in the story. They define their memories, experiences and worth. Kathy recalls this in saying "maybe we all had little secrets like that – little private nooks created out of thin air where we could go off along with our fears and longings" (Ishiguro 74) Here, Kathy's yearning to "go off" demonstrates her desire for individuality and distance from the group.

The experience with Madame is an eye-opener to the children. This along with Miss. Emily's revelations regarding the reason for them being kept at Hailsham reveals some home truths. Students come to realize they are "different from the normal people outside; we perhaps even knew that a long way down the line donations were waiting for us. But we didn't know what that meant" (Ishiguro 69). Ishiguro here exposes the threatening reality that even one's purpose in life

does not sufficiently render meaning to it. Despite knowing that their purpose in life is to make donations, the students remain unfulfilled and continue to search for something that feels meaningful to them.

The possible means are the only link the clones have with their true identity and so Ruth suffers a huge disappointment when it becomes obvious that she has not been cloned from the woman Rodney believes is her possible. Kelly at one point in the novel describes Ruth's reaction to the news that the planned trip to Norfolk might be aborted. This indicates how important it is for a confused clone to glimpse her possible. This despair stems from her intense desire to connect with her otherwise evasive identity. She feels that the discovery of the person from whom she has been cloned will help her to find that connection. This will give her an idea as to wherefrom she derived her physical attributes and personality traits.

Death is always a harrowing presence in the back of these students' minds. Ishiguro uses the euphemism "completion" for death in the novel. The reader is constantly informed throughout the novel that donation will eventually lead to the clone's death and he/she cannot escape that reality. Even though students try to evade this truth by focusing on the notion of fulfilling a duty, death is inescapable in this context. The quest is to realise what makes our lives complete before

the "end." Kathy and Tommy's desperate search for deferral reflects humanity's attempt to escape from this future. They attempt to demonstrate their true love to Madame and another Guardian so that they can avoid 'predestined completion.' This desire for deferral is quite evident when Tommy rejects the identity that illness attempts to give him while undergoing the donation process at the hospital. Kathy notes that Tommy was "always fully clothed because he didn't want to 'be like a patient'" (Ishiguro 238). Tommy, here, refuses to acknowledge the fact that he was nearing his completion.

Since Tommy and Kathy were denied the deferral, it seems apparent that for Ishiguro, artwork and creativity are not sufficient in making life meaningful, thus suggesting - that it is our creation of identity through experiences and relationships that truly matter.

Conclusion

This novel may be a forewarning on our lives. Ishiguro further believes that life events, wishes, visions, and the urge to find a purpose for oneself help to form one's personality. If one derives personal meaning from one's experiences, life can be fulfilled. "Life is long if you know how to use it" - Seneca.

References

1. Ishiguro, Kazuo. *Never Let Me Go*. London: Faber and Faber, 2005. Print.

2. Matthews, Sean. 'I'm Sorry I Can't Say More: An Interview with Kazuo Ishiguro.' *Kazuo Ishiguro: Contemporary Critical Perspectives*. Eds. Sean Matthews and Sebastian Groes. London: Continuum International Publishing Group, 2009.
3. Matthews, Sean and Sebastian Groes eds. *Kazuo Ishiguro: Contemporary Critical Perspectives*. London: Continuum International Publishing Group, 2009.
4. McDonald, Keith. 'Days of Past Future: Kazuo Ishiguro's *Never Let Me Go* as Speculative Memoir.' *Biography* 30.1. Winter 2007.
5. Menand, Louis. 'Something About Kathy.' *The New Yorker*. 81.6. 28 March 2005.
6. Mullan, John. 'On First Reading Kazuo Ishiguro's *Never Let Me Go*.' Sean Matthews and Sebastian Groes eds. *Kazuo Ishiguro: Contemporary Critical Perspectives*. London: Continuum International Publishing Group, 2009.

SOYINKA'S SATIRISTIC VISION IN "A DANCE OF THE FOREST' BY WOLE SOYINKA - A STUDY

RAJKUMAR G

Assistant Professor of English

Annai Fathima College of Arts and Science, Thirumangalam, Madurai, Tamil Nadu

Abstract

Although very few critics have probed to examine the Wole Soyinka's A Dance of the Forests owing to its apparent difficulty, yet those who have attempted simply see it as a metaphorical commentary of the sociopolitical situation in Nigeria. When a utopic past and a dystopic present are often enacted as a narrative gesture that concomitantly leads to a utopian future, the reverse is the case in this play. He picturises the dystopian past as well as a dystopian present and future. This paper aims at more than being a work of post-independence disillusionment, Soyinka's A Dance of the Forests links the hopeless past with the fruitless present to project a bleak and gloomy future. In this respect, Soyinka insists that the atrocities that have so often characterized human interactions generally are unavoidable. Yet, by portraying the unavoidability of these human atrocities, Soyinka invariably quests for a futurity that is utopian. My conclusion, therefore, is that within the aesthetic trajectory of Soyinka, the boundary between dystopian and utopian visions is not clear-cut: they are one and the same.

Keywords: dystopia, Nigerian sociopolitical situation, utopia, Wole Soyinka, Yoruba culture, Christianity, indigenous ritual, dramatic forms.

Introduction

Wole Soyinka was born to Yoruba parents in 1934. His works are really artistic hybrids of mixed Yoruba and European parentage, blending African themes, imagery and performance idioms with Western techniques and stylistic influences. Though he has spoken of the Yoruba in which he grew up as "one seamless existence" of Christian and Yoruba elements—Bible stories and indigenous folklore the impression left by his account of his parsonage-based childhood in Ake (1981) is that, in his upbringing as in his schooling. Christianity was a primary and Yoruba religion a

secondary influence, and that he came late to the latter, perhaps with some of the fanaticism of the convert as well as the sharpened objectivity of the outsider. It was not until his midtwenties, and after a Western academic education, that Soyinka undertook any firsthand study of indigenous ritual, religious, and dramatic forms. Nevertheless, the Yoruba heritage has been famous throughout its diasporic history for its quiet resilience and capacity for survival in foreign languages and cultures, not to mention artistic forms and theories, and the remarkable ease

with which Soyinka "gave up Christianity" when the "first opportunity" arose evinces a deep and abiding substratum of Yoruba values and thought. The essence of his art is not pure Yoruba but a Yoruba-based eclecticism. The celebrative festivals that are so crucial to farming peoples and punctuate the Yoruba agricultural year supply his early plays with their atmospherics, moral symbolists, and structural design (and Yoruba festivals are themselves unstable, eclectic forms constituted from diverse sources and constantly being modified by individual addition that are then accepted by the whole Community).

If Yoruba religious beliefs and mythology appear to be riddled with contradictions, it is partly because Yoruba land in southwest Nigeria is not a cultural unity, with doctrinal uniformity or religious orthodoxy, but a region comprising a collection of cult practices, with many local variations, loosely organised around the Ifa oracle. The apparent confusion also owes something to a multipurpose pragmatism in Yoruba religious behaviour, underlaid by a belief in the indeterminate, many faceted nature of truth and its expression as a variety of emanations from a single irreducible essence. Thus, praise-songs, famous for their capacity to sustain a plurality of meanings, mix affection with abuse and, in their singling out of the extraordinary, allude to the god's undesirable as well as his desirable qualities and to the callousness that is

a concomitant of the hero's courage. Rival eschatologies of a heavenly afterlife and bodily reincarnation may be simultaneously entertained, for the desire to become a revered ancestor and the hope of being reborn into the lineage, though arising from apparently contradictory, conceptions of the life after death, express the same essential need for a desirable spiritual existence. The orisha, or individual gods, may be conceived either as deified ancestors or as nature forces, and as minions or manifestations of the supreme being Olodumare, or as all of these, as need and convenience dictate. Whatever their form, they are regarded as materialisations of the same divine energy source: they are all shards of the original godhead, and all humans carry a fragment of an orisha that determines their own essence and snakes them responsive to that Particular god. Underlying Yoruba pragmatism is a deep conviction of the fundamental unity of all being and the interpenetration of all "an earthly substance, what Soyinka calls "integrated essentiality" or the animist interfusion of all matter and consciousness".

A Dance of the Forests was commissioned as part of Nigeria's Independence Celebrations in 1960. In this play Soyinka to warn the newly-independent Nigerians that the end of colonial rule does not mean an end to their country's problems. Through the play within the play mode Soyinka warns the people that if they were to

repeat their mistakes of the past, it would eventually prove detrimental to the progress of the country. He emphasizes the fact that it would do good for the Nigerians to learn lessons from the past and take care not to repeat those heinous and grievous crimes and mistakes and give up on human values and the inherent goodness of man. The play attracted a deluge of criticism from the elite of Soyinka's native Nigeria. Politicians were particularly incensed at Soyinka's portrayal of post-colonial politics as aimless and corrupt. But it has been conceded that the play espouses a unique vision of new Africa, one that is able to forge a new identity free from the Influence of European imperialism.

De- Romanticizing the Past

Although he can depict West African life in loving detail, Soyinka is an unflinchingly honest observer of his land and people. It is through his satirical Portrayal of the past that he warns his countrymen not to live in nostalgia Africa's past glories and neglect urgent problems of the present. *A Dance of the Forests* is the most complex satirical play the author has so far written, says Adrian A. Roscoe. In a play offered to the nation on the euphoric occasion of its independence, the immediate victim of the satire is the nation itself; in a play ostensibly celebrating a country's birth, the talk is all of death, delusion and betrayal. Indeed, flying in the face of all the cherished teachings of negritude,

Soyinka has chosen to de-romanticize his people and their history with a boldness scarcely paralleled since the days of Synge and O'Casey. In *A Dance of the Forests*, as in the later play, *The Road* (1965), a whole nation is under attack.

Dance of the Forests is a confrontation between the living and the dead, between history and reality. Soyinka's frame of reference, in keeping with his vision, is nothing less than the past, present, and ongoing stream of human existence. There is to be, then, a great gathering of the tribes at a momentous time in their history. It is a fitting occasion for the nation to show its medals and resurrect its trophies—a time to recall historic heroism of the sort that will provide inspiration for future endeavour. "The - accumulated heritage—that is what we are celebrating," declares Council Orator Adenebi. But Soyinka possesses the satirist's passionate, almost pathological, obsession for the truth. Those heady with the excitement of the present must be whose absurd musings spiral ever further away from reality, must be faced with the grim reality behind their dreams.

Summoning the Inglorious Past

The living, then, are anxious to call up from the dead a host of mighty heroes, celebrate the gathering of the tribes with a vision of past splendor; and in an empty clearing in the forest, the soil breaks and there arise from the dead two pathetic human figures—a sorry link

"for the season of rejoicing". The Dead Man has behind him a wretched history of misery, thwarted hopes and, betrayal; the Dead Woman, his wife, sorrowful and pregnant "for a hundred generations", has an equally miserable past, and is soon to be delivered of a half-child, her baby who symbolizes the future. Soyinka allows us to see the details of their past in a Faustian recreation of the Court of Mata Khaetbu, a mythical twelfth-century king who represents the "glorious" history to which the living look back with nostalgia. Soyinka's purpose here is clear, for, he observes elsewhere, the past "clarifies the present and explains the future". As Soyinka sees it, Africa's past is a sadly inglorious one. Thus, here in the shrine of historical magnificence, in this reign to which living Africans look back with pride, we find whore as queen, and a king unrivalled in barbaric ferocity- a king who will brook no opposition to his every whim, who fears. Like all tyrants, the independent mind, and will sell into slavery his most devoted subjects. The Dead Man is one of them, sold for a cask of rum because he dared to think for himself and suggest that he and the king's warriors should only go to war for a just cause. A figure of mutating significance, the Dead Man here is representative of the ordinary, thinking reasonable mankind.

Jamus-like Viewpoint

The Dead Man's history also includes involvement with the slave-trade,

Africa's most traumatic historical experience. Soyinka gives his audience the brutal truth that the Kharibus of Africa's past had as much blood on their hands as the white slavers. At this point in a play notable for its Janus-like viewpoint, we begin to find Africa's inglorious past pointing a finger towards the present and the future. There is a strong hint that Africa accepts its chains, be they inflicted by the Strangers and Brothers. More startling, however, is the clear implication the chains are, and have always been a permanent feature of the landscape. The "new" ship in which Mata Kharibu and all his ancestors will be proud to ride suggests modern forms of slavery that the author's fellow Africans are blindly accepting. It is as though Soyinka sees the whole of African history in the crushingly powerful image of a great slave galley sailing down the straits of time, from the dim past to the present and on towards the horizon of the future.

And what of the present? "The pattern is unchanged," says the Dead Man, who was "one of those who journeyed in the marketships of blood", and who is now visiting the modern world of the living. It is a lesson in disillusionment, for, as he is at one point reminded,

Your wise men, casting bones of oracle

Promised peace and profit

New knowledge, new beginnings
after toil...

Treated abominably in the past, he and his wife are abominably treated in the present. The bearers of bitter truth about an inglorious history, they are given at the gathering of the cold welcome of beggars at a feast. It is a measure of the subtlety of Soyinka's art that the satire here works on two levels; for the shocking treatment of guests, and, furthermore, guests from the dead, is immediately recognized as a flagrant violation of rules of conduct upon which African societies pride themselves. At a more profound level, we are meant to witness in this behavior not only a willful blindness to the truth of the past but also an arrogant rejection of that past as it is enshrined in the two representative figures of the Dead Pair.

Conclusion

The experience of the Dead Man and his wife is clear. It is a case of change. Men treated in the past, they treat each other appallingly in the present; they will treat each other appallingly in the future. Such, then, is Soyinka's message for the happy occasion of Nigeria's Independence—a sobering reminder of some basic, and abiding, truths about mankind in general and about Africans and their history in particular. Events since 1960 have proved with a vengeance the accuracy of that part of his vision which dealt with the future. But in addition, A

Dance of the Forests supplies proof, if poor is needed, that Soyinka saw been the need for self-criticism before Achebe raised the subject as a matter of urgency in the pages of *Presence Africaine*. Soyinka's satiric vision is a curious affair—partly Swift's savage indignation, partly the Couradian "horror", and partly the Wordsworthian lament over "what man has made of man". It depicts every part of this difficulty as a remarkable play.

References

1. Azumurana, Solomon Omatsola. (2014). Wole Soyinka's dystopian/utopian vision in *A Dance of the Forests*. *Tydskrif vir Letterkunde*, 51(2), 71-81. Retrieved December 25, 2020, from http://www.scielo.org.za/scielo.php?script=sci_arttext&pid=S0041-476X2014000200006&lng=en&tlng=en.
2. <https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1707&context=clweb> (accessed 25 December 2020).
3. <https://www.scribd.com/document/417762887/ACHEBEANDSOYINKA-ANANALOGYOFTHEIRSOCIALANDEXISTENTIALDEFIANCE-pdf> (accessed 25 December 2020).

PRESENTATION SKILLS: A PATH TO PRODUCTIVE TEACHING

Dr. S. BALU SUBESH

Research Supervisor and Assistant Professor of English
Periyar Government Arts College, Cuddalore, Tamil Nadu

R. INDIRA DEVI

Assistant Professor of English (GF)
Periyar Government Arts College, Cuddalore, Tamil Nadu

Abstract

Teaching, being a noble profession and humble service, empower knowledge to an individual. This difficult ethical process will be made an effective classroom performance with different methods, strategies and skills applied. Presentation skills play a prominent role in the teaching of English to the Beginner level, Intermediate or mediocre level and the Advanced level of students. These skills provide productive benefits in the English Language classroom. The cognitive code, teaching refines the existing behaviour of a learner. A teacher holds different types of strategy to handle different level of learner. With the available teaching tools adding Presentation skills teacher plays a productive role in the teaching of English. The article, focusing on the above points, propagates the prominent part played by the Presentation skills in the total teaching process making it simple and successful.

Keywords: Teaching, effective, performance, presentation skills, strategy, successful.

Introduction

Education is an enlightening experience of an individual. It enlightens the individual's mind and enlarges his experience. The experience an individual gets from the world around is also learning. Learning can be in any form and it accumulates in the individual as learning. Once learning is there, teaching should also be there. Teaching is a long and lively process and it can be by any means – formal, informal, casual or situational. Through the process of teaching, learning is involved. Teaching is a tremendous task done by the set of people known as teachers. A teacher

plays multiple roles as a guide, facilitator, learner, mentor, organizer, trainer, resource person, evaluator and so on.

Effective classroom performance is based on the different methods, strategies and skills the teacher uses in the classroom. Depending upon the level of student these skills are applied in the process of teaching. In its course 'Presentation skills' play a significant status and in the teaching of English role of these skills are manifold. They provide considerable consequences in the English Language classroom. Apt application of such skills by the teacher in the classroom easily envisages the

English learners. So that the students get extra motivation and move forward to perform the classroom activities confidently. To be a good teacher, a teacher has to adopt a set of principles to do his work. On the whole, presentation skills promote the passive listener into an active participant.

Teaching - a knowledge activity

Teaching is an activity to help an individual to acquire some knowledge. It has a noble purpose in it. Teaching is a difficult process based on the ethical, cultural and social environment. The concept and meaning of teaching is designed with the association of social structure, cultural context, environmental possibilities, behavioural values and the setting of government. Teaching activity has been defined in many ways.

According to B.O. Smith teaching is an organized system of specified activities that are aimed to help the learners to learn something in the absence of a teacher. He has mentioned the point in his essay "A Concept of Teaching" of *Teachers' College Record* in the following way: "Teaching is a system of actions intended to produce learning" (729). Any source in any means can be the giver of knowledge. A book, nature, teaching machine or a tape recorder may play the role of a teacher. Educator Smith went on putting his effort on the idea of teaching. In 1963 Smith elaborated his earlier definition in "Toward a Theory of Teaching" of *Theory and Research in*

Teaching and said that "teaching is a system of action involving an agent, an end in view and a situation including two sets of factors those over which the agent has no control and those that he can modify" (211).

Teaching is a cognitive counterpart added to the existing behaviour of a learner. It modifies the learner's existing experience. Any activity becomes teaching when it has the potential to influence some modification in an individual, especially in the behaviour of the learner. The words of Clarke from his "General Teaching Theory" in *The Journal of Teacher Education* widen the idea with a special strength: "Teaching refers to activities that are designed and performed to produce change in student (pupil) behaviour" (405).

With more mature knowledge, teaching takes special interest in the younger individuals with less mature mind set. Its contribution to the inexperienced ones is considerably great in the learning process of them. In fact, the interest and friendly interaction between the more mellowed mentor and the less mature learner is a preparation of further learning. H. C. Morison's *Basic Principles of Education*, offers indication for such mentoring bonding: "Teaching is an intimate contact between a more mature personality and a less mature one which is designed to further the education of the latter" (38). These definitions of great educationists help teachers to understand their role well

and better perform the profound part in promoting the knowledge of the young naive learners.

Levels of Learners

Learners are at different levels based on their potential and proficiency. Every learning atmosphere includes three levels of learners known as the dull learners, the bright ones and the mediocre. In such situations the work of a teacher becomes more responsible performing efficiently in each level. Apart from this, there are three more levels widely spread over the educational setting. The instructional efficiency of the teacher, the methods used by him and the style of teaching may vary depending on these levels of students. The levels of the students are classified based on their classroom performance; the three major categories are,

1. Beginner level 2. Intermediate or mediocre level 3. Advanced level

Beginner level

This is the basic level categorized based on the performance of the students. Students in this level are quiet common in every classroom. Compared with the other level of students, beginners are extremely poor in classroom performance. They are poor in attention, receiving information, understanding, and answering. They are not able to speak even a single basic sentence because of hesitation and shyness of making mistakes. In fact they are not able to utter an error free sentence as they are poor in

English. These students never take part in any classroom activity. They remain just passive listeners during all classroom activities.

Mediocre level

This is the next level of students. They are better in standard than the beginners. They are called as mediocre level or intermediate level of students. These mediocre have basic knowledge about the topic, subject and language usage. They are not slow learners; they are far better than the slow learners. Their performance in classroom is average or above average. They have difficulty in doing tough assignments but they do such assignment after much motivation. Tackling them to learning is not a tough job to the teacher. If he understands the problem and tap at the right point, it is easy for him to tackle them.

Advanced level

Advanced level students are the ones with acceptable amount of knowledge. These students possess much knowledge in both curricular and extra-curricular activities. These students have high level of understanding, ability to receive and reciprocate. They are the challenging competitors to the teachers because it's too difficult to satisfy their curiosity and expectations. In the process of providing enough to these students' expectations, the teacher has to update his receptacle of resources. They are good at all academic activities and are the active participants of the classroom

activities. Knowledge update and inclusion of additional resources are induced by this level of students and it becomes an active learning arena.

Teaching strategy

Any work done strategically claims to its commendation. A teacher needs different type of strategy to handle different level of students in a class. The teacher needs teaching methods, techniques, and teaching tools to carry out his task as effectively as possible, so that he can perform the whole process of teaching so skillfully. A good plan, specific aspects of approach, effective means of communication, and a proper method of presentation are included in the strategic performance. Especially the ones devised and employed by the teachers in guiding, mentoring, showing the successful path to the learners are the stages to be completed and to be realized by the teacher keeping in mind the teaching and learning objectives. An object oriented teacher will always perform his task procedurally.

The phrase 'teaching strategies' is attributed to the famous writers E. Stones and S. Morris. The twin writers in their book, *Teaching Practice: Problems and Perspectives* promulgate the above point regarding strategy in teaching in rather a set of realistic words: "Teaching strategy is a generalized plan for a lesson which includes structure, designed learner behaviour in terms of goals of instruction and an outline of planned

tactics necessary to implement the strategy" (179).

Teaching through teaching tools is also an adaptation of strategy. For better way of teaching, teacher may apply some suitable teaching devices. Some of the important teaching devices are description, explanation, narration, illustration, action, imitation and demonstration. To use these devices effectively teachers need suitable skills. As teaching is a skilled task, it requires special skills to execute the task effectively. A Teacher makes his students learn, by presenting the subject clearly and fixing his mind in the aim of his performance. Once he does his work properly, the evaluation will provide the better product of his teaching. For this process he needs knacks and tricks and these tricks are called methods and techniques of teaching. There is an array of skills used to provide the classroom performance effectively. The teacher can choose any of the skills suitable to execute his strategy. If he needs he can choose mixed number of skills to serve the purpose.

The Role of presentation skills

Presentation skills are the skills which are very important for a teacher to do his task effectively. Presentation skills help the teacher to perform his task in the way he plans. These skills include various nuances such as posture, body language, tone of voice, method of presentation, and the like. Effective classroom teaching needs sensibility

and a number of specific skills. Sensibility is very important because the style of communication has to be adopted in the specific context. The students involved, topic being discussed and the objectives of the work, all have to be considered. Some of the specific skills are also essential for the successful teaching. There are different Stages of presentation skills in teaching like, planning, organising, arranging, delivery, closing and handling question, and so on.

Planning – The perfect lesson plan: Planning refers the proper preparation of the lesson and dexterously drafted lesson plan. It expects a mind map of the teacher, paper work, including additional activities and finally presentation. Planning is a skill that makes a teacher be ready for teaching a lesson.

Organising means the arrangement of the content to be communicated. It is a skill that indulges a teacher to organize the content of the planned lesson. A perfect presentation depends on the way in which the content is organised.

Arranging is the keeping of the organized ideas coherently for a proper delivery. This stage assures a correct, coherent and undisturbed flow of ideas. This stage refines the teacher's task to be completed in an admirable fashion.

Delivery remains to be the central concept of the total task of teaching. Delivery of the ideas has to be clear and coherent, gradual and undisturbed, reach the learner

commendably. Once the delivery part is effectively done, evaluation questions are asked to measure how much the lesson is understood by the students. The more the answers are clear, the better is the understanding. However, the teacher's effective task is expected.

Teaching a lesson

If a teacher wants to teach a prose lesson he should follow the above skills to make his task effective. He should have a clear outline of the work he is going to execute. The plan has to be sketched well. When he enters the class to teach a lesson the clear plan he has sketched will be with him as strategic support, guiding him in every next move without confusion and taking him towards successful completion.

For example, when he prefers to teach a prose lesson entitled 'My Greatest Olympic Prize' by Jessie Owens, first, he has to plan and prepare the content of the lesson thoroughly well in advance for the class. He has to sketch the outline, has to break it into small units as if every unit fits to be completed in one period. This deftly drafted lesson plan provides him a clear idea for correct presentation.

Secondly, he introduces the topic, by writing the topic on the board. Before starting the lesson, he should ask many sports related questions such as: "Do you like sports?" "What is your favourite game?" "What are Olympic Games?" "How many years

once are they conducted?” and so on. He can give chance to the students to guess the title. As the students answer, the title is automatically introduced to them. In the same way he can introduce the author introduction also.

In the next stage he has to provide the content clearly. As a matter of fact, he introduces the theme of the lesson and then the main points. The work is done in a slow and steady process. After the introduction is done properly, he explains the lesson with suitable illustrations. This will help the students to understand the lesson clearly and completely.

Once the teaching part is over, the teacher has to introduce lesson related reinforcement activities. Reading is the readily available activity that will best suit the purpose of revision and reinforcement. After the teacher giving a model reading, he can ask the bright students to read the unit loudly in the same way the teacher did. He can now provide time for silent reading. Silent reading makes all the students involve in reading the unit as the teacher and the students did. This activity is certain to erase the hesitation and shy of the mediocre and slow learners. In the next move the teacher can ask the other students to read one by one loudly. At the beginning reading can be a controlled activity and later it can be a free one. As it remains a repeated activity, learning of the portion becomes thorough and the students learn the lesson with involvement; their

involvement gives them a clear knowledge of the lesson.

The final task of the teacher is the evaluation cum feedback session. He can ask the students many questions about the lesson and the author. The evaluation questions can include: “What is the title of the lesson?” “Who wrote the lesson?” “Who is Luz Long?” “What is the real prize of Owens?” “What is the purpose of conducting Olympic Games?” and “What is the moral of the lesson?” The teacher can get correct answers from the students. As the answers are correct and come in without any pause or break, it is clear that the teacher’s task is successful. The work is effectively done. Finally the successful teacher sums up the lesson in a few sentences and has a good closure.

Conclusion

Thus, apart from the basic requirements in the designing of the points and delivery of them effectively, the presentation skills support the teacher to make his performance a proficient one. The application of such skills in the classroom activity easily attracts the students, keep them motivated and make them learn the lesson involved. They make the teacher move forward to perform better in the classroom activities. On the whole, we understand that Presentation skills play a significant role in the teaching of English. Use of Presentation skills promotes the passive listener to an active participant. The total teaching

process becomes simple, procedural and successful.

References

1. Clarke, S.C.T., "General Teaching Theory", *The Journal of Teacher Education*, 21(3), Fall, 1970.
2. 1970.
3. Morrison, H.C., *Basic Principles of Education*, Boston: Houghton Mifflin, 1934.
4. Smith, B.O. "A concept of teaching", *Teachers College Record*, 61(5), 1960.
5. "Toward a Theory of Teaching", in A.A. Bellack,(Ed.), *Theory and Research in Teaching*, New York: Teachers College Press, Columbia University, 1963.
6. Stones, Edgar and Morris Sidney, *Teaching Practice: Problems and Perspectives*, London: Methuen & Co. Ltd. 1972.

A REVIEW OF SOUTH AFRICA'S FOREIGN POLICY: THE POST-APARTHEID ERA

ANJALI KAPSE

Ph.D. Research Scholar, Centre for African Studies
University of Mumbai, Mumbai

Abstract

In this treatise, the foreign policy of South Africa during the post-apartheid era is being reviewed. The New South Africa of the post-Apartheid era has been evolving since 1994 and plays a leading role in international affairs. South Africa a multicultural and multiracial country that embraces 'Ubuntu' which means 'humanity'. South Africa's unique approach to global issues could be seen from the application of Ubuntu, i.e., cultivating international relations that respect all nations, peoples, and cultures and in a way shaping South Africa's foreign policy. The government of South Africa attempts to assist in building better alignments between national and international as well as the regional organization- the South African Development Community (SADC); African Union (AU) - the continental organization and United Nations (UN) - the international organization. However, the most significant feature of the South African foreign policy is her alignments and membership through that of IBSA (India, Brazil, and South Africa) and BRICS (Brazil, Russia, India, China, and South Africa) parliamentary forum constellations of Forum. This article describes South Africa's foreign policy principles and understanding the impact of leaders from President Mandela to President Mbeki; and President Mbeki to President Zuma in the formulation of South Africa's foreign policy. The article also portrays the work carried out by the ANC government in enforcing foreign policy principles.

Keywords: foreign policy, South Africa, post-apartheid, ubuntu.

Introduction

In 1994, post-Apartheid South Africa joined the international community of nation and emerged from the international isolation of the pre-apartheid era.¹ Since her establishment

as a democratic country in 1994, under the African National Congress (ANC) leadership that won the first multiparty elections of 1994, South Africa has attempted to become a leading international actor. On the one hand, South African foreign policy is understood as progressive and reflective of a human rights agenda by ANC-aligned intellectuals and activists. On the other hand, a Liberal and Marxist scholar criticizes that South

¹ Apartheid is a government based on the domination of the White race that had its roots in colonization and settlements in Southern Africa. It grew with the development of separation policies along racial lines and domination by European settlers and their descendants. The Apartheid legislation classified the inhabitants into racial groups: Black, White, Coloured, and Indian or Asians. For more details, see Mazrui, Ali and Tidy, M. (1984) *Nationalism and New*

States in Africa, Heinemann Publisher, Nairobi, pp. 163-164.

African foreign policy reflects realist calculations and sub-imperialist ambitions, respectively (Habib 2009: 148).

The following principles are the defining features of South Africa's foreign policy:

1. Human rights are regarded as 'central' in international relations;
2. Problems of humankind can only be solved by promoting democracy around the worldwide;
3. Foreign affairs must be driven by justice and respect for international law;
4. Peace is the goal that all nations should aspire for, and where this breaks down, internationally agreed and non-violent mechanisms, including effective arms-control regimes, should be employed;
5. Multilateralism informs our interactions in the global sphere; and
6. In an interdependent world, sustainable growth is dependent on increasing regional and international economic integration and cooperation. (Olivier and Bischoff 2009: 363–380)

South Africa conducts its foreign policy within a global order characterized by the political and economic marginalization of Africa and the South in general. The importance of this observation lies in South Africa's self-conception of its own identity as an African and Southern state. It understands that;

1. South Africa's future is interconnected with that of Africa and the South.
2. As a result, the consolidation of the African Agenda serves as a point of departure in South Africa's engagements with the international community.
3. South–South cooperation is strategically important in pursuing South Africa's foreign policy objectives of addressing the challenges of economic and political marginalisation caused by globalisation, which benefits the countries of the North.

The need to strive for the fundamental reform of the governance and management of the United Nations (UN), World Trade Organization (WTO), and the Bretton Woods Institutions (the IMF and the World Bank), with the view to enhancing equity, transparency, and efficiency. (Oliver and Bischoff, 2009)

In its principle, South Africa's foreign policy objective has been to develop good relations with all countries, especially her neighbours in the SADC² and the other members of the AU-the Pan-African organization.

² SADC is an intergovernmental organization formed in August 1992 and a precursor of the South African Development Coordination Conference (SADCC) headquartered in Gaborone, Botswana. Its 14 member states are Angola, Botswana, the Democratic Republic of the Congo, Lesotho, Malawi, Mauritius, Mozambique, Namibia, Swaziland, Tanzania, Zambia, Zimbabwe, South Africa, and Madagascar. For details, please see (<http://www.southafrica.info/africa/sadc.htm#.UOazDOTRxs8s>)

The philosophy of *Ubuntu* means 'humanity', and South Africa's unique approach to global issues has found expression in this concept that also informs her approach to diplomacy (*Building Better World*, 2011:4).

This philosophy manifests an approach to international affairs that respects all countries, peoples, and their cultures. Similarly, national security is often dependent on having human security as a universal goal, which takes into account the centrality of human security as a universal goal, according to Batho Pele's theory (putting people first). As a result, South Africa prefers collaboration, cooperation, and relationship formation over confrontation. This understanding of their interconnectedness and interdependence, as well as the incorporation of *Ubuntu* into South African identity, shapes South Africa's foreign policy (*Building Better World*, 2011). South Africa, therefore, accords central importance to:

1. Immediate African neighbourhood and continent;
2. Countries of the South to look into the shared challenges of underdevelopment, promoting global equity and social justice.
3. Countries of the North develop a true and effective partnership for a better world and contribute to strengthening the multilateral system, including its transformation, to reflect the diversity of their nations, and

ensure its centrality in global governance.

The role of different leaders in the formulation of the policy

The South African foreign policy is an expression of her domestic public policy that projects national values and interests. Therefore, the government of South Africa attempts to assist in building better alignments between national and international as well as the regional organization- the SADC; AU- the continental organization; and UN- the international organization. However, the most significant feature of the South African foreign policy is her recent alignments and membership of BRICS and the IBSA Parliamentary Forum formed by constellations of Southern actors and emerging countries.

To begin with, South Africa articulated the foreign policy to build a better South Africa. A democratic South Africa joined a reformed SADC in 1994. During Nelson Mandela's presidency, Pretoria shunned a military role in its sub-region as it did not want to be seen as a hegemonic power in the sub-region. As the AU chair, Mandela had differences with Zimbabwe's Robert Mugabe, the SADC chair. Furthermore, South Africa's first major peacekeeping mission in Lesotho with Botswana in September 1998 was controversial and resisted by Lesotho's army and parts of the population³ (Adebajo, 2005: 2).

³ The leadership of the peacekeeping force by White South African officers from the Apartheid

Under Thabo Mbeki's presidency since 1999, South Africa has established solid credentials to become Africa's leading power. Taking lessons from Mandela's bitter foreign policy experiences, Mbeki has consistently sought multilateral solutions to resolving regional conflicts and skilfully used a strategic partnership with Nigeria and his chairpersonship of the AU between the years of 2002-2003 to pursue his goals. Mbeki was more prepared than Mandela to send peacekeepers abroad. He was the first chairperson of the AU and chairperson of the Non-Aligned Movement (NAM); and architect for the New Partnership for Africa's Development (NEPAD). Angola, Namibia openly defied South Africa's diplomacy, and Zimbabwe was sending troops to the Democratic Republic of the Congo (DRC) in 1998 (Adebajo, 2005).

To understand the foreign policy of Jacob Zuma, one has to understand the foreign policy of former President Thabo Mbeki that the person who is regarded as the 'father of South Africa's foreign policy'. Mbeki's drive for international prestige was much more complex and programmatic than his predecessor- Nelson Mandela. As deputy president in 1995, he said that 'South Africa needs to place itself within the context of the Southern African region and further define its place on the continent of Africa and the

world' (Landsberg, C. and Hlophe, D.1999: 10).

The Mbeki regime moved away from Mandela's western-orientated approach and focused on an 'African agenda' commonly referred to as the *African Renaissance*, a legacy expected to last long into the future. Going beyond a 'dialogue of the deaf' between the North and South, Mbeki tried to spread the idea that development was a universal and strategic challenge. In this view, there needed to be a change in the international balance of power (Landsberg and Hlophe, 1999).

After assuming power in 2009, President Jacob Zuma realized a gradual slowdown in the foreign policy of the 'African agenda' and reintroduced an approach leaning towards the West. When Zuma's visited Britain in March 2010, he also visited Queen Elizabeth. At the same time, World Bank also approved the first-ever loan to South Africa to the tune of US\$ 3 billion. Zuma paid also visited Brazil, India, China, and Russia. He also met in March 2011, French President Nicolas Sarkozy in Paris with President Jacob Zuma and the two leaders called their countries 'strategic partners', which would soon engage in diplomatic and economic development projects. In April 2011, *Africa Report* magazine named the Paris-Pretoria relationship as 'a north-south business and development axis' (Pillay, 2011).

Conclusion

Thus, through this paper, it can be observed that how South African

army- the force commander were part of South Africa's destructive forces in Angola further fuelled passions.

agenda like modernizing the continent, achieving political stability, economic growth, and international affairs can be seen as focussed through foreign policy. It described the South Africa's foreign policy principles and understanding the impact of leaders from President Mandela to President Mbeki; and President Mbeki to President Zuma in the formulation of South Africa's foreign policy. It also analysed the work carried out by the ANC government in enforcing foreign policy principles. The paper also revealed the role of different leaders in formulating and shaping the South African foreign policy.

References

1. *Building a Better World: The Diplomacy of Ubuntu-White Paper on South Africa's Foreign Policy*. Available at <www.info.gov.za>
2. Habib, Adam. (2009). 'South Africa's foreign policy: hegemonic aspirations, neoliberal orientations and global transformation.' *South African Journal of International Affairs*, 16: 2, 143-159.
3. Jordaan, Eduard. (2008). 'Barking at the Big Dogs: South Africa's Foreign Policy towards the Middle East.' *The Round Table*, Vol. 97, No. 397, 547 – 559.
4. Landsberg, Chris and Hlophe, Dumisani. (1999). *The African Renaissance as Modern South African Foreign Policy Strategy*. Available at <www.ceri-sciences-po.org>
5. Mazrui, Ali and Tidy, M. (1984). *Nationalism and New States in Africa*. Heinemann Publisher, Nairobi, pp. 163-164.
6. Olivier, Serra and Bischoff, Paul Henri. (2009). Foreign Policy Ambiguity on the Part of an Emergent Middle Power: South African Foreign Policy through other. *Lenses, Politikon*, 36(3), 363–380.
7. Pere, Garth le. (2003). 'South Africa's Foreign Policy in a Globalizing World an Overview: 1994-2002'. *Institute for Global Dialogue*, pp. 1-20.
8. Pillay, Anton (2011) *Thabo Mbeki to Jacob Zuma South Africa in the UNSC: Africa watch Discussion paper*. Available at <www.consultancyafrica.com>
9. South Africa information (2012) *The Southern African Development Community (SADC)*. Available at <http://www.southafrica.info/africa/sadc.htm#.UOazDOTRx8s>

INFLUENCE OF SOCIAL MEDIA ON JOURNALISTIC PRACTICES: A STUDY OF PRINT MEDIA JOURNALISTS IN 'SILCHAR TOWN OF ASSAM'

SUTAPA MISRA

Research Scholar, Department of Mass Communication
Assam (Central) University, Silchar, Assam

Prof. (Dr.) G.P. PANDEY

Head & Dean, Department of Mass Communication
Assam (Central) University, Silchar, Assam

Abstract

The internet has changed the world in the last few decades and has revolutionized the way information is stored, gathered, published and consumed. The working procedure of the print media journalists has also been affected by the Internet and largely by social media. In this digital age, the Internet and social media are the latest platforms which aid us in experiencing the products of journalism. Print media journalists are increasingly using social media to disseminate and promote their journalistic works. This study investigates the influence social media has on the journalistic practices of the print media journalists in Silchar, a remote urban area of Assam. It also tries to ascertain the extent and nature of the use of social media in print journalism focusing on the local journalists of the town. The research reveals that the print media journalists in Silchar have very much incorporated the use of social media in their professional practices including sourcing and distributing news stories as well as in maintaining relationships with the audience.

Keywords: *journalistic practice, journalists, new media, print media, social media.*

Introduction

One of the oldest forms of information distribution, the print media has always been one of the most popular modes of communication with a wide audience. But with the rise of digital technology, the print media has undergone a shift. Over the years, our means of accessing information has also changed significantly. Just a glance at the computer and mobile screens and all the information sought for is there. While old media like publishing catered only to a fraction of

a geographical location, New Media including the social media transcends the boundaries of time and space. It significantly enhances the quality of life of the people, enabling access to information from all over the world. It is a powerful means of communication and retrieval of information. Social media has connected millions of people all over the world. Now, connecting to the Internet provides a user access to infinite knowledge and a global platform that is absolutely free. Mediamorphosis, which is the

unification of already existing institutions with the changes brought about by technology, talks about the transformation of technology and the way in which it affects the cultural changes in a society. The communication technology prevalent in any age exerts its influence on the way people think and believe, in accordance with the technological determinism theory. This digital era has thus affected the print journalists and the print media organizations as well. Internet and the New Media, particularly the social media have thus dramatically transformed journalists' professional practices.

The social media is an interactive form of media which supports and boosts interpersonal communication. Journalists use the social media not only to gather and disseminate news stories but also to get story ideas. Connecting and building relationships with the readers, sources and other journalists are only some of the ways in which conventional journalists use the digital platform. It is also extensively used as a news gathering and promotional tool in today's age, besides its use in sourcing and sharing news as well as in getting feedback. The advent of social media has thus eventually increased the focal ratio at which the practice of journalism occurs (Apuke, 2016). The forms of social media that are referred to in this study include the social networking sites Facebook, Twitter, YouTube, WhatsApp,

Instagram, LinkedIn and blogs among others.

The use of social networking sites as a journalistic tool is increasingly gaining importance. With the availability of a number of news sources, journalism is continuously evolving. Digital age provides news that is quicker and more visual than ever before. Alejandro (2010) identified that new media has become a news breaking tool in today's age of digital media. Thus, making the journalists interested in this medium.

Bullard (2013) in his work attempts to describe why social media matters so much. He asserts that editors are no more the gatekeepers of news. All thanks to the social media. Audiences now have a variety of news sources (Bullard, 2013). Increasing numbers of people are regularly accessing these new media sites to get the latest updates. Most of the news organizations have realized this new trend and established their online presence. They have initiated their social media pages to attract and engage readers and also deliver the content via new media sites. Also, both in sourcing as well as disseminating news, social media remains a key tool. A study conducted by the Tow Centre for Digital Journalism said this is because news organizations have recognized that their audiences have shifted online and they believe that social networking sites will attract an audience that is engaged (Bullard, 2013).

Social media provides a novel platform to the print media journalists for reaching their audiences. Now people are more like the journalist's audiences. They prefer to have the latest updates via social media. The social media platforms even allow readers to share contents in addition to sharing links of news stories and also, writing comments there. Thomas (2013) talked about the impact of social media on a journalist's role, method and relationship to the audience. He also added that social media sites provide the opportunity to give feedback which allows thousands of people to comment on the links of news stories (2013). This facility attracts the readers and instantly connects them with the news media organizations. Also, this allows the audience to participate, increasing both the interactivity and participatory communication. New media as well as social media, in this way, has thus redefined the journalists' relationships with their audiences (Pavlik, 2001).

The new media in this age of media convergence provides the journalists with endless technological possibilities. Obijiofor (2003) conducted a research and found that journalists were of the opinion that new technologies have made it easier to report news events from around the world due to the ease of access to the Internet. Reporters of different media houses can develop websites through the New Media and also make official pages in social media which will enable the masses to share

their views and express their opinions as well as reply to breaking news online (Apuke, 2016). A journalist who is in the field to cover a news story can post and update them through the media organization's social media page.

Today, most newspapers are adapting and reaping the benefit of the latest technologies. Newspapers have embraced technology as a companion and they are getting unified (Everett, 2011). News organizations have also created pages in Facebook, established feeds in Twitter, posts in blogs and also, web editions. Roger's (1995) diffusion of innovation theory of communication states that any innovation in the form of an idea or a new technology diffuses throughout a particular society in a predictable pattern. Some people will adopt the innovation sooner, while others will take a longer time to adopt it and some others will take much longer. Likewise, news media organizations are changing with time and have resorted to the use of new digital technologies in their journalistic practices. A study conducted by Obijiofor (2003) in Nigeria and Ghana found that new technologies have improved the quality of their newspapers while accelerating the speed of production and saving time for the journalists, thereby enhancing the newspaper aesthetics.

Objectives of the Study

This paper takes into concern the following objectives:

- To find out how the print media journalists in Silchar have adapted the use of social media in their professional lives.
- To determine the type of social media that the print media journalists in Silchar prefer and for what journalistic practices.

Methodology

The paper is an attempt to explore the extent and nature of the use of social media for the professional practices by local print media journalists. In particular, it will examine how the social media have influenced the practice of journalism among the print media journalists of Silchar town of Assam. Due to the nature of the study, the researchers adopted the survey method. Through a structured questionnaire, an attempt has been made to gather facts about the opinion of the journalists regarding their usage of social media for journalistic practices.

Since this study aims to find out the social media usage by print media journalists, the respondents ranged from the field of journalism. The population is defined as working print media journalists. The researchers used the purposive sampling technique in selecting the respondents. The data collection has been conducted in some of the major print news organizations of Silchar town of Assam. A major proportion of the respondents were purposely selected from *Eastern Chronicle* and *Dainik Jugasankhya*,

followed by *Samayik Prasanga*, and *Dainik Prantojyoti*. A total of 30 questionnaires were administered to the journalists who were present and working in these print media organizations in Silchar at the time of the survey to give a fair representation of the sample. The respondents represented a wide range of experience, age, gender as well as journalistic roles.

The present study resorts to empirical and interpretative analysis. The empirical method uses data collection and also, interpretation. Interpretative method argues that the chief source of knowledge is interpretation and it is an interpretation of human actions and cultural products. The interpretative method tries to find out the nature of meanings involved in the analysis of tabular form. The tabular form of interpretation is a data-based work which is to be further analysed and interpreted.

Data Analysis

Table 1.1 Which social media do you mostly use for professional purposes?

Social Media	Frequency
Facebook	15
Twitter	0
Blogs	3
YouTube	7
WhatsApp	5
LinkedIn	0
Don't use	0
Total	30

(Source: Survey Data)

This table suggests that the maximum number of respondents (15) mostly use Facebook for their professional purposes. 7 of them use YouTube followed by 5 respondents who use WhatsApp. Blogs are also used by 3 of them.

Table 1.2 What are the professional purposes for which you use social media?

Purpose	Frequency
For research	2
For getting story ideas	5
For promoting news stories	0
For general reporting	7
For networking with other journalists	4
To contact sources & interviewees	7
To get feedback from readers	3
To grow readership	1
For brand building	1
Others	0
Total	30

(Source: Survey Data)

It is clear from this table that a large proportion of respondents use social media for general reporting (7) and contacting sources and interviewees (7). On the other hand, 4 of them hold that they use the social media for networking with other journalists. For conducting research, 2 of them take the help of social media. 5 respondents use it for getting story ideas and 3 of them use it to get feedback from readers. 2 respondents also agreed that they use the social

media each for growing readership and brand building.

Table 1.3 Have you ever used the social media to gather information for your organization?

Responses	Frequency
Yes	28
No	2
Total	30

(Source: Survey Data)

From the table, it is evident that almost all of the journalists (28) surveyed agreed that they have used the social media sometimes to gather information for their organization.

Table 1.4 Which is the best social media feature that aids you in gathering news?

Views	Frequency
Speed	9
Accuracy	0
Getting additional sources	21
Others	0
Total	30

(Source: Survey Data)

The Table depicts that more than half of the respondents (21) collect news from social media for getting additional sources while 9 of them rely on its speed.

Table 1.5 Do you use the social media to distribute news?

Responses	Frequency
Sometimes	28
Always	0
Never	2
Total	30

(Source: Survey Data)

The table represents that 28 of the respondents sometimes use the social media to distribute news while 2 respondents have never used any social networking site for news dissemination.

Table 1.6 Which is the best feature of social media that aids in dissemination of news?

Views	Frequency
Speed/Immediacy	21
Accuracy	1
Audience Reach	8
Others	0
Total	30

(Source: Survey Data)

When asked about the best feature of social media which helps them in the dissemination of news, maximum respondents (21) said they value the speed/immediacy factor. 8 of them take into consideration the audience reach factor while only 1 do so because of the accuracy of the medium.

Table 1.7 Do you regularly post the latest happenings on social networking sites?

Responses	Frequency
Yes	18
No	12
Total	30

(Source: Survey Data)

Maximum of the respondents (18) regularly post the latest happenings on social media but others do not do so.

Table 1.8 How often do you share links of news stories on social media?

Responses	Frequency
Daily	3
Once a week	14
Several times in a week	11
Monthly	0
Never	2
Total	30

(Source: Survey Data)

Here, 14 journalists hold that they share links of news stories on social media once a week. 11 of them do share links several times a week and 3 share links on a daily basis. It is interesting to find that 2 of the journalists have never shared links on social media.

Table 1.9 How do you present yourself on social media?

Presentation	Frequency
As representing your organization	6
As catering to the audience	14
As promoting yourself and your ideology	10
Total	30

(Source: Survey Data)

A total of 14 respondents said that they cater to the audience and 10 respondents said they promote themselves and their ideology while on social media. Only a few of the journalists (6) said that they represent their organization on social media.

Table 1.10 Do you promote your organization on social networking sites?

Responses	Frequency
Yes	25
No	5
Total	30

(Source: Survey Data)

The table depicts that a majority of the respondents, that is, 25 of them promote their organization on social media, while the rest do not do such.

Table 1.11 Which social media do you use to connect with your readers?

Responses	Frequency
WhatsApp	16
Facebook	11
Twitter	3
Blogs	0
Others	0
Total	30

(Source: Survey Data)

The table strongly asserts that most of the journalists (16) use WhatsApp to engage and connect with their readers followed by 11 respondents who use Facebook. Twitter is also used by 3 of them.

Table 1.12 What is the best use of social media?

Impact	Frequency
Promoting your own work	5
Audience Engagement	2
Faster reporting	0

Better communication with relevant people	9
Enhancing one's credibility	0
Increased news coverage	6
Improving one's productivity	5
Decreasing one's workload	3
Total	30

(Source: Survey Data)

Of all the respondents, 9 say that communicating better with relevant people is the best possible use of social media. While 5 of them believe in promoting their own work and 6 use it to cover more news stories. 5 respondents also said that social media has improved their productivity while 3 of them admit that it has decreased their workload. 2 respondents also said that social media has made them more engaging with audience.

Table 1.13 Has social media made your journalistic role better?

Views	Frequency
Yes	21
No	2
Can't say	7
Total	30

(Source: Survey Data)

This table shows the majority of the respondents (21) hold that New Media has helped in making a journalist's job

better. Only a few of them (2) denied this while rest of them (7) are uncertain.

Findings

The survey shows that majority of the print media journalists in Silchar making use of the social media for their professional purposes. The journalists surveyed are of the opinion that social media has immensely helped in making their job better. Social media aids in gathering, receiving as well as distributing news. Majority of the print media journalists use social media sites as news sources. Getting additional sources from social media as well as its immediacy factor helps the journalists in efficiently gathering and effectively disseminating the news. The survey results are proof that collecting and distributing news via the social networking sites has become a background reality. Social media is also increasingly used to share links of news stories. Most of the print media journalists cater to their audiences while on social media and they promote themselves and their ideology. Almost all of the journalists interviewed said that they use the new media technologies to gather information for their organization. The findings of this study explain that a good number of print media journalists in Silchar professionally favour Facebook for various aspects including better audience reach. Social media proves to be a great platform where the journalists can promote their

organization. They prefer to interact with readers mainly via Facebook and WhatsApp. The local journalists engage with their audience through the social media which facilitates immediate feedback. More than half of the respondents agreed that they post the latest happenings on social media. Communicating better with relevant people is identified as the best possible use of social media. Networking with other journalists and contacting sources and interviewees are the most common purposes besides reporting that the print media journalists in Silchar use social media for. Most of the respondents said that social media has improved their journalistic role, followed by a few journalists who are unsure about it. This is in accordance with Roger's diffusion of innovation theory since most of the journalists rely on the social media and new technologies for their professional purposes, while some are uncertain about their influence on journalistic practices. All the findings thus provide a fair amount of perception about the much-discussed issue.

Conclusion

While admiring the facts and findings delved out from the thematic concept of this treatise, it has to be admitted and accepted that the survey has served its purpose in an attempt to garner a valid idea regarding the influence of social media on the journalistic practices of print media journalists in Silchar. The study concludes that the

nature of news gathering and dissemination has indeed undergone a sea-change and the credit goes to the social media. The Internet is gradually becoming the principal venue for news and information, changing the working procedure of the journalists. The print media journalists have adapted the use of social media in their journalistic chores and the new technologies have definitely helped them in improving and enhancing their job as a journalist. The way the print media journalists in Silchar use the digital media platforms proves this. The overall response from the journalists states that besides its use in posting the latest happenings, social media is also used in connecting with readers and communicating better with relevant people. It has improved their journalistic abilities and altered their journalistic practices. In today's interactive age of digital media, social media dominate the journalistic practices and have expanded the news sourcing and scattering in Silchar. However, the findings of the present study have to be tested against data collected from a more extensive research so that the results can be generalized to a larger group of the population.

References

1. Agboola, A. K. (2014). The Influence of New Media on Conventional Media in Nigeria. *Academic Research International Vol. 5(4) July 2014*, 105-113.
2. Alejandro, J. (2010). *Journalism in the Age of Social Media*. Reuters Institute Fellowship Paper, University of Oxford.
3. Apuke, O. D. (2016). The Impact of Social Media on Conventional Journalism Practice in Nigeria: A Study of Journalists' in Jalingo Metropolis. *Canadian Social Science, Vol. 12, No. 12*, 59-65.
4. Bullard, S. B. (2013). *Social Media and Journalism: What Works Best and Why it Matters*. Lincoln: College of Journalism and Mass Communication, University of Nebraska-Lincoln.
5. Everett, C. E. (2011). Transformation of Newspapers in the Technology Era. *The Elon Journal of Undergraduate Research in Communications, Vol. 2, No. 2*, 102-115.
6. Fidler, R. (1997). *Mediamorphosis: Understanding New Media*. Thousand Oaks, CA: Pine Forge Press.
7. Obijiofor, L. (2003). New technologies and journalism practice in Nigeria and Ghana. *Asia Pacific Media Educator, 14*, 36-56.
8. Pavlik, J. V. (2001). *Journalism and New Media*. New York: Columbia University Press.
9. Rogers, E. M. (1995). *Diffusion of Innovations*. New York: Free Press.
10. Thomas, C. (2013). *The Development of Journalism in the face of Social Media A study on social media's impact on a journalist's role, method and relationship to the audience*. Sweden: University of Gothenburg Department of Applied Information Technology Gothenburg.

CHAMPIONING AND REJUVENATING ECO LIFE IN THE SELECT POEMS OF CAMILLE T. DUNGY

A. PAVITHRA

Ph.D., Research Scholar, Department of English
Thiagarajar College, Madurai, Tamil Nadu

Dr. V. SUBATHRA DEVI

Research Supervisor, Head & Associate Professor
PG and Research Department of English
Thiagarajar College, Madurai, Tamil Nadu

Abstract

Camille T. Dungy is an American Poet and Professor who is well known for her most recently published poetry collection namely Trophic Cascade. The article attempts to bring out the rebirth of ecosystem in the poems of Dungy. The objective of the writing is to highlight the Environmental Rejuvenation of American Landscape portrayed in Dungy's poems. The paper precedes with emphasizing the loss of life, love and brings the ray of hope that Dungy explores in a melancholic tone. The paper also throws light on the beauty of Nature and the aesthetic sense in it. It also focuses on the human's fight for plant existence.

Keywords: *rejuvenation, vulnerability, environmental justice, degradation and self exploration.*

Introduction

"Literature is a comprehensive essence of the intellectual life of an individual nation" says William Shakespeare, the Sweet Swan of Avon. Literature continues to travel in the twenty first century with the works of most eminent young poets, novelists, essayists and playwrights. They record their experiences in their writings in the form of autobiographies and diaries. The motive of the writers is to impart the richness of literature as an art which teaches, guides and makes the reader understand and interpret the meaning of life.

Literature encompasses the theme of love, beauty of Nature, self exploration, conflicts and values of life

that moulds an individual into a perfect and flawless human. The various genres like poetry, prose, drama, short stories, essays, travelogues and memoirs sail together in the ocean of Literature. Those genres reflect the author's views on the society. The reader gives a skilful appreciation and comments for the works they read with a critical eye.

Literary theory is a tree that has many branches in it. One of the most sturdy branches is Ecocriticism that grew out in the late 1960's, stretched out in the mid years and rooted itself strongly till today. Environmental Literature is a vast discipline which gave birth to a unique field of study

known as “Nature Writing”. Nature Writing is a special genre which can be defined in simple term as writing about the natural environment. It may also include the works of writers who try to explore the activities of human being which brings harm to the environment.

The term “nature writing” was coined by the journalist Dallas Lore Sharp to criticise the work of nature writers like John Burroughs and Ernest Thompson Seton. “Nature Writing” initially became popular in the United States of America and later flourished in the United Kingdom, Canada and Australia. Gilbert White took a walking tour in his native village Selbourne where he spent his time with forest, birds, reptiles and animals. He delivered a letter to his friend writing about his experience with the species of his native land. His remarkable book *The Natural History and Antiquities of Selbourne* in 1789 serves as a fine example of nature writing.

An English playwright William Somerset Maugham says, “The crown of Literature is poetry”. Poetry is superior to all other genres because it is not just made up of words but it holds a sea of emotions of both the poet and the reader. It enchants the readers with its rhyme, tone, symbols and figures of speech. In poetry, the art of imagination of the poet transports the readers to the world of sublime. Along with imagination, the diction also matters a lot and serves as a tool to express poet’s inner thoughts and

feelings. Poetry can be recited and sung with perfect orchestra.

Nature poets pen poems on the landscape of their native land. They admire the landscape along with the flora and fauna of the particular region in which they live. This has given rise to the Landscape poetry. Through their poems they communicate with Nature. And so Poetry always holds its head high among all other genres in Literature.

The Lake poets of Romantic period sowed the seeds for Nature Writing. The black poets of America watered the seeds, made them to grow as plants and gave the garden of flowers and fruits to the readers form of anthology and collection that is rich in oral tradition. Black Poetry is the unique writing in the American Literature with its distinguished use of cadence, alliteration and repetition. The list of Black American Nature poets includes Alexis Pauline Gumbus, Frank X Walker, Toi Derricotte, Major Jackson, Thylas Moss and Nevada Diggs. Their works are associated with Nature and environment.

In this aspect comes the conspicuous black poet Camille T. Dungy who is well known as a poet, Associate Professor in the department of creative writing at San Francisco State University and editor from the roots and soil of America. She became a successful poet with her most remarkable works such as *What to Eat*, *What to Drink*, *What to Leave for Poison* (2006), *Suck on the Marrow* (2010) and

Smith Blue (2011). She also served as an editor of *Black Nature: Four Centuries of African-American Nature Poetry* which contains 200 poems that reached swiftly among the readers. In 2011 she won the American Book Award. A Feather was attached to her cap when she also bagged California Book Award and a Silver Medal in 2011. At present she is working as a professor at Colorado State University.

Dungy's work focuses on how black writers come with innovative ideas to raise fresh voices to nature writing. Dungy identifies herself with the genre of ecopoetry, a poetry that pays keen attention on the subject of ecology. In her article "Floriography, More or Less" she quotes

As we advance our view of what it means to interact with natural world and include conversations about environmental justice, ecology, and historically informed environment practices, there will be more room for nature poetry that might be viewed as politically charged, historically biased, culturally engaged and potentially antagonistic." (Dungy, 2011:762)

The primary objective of the article is to bring out the Environmental Rejuvenation of American landscape through the poems of Camille T. Dungy. The title of the book *Trophic Cascade* has strong emphasis on Nature and humanity which are always linked to each other. The word "trophic" is attributed to "the relationship between species in a food chain or web" (Anderson). In the poem

'Trophic Cascade' Dungy talks about the reinvention of gray wolves which were once listed in the endangered species of North America.

After the reintroduction of gray wolves

To Yellowstone and, as anticipated, their culling

Of dress, trees grow beyond the deer stunt

Of the midcentury. . . (1-4)

In the poem Dungy shares her experience of becoming a mother. She relates this milestone in her life with the reintroduction of wolves in the Yellowstone National Park situated in United States. The above lines suggest to readers that how each species depends on each other in the universe. The Yellowstone's survival depends on the feasibility of wolves, which humans brought back. It is the revolution that occurred in Nature with the arrival of carnivorous animals to Yellowstone Park.

With the arrival of gray wolves Dungy reintroduces nineteen other species like hawk, falcon, bald eagle, kestrel, vole and vultures which occupied their respective places. These organisms depend on each other for food and survival. As it is said before "trophic" is the relationship between species in the food chain and thus promotes to elevate environmental rejuvenation.

Dungy continues the poem with the speaker's view of nature and progeny. Dungy exhibits that,

In their up reach

Songbirds nested, who scattered
Seed for under bush, and in that
cover

Warren snowshoe hare. (4-7)

The excretion of birds serves as a fertilizer for shrubs, weeds and small trees. Small trees when grown in large number expand to a forest. The 'seed' here relates with the strong meaning of sperm which is an essential ingredient for the making of life in animals and humans and thus brings the unbreakable relation between human's fertility and Nature.

Camille Dungy makes a large account of relationship between Nature's rejuvenation and childbirth through her strong use of images. The Eco life of America is rejuvenated and thus it turns out to be rich in flora and fauna. Porscha Simmons in her article "A Review of Camille Dungy's *Trophic Cascade*" comments on Dungy's "Trophic Cascade" as "She ties together our shared ecosystems with our internal struggles and journeys and life experiences in a way that opens new worlds of self knowledge . . ." Dungy ends the poem with catchy lines as,

Life born from one hungry animal,
this whole,
New landscape, the course of the
river changed,
I know this. I reintroduced myself to
myself, this time
A mother (28-31)

The whole eco system gets rejuvenated with the arrival of grey wolves. Dungy extends the idea of 'I

reintroduced to myself to myself', as a woman she goes through pregnancy to introduce a new life on earth. The new beginning is where the diversity and habitat exist simultaneously in the whole biosphere.

Another poem in *Trophic Cascade* is the "Characteristic of Life". In this poem Dungy speaks for the vulnerability of aquatic species which are gradually facing devastation. She raises her tone to speak for the life of the species. 70% of Mother Earth is surrounded by water which acts as a house for aquatic animals. Dungy mentions about the 'snail', 'mollusk', 'nautilus', 'moon jelly' and 'water skeet'. The BBC news reports that 'a fifth of animals without backbone could be at risk of extinction'. Dungy's "Characteristic of Life" serves as an example for black aesthetic rejuvenation. She even raises her tone to connect herself with Nature.

The poem "Characteristic of Life" is written with a motive of Dungy's restoring marine animals which are also the part of ecosystem. Dungy claims,

Ask me if I speak for the moon jelly.
I will tell you
One thing today and another
tomorrow
And I will be consistent as anything
alive
On this earth (11-14).

Dungy has poured her emotion strongly with her use of pathetic fallacy. "I speak for" clearly suggest

that she is there to raise her voice to make the sea creatures alive. She will continue to speak for the aquatic life even in future with her consistent voice. She even speaks for the 'damselfly', 'beetle', 'caterpillar', 'spider' and 'ant'. By doing so she is trying to save the species which are in an endangered state and thus she is rejuvenating them. Her poems circle round the theme of rejuvenation again and again with her well built smiles, metaphors and personifications.

Dungy feels everything is connected with nature and if we try to eliminate any species the whole environment collapses and may cause imbalance in the ecosystem. We get pleasure in admiring and interacting with animals. Some species are no longer found which shows the extinction is happening faster now and than ever before.

Dungy explores herself into the world of Nature and she expresses her thoughts, feelings and motivations that reflects in her writings. Dungy's self exploration with Nature makes her to throw question on the pathetic state of eco life. She puts forth the statement that the individual's choices of caring for the environment depend on the lands that they live in.

In her poem "A Massive Dying off" from *Smith Blue* Dungy comes forth to say that, once the aquatic animals enjoyed their life in sea but now they are dead in the ocean floor. Being an eco poet Dungy is conscious of environmental issues. The vulnerability

of humans against the environment is clearly seen in this poem. The ocean is polluted because of chemicals and debris. Dungy, as an eco poet, tries her level best to give voices for the species through her poems.

The poem "Massive Dying off" as the title indicates, is about the vigorous dying off fishes, five – fingered sea stars and other marine animals. She opens the poem with the haunting line 'When the fish began their dying you don't worry' (1). This line shows the lethargic attitude of human beings who played the major role in polluting the sea which in turn ate up the life of fishes. She even continues to say,

*Sea stars, jellies, anemones, all the
scuttlers and hoverers
And clingers along the ocean floor.
A massive dying off, further
displacing
Depleted oxygen, cried the radio
announcer.
You plugged in your ipod. (18-21)*

The poem captures the pathetic condition of eco life. Sea stars, jellies and anemones remains suspended in the ocean floor because of the lack of oxygen concentration in sea. People never cared about the poor eco life. They were not ready to lend their ears to listen to the crawl of crabs but they were interested in listening to music in iPods. Dungy with extreme anger, hits the human world and with her melancholic heart she speaks for the decaying sea creatures. She longs to

rejuvenate them, to see the fruitful sea life.

The most remarkable poem “Blue” is about the endangered coastal butterflies. The significant line in the poem ‘the coastal stretch endangered’ brings out the picture of degraded coastal areas. Evie Shockley, an American poet in her article “Black Nature / Human Culture” writes that,

As we advance our view of what it means to interact with the natural world and include conversations about environmental justice, ecology and historically – informed environmental practices there will be more room for nature poetry that might be viewed as politically – charged, historically – biased, culturally- engaged, and potentially antagonistic.(Shockley, 2011:762)

Dungy praises the twentieth century American Landscape in her collection titled *What to Eat, What to Drink, What to Leave for Poison*. Dungy deals with the themes of conflicted relationship with plant, animals and human beings.

Nature is not just the place; it is home says, the American Poet Gray Synder. The home comprises not only human beings but also the other species. Dungy’s poem reveals her love towards environment which gave her a distinct place in the world of Black Nature poets. She reflects her own way of seeing Nature which is enriched with beauty and charm and also loaded with wilderness. The poems’ ‘Trophic Cascade’, ‘Characteristic of Life’,

‘Massive Dying Off’ and ‘Blue’ is about the endangered species of America which Dungy has personally rejuvenated through her powerful voice.

Conclusion

In recapitulation, it has to be admitted and accepted the opinion of Oscar Wilde “Literature always anticipates life. It does not copy it; but moulds it to its purpose” as of the words of Wordsworth in his valid scribes “Lines Composed a Few Miles Above Tintern Abbey” quotes ‘Nature never did betray the heart that loved her’. Nature is the home of joy and pleasure. Dungy is a champion in creating a new environment for the endangered species of her own native land. Her writings firmly stick to the environmental rejuvenation and she is a champion in giving life to the endangered species through her poetic language and diction. Dungy has raised her voice for the voiceless species. She reflects her aspiring hopes in restoring eco life.

References

1. Shukla, Anu and Rini Dwivedi. *Ecoaesthetic and Ecocritical Probings*. New Delhi: Sarup Books, 2009. Print
2. Frederick, Suresh: *Contemporary Contemplations on Ecoliterature*. New Delhi: Authorsspress, 2012.Print
3. Wordsworth, William: *100 Select Poems*. New Delhi : Fingerprint Classics, 2019.Print

4. Simmons, Porscha. "A Review of Camille T. Dungy's *Trophic Cascade*, by Porscha Simmons". *ANMLY*, A Medium Corporation, 4 September <https://medium.com/anomalyblog/an-ecosystem-of-interwoven-wonder-f6f08fa4906>
5. Anderson, Scott Edward. "National Poetry Month 2018, Week Two: Camille T. Dungy's *Trophic Cascade*". *Scott Edward Anderson's Poetry Blog*, 14 April 2018,
6. Dungy, Camille T. "Floriography, More or Less". *Callaloo* 34(3), 2011: 784 -786.
7. --- Smith Blue. Carbondale: Crab Orchard Review, 2011. Print
8. Shockley, Evie. "Black Nature / Human Nature." *Callaloo*. 34(3), 2011: 763 - 766
9. <https://www.goodreads.com/quotes/7745237-the-crown-of-literature-is-poetry-it-is-the-end#:~:text=Quotes%20%3E%20Qu>otable%20Quote-%E2%80%9CThe%20crown%20of%20literature%20is%20poetry.,is%20the%20achievement%20of%20beauty.%E2%80%9D
10. <https://www.relicsworld.com/william-shakespeare/literature-is-a-comprehensive-essence-of-the-intellectual-life-of-a-nation-author-william-shakespeare>
11. <https://poets.org/poem/characteristics-life>
12. <https://www.poetryfoundation.org/poems/58389/the-blue>
13. <https://seapoetry.wordpress.com/2018/04/14/national-poetry-month-2018-week-two-camille-dungys-trophic-cascade/>
14. <https://www.dawsonenglishjournal.ca/article/review-of-camille-t-dungys-trophic-cascade-a-fragile-balance/#:~:text=Susan%20Elmslie-,Camille%20T.,Park%20in%20the%20United%20States>

BREAST CANCER TREATMENT COSTS AND FINANCIAL BURDEN

S. THILAGAVATHY

Ph.D. Research Scholar, Department of Economics
Bharathiar University, Coimbatore, Tamil Nadu

S. VISHNU

Ph.D. Research Scholar, Department of Economics
Bharathiar University, Coimbatore, Tamil Nadu

P. DHAVAMANI

Ph.D. Research Scholar, Department of Economics
Bharathiar University, Coimbatore, Tamil Nadu

Dr. A. SANGAMITHRA

Professor, Department of Economics
Bharathiar University, Coimbatore, Tamil Nadu

Abstract

The high and increasing costs of cancer, especially the costs of breast cancer can lead to financial burden for both patients and their families, no study has particularly examined the association between the financial burden and the health related quality of life and psychological health of patients with cancer. And had a great tendency towards nonspecific psychological distress, high level of financial burden was associated with a less number of health related quality of life., with a strong relationship associated with physical health than with mental health and had a greater tendency towards the non-specific and the psychological distress. For patients who is receiving diagnosis of cancer, the financial impact on the diagnosis can be significant. Increased financial burden as a result of cancer costs is the strongest predictor of poor quality of life among the cancer survivors.

Keywords: breast cancer, psychological stress, financial burden, distress, treatment costs.

Introduction

Breast cancer is the severe cancer in women both in the developed and in the developing countries. The incidence of breast cancer is rapidly increasing in the developing countries due to increase in life expectancy, adoption of western lifestyles, and increase in urbanization. Although some risk reduction can be achieved with prevention, these strategies cannot be

eliminating the majority of breast cancers which develops in low and middle income countries, where the breast cancer is diagnosed at an early stage. Therefore, early detection in order to improve the breast cancer outcomes and survival remains as the cornerstone of breast cancer control (**World Health Organization**). Cancer begins when healthy cells in the breast changes and grow out of the control,

which forms a mass or a sheet called 'tumor'. A tumor can be cancerous or benign. A cancerous tumor is malignant, means it can grow and spread to other parts of the body. A benign tumor means the tumor can grow but it will not spread to other parts of the body. Breast cancer is the cancer which spreads when the cancer grows into the adjacent organs or other parts of the body.

Review of Literature

Cheryl K. Altice et.al. (2017) analyzed the study on financial hardships, which is experienced by the cancer survivors, a systematic review, The number of cancer survivors in the United States in the year 2014, was around 14.5 million, and with the aging population and some improvements in early detection and treatment, cancer survivorship which is expected to increase to 18 million by 2022. The costs of new cancer therapies are increased as well, cancer survivors have a large out-of-pocket (OOP) costs, even many years after the initial diagnosis, reflecting ongoing cancer care as well as the care for any late or lasting treatment effects. To conclude, the study shows the psychological response measures of financial hardships aims to estimate both subjective (e.g. financial distress) and financial consequences of cancer diagnosis. **Pricivel M. Carrera et.al (2018)** examined the study on financial burden and distress of patients with cancer. Financial toxicity has become

familiar, using of cancer drugs. In the year 2013, nearly 120 experts in chronic myeloid leukemia, penned an editorial drawing on the attention to the high prices of cancer drugs. At the time of patients, with cancer and the advocates anticipate with a greater, optimism, the new classes of cancer drug therapies, enthusiasm, over next generation targeted the therapies and immune oncology agents, as well as their combinations, is tempered by concerns regarding the financial hardships or financial distress or financial toxicity, which is faced by the cancer patients. A Cancer therapy continues to expand, to incorporate the next generation targeted therapies and immunotherapy; clinicians must have the knowledge about the sources of financial toxicity of cancer treatment and the impact of this toxicity on patients. **Van Minh Hoang et.al. (2017)** analyzed the study on household financial burden and poverty impacts on cancer treatment. Cancer is known as a very severe disease, in which malignant tumors and neoplasm's develops uncontrollably and create a serious harm to the human organs, cancer is found to be the leading cause of death worldwide. The financial impact of cancer is enormous for both the person with cancer and the society as a whole. The total economic impact of premature death and disability from cancers worldwide in the year 2008 was \$895 billion. This study concludes that a large proportion of household

cancer patient incurred catastrophic level of health expenditure and/or were pushed into poverty because of the costs of health care services financially disadvantaged; cancer patients were particularly vulnerable to the negative impacts on cancer treatment costs. Jessica N. Semin et.al. (2019) examined the study on breast cancer survivors, financial assistance, worldwide, breast cancer is the most common form of cancer which is diagnosed among women with more than 2 million new diagnoses and an estimate of 6,27,000 deaths in 2018. Financial toxicity often impacts more than the financial stability, whereas 70 percent reported reducing the leisure activities, 48 percent withdraw savings, and 18 percent sold possessions due to the financial distress from the cancer treatment. The main findings revealed the financial distress and the needs of breast cancer survivors are greatest during active treatment but also remain high after treatment and do not return to the baseline pre cancer levels.

Treatment costs of breast cancer patients

The term breast cancer refers to a malignant tumor, which develops from the cells in the breast. The breast is composed of two main tissues: one is glandular tissues and another one is stroma (supporting) tissue. Worldwide, breast cancer which comprises 10.4 percent of all cancer incidences among women, who making it the most common type of non-skin cancer in

women and the fifth stage causes death. Breast cancer is hundred times more common in women than men, although men tend to have the poorer outcomes due to delays in diagnosis treatment. The breast cancer surgery removes cancer that has not spread to other areas of the body by removing the tumor itself and a small portion of surrounding tissue, conserving as much of the breast at a possible level.

Breast cancer can be divided into the following types:

In- situ breast cancer	A cancer cell which remains confined within the place of origin and does not attack the surrounding breast cancer.
Invasive or metastatic breast cancer	The breast cancer treatment hospitals in India have aggregated many years of experience and expertise in this field. A myth in identifying the causes of breast cancer is more relevant than the real cause.

Surgery of the Treatment

1. **Lumpectomy:** Little glands in the breast Together with surrounding tissues are removed surgically
2. **Mastectomy:** This is a significant operation involving the elimination of breastfeeding, or lobules, ducts,

fatty cells, nipple, chest wall, and lymph nodes in the armpit according to demand.

3. **Sentinel Node Biopsy:** When cancer has spread into the lymph node it's eliminated by means of this surgery.
4. **Auxiliary Lymph Node Dissection:** if sentinel nodes have cancer then it leads to many lymph nodes of the armpit are removed by means of this operation.

Breast cancer and financial burden

Breast cancer is a type of disease in which the cells in the breast grow out of control. There are various kinds of breast cancer. The type of breast cancer depends on which cells in the breast turn as cancer. A breast is made up of three main parts: ducts, lobules and connective tissue. The ducts are tubes which carry milk to the nipple. The lobules are the glands that produce milk. The connective tissue which consists of fibrous and fatty tissue which surrounds and holds everything together. Most of the breast cancers begin in the ducts or lobules. Breast cancer can be spread outside the breast through the blood vessels and lymph vessels. A tumor can be benign (not at all dangerous to health) or malignant (has the potential to be dangerous). Benign tumors are not considered to be cancerous, their cells are close to normal in appearance, and they grow very slowly, and do not invade the nearby tissues or spread to other parts of the body. Whereas, malignant are cancerous, left

unchecked, malignant cells can spread beyond the original tumor to other parts of the body.

Thinking of the financial burden, lifesaving cancer is costly and it may result in financial burden for the families. Financial costs for treating the childhood cancer care are assessed based on the amount spent for diagnosis tests, chemotherapy and hospitalization. The financial costs for travel, accommodation, out-of-pocket expenses for food, loss of income due to reduction or employment are hidden as nonmedical expenses that rarely accounts for. Out-of-pocket expenses contribute a significant proportion to financial burden of the families with the childhood malignancies and the invisible expenses should be recognized and should provide an adequate support to reduce the burden of economic impact.

Conclusion

A plan for diagnosis and the treatment cost of cancer is a key components of overall cancer control plan. The ultimate goal is cure cancer patients or extend the life considerably, ensuring a good quality of life. In order to diagnosis and treatment programme must be effective, it must never be developed in isolation. It must be linked to early deduction programme, so that the number of cases is reduced at an early stage, when the treatment is more effective and there is a great chance to get cured. Further programmes should include awareness to raise components, to educate patients, family and

community members to know about the cancer risk factors and the need for taking the preventive measures to avoid developing cancer, where resources are limited, diagnosis and treatment costs should initially target all the patients with curable cancers such as breast, cervical and oral cancers that can be deducted at an early stage. Breast cancer treatment costs which influences the decisions for breast cancer surgery, and effective surgical treatments differs significantly in the risk of patient reported financial burden, impact on employment and debt.

References

1. Department of Health. The national cancer registration system, 2008.
2. Slogget A, Young H, Grundy E. The association for cancer survival with socio economic indicators. BMC Cancer .2007; 7:20.
3. Farooq S, Coleman MP. Breast cancer survival in South Asian women. A Journal of Epidemiology and community health. 2005; 59 (5):402-406.
4. Muir CS. Epidemiology of cancer in ethnic groups. Br J cancer suppl. 1996; 29: S12-6.
5. Cancer Research UK. Cancer stats. 2007.
6. Bowen RL, et al. Early onset of breast cancer in a group of British Black Women. British Journal of Cancer.2008; 98(2):277-281.
7. Census 2001, First results on population for England and Wales. Office of National Statistics; 2002.
8. The Association of Breast Surgery (BASO) Guidelines for the management of symptomatic breast disease. Eur J Surg Oncol. 2005; 31:1-21.
9. James, B, Boyle, P, Bennett, J, et.al the impact of health and financial literacy on decision making in community based adults. Gerontology 2012; 58(6):531-539.
10. Ringel, J, Sturm, R. Financial burden and out – of – pocket expenditures for mental health across many groups. J Ment Health Policy Econ 2001; 4:141-150.
11. Cohen, R, Leis, AM, Kuhl, D, et.al. QOLLTI-Measuring family career quality of life. Palliat Med 2006; 20(8):755-767.
12. Kosberg, J, Cairl, R, Keller, D. Components of financial burden; interventive implications. Gerontologist 1990; 30(2):236-242.
13. David off AJ, Erten M, Shaffer T, et.al. Out – of – pocket health care expenditure on financial burden for medi care beneficiaries with cancer.2013; 119:1257-1265.
14. American cancer society. “The global financial costs of cancer”.2011.
15. H.T. Kankeu, P. Saksena, K. Xu, and D.B. Evans,” The financial burden from non-communicable disease in low and middle income countries: Health Research Policy an systems, Vol.11, no1, article 1, 2013.

CANCER PROFILE AND SOCIO-ECONOMIC AND GEOGRAPHIC BACKGROUND OF POOR CANCER PATIENTS IN COIMBATORE

Dr. A. SANGAMITHRA

Professor, Department of Economics
Bharathiar University, Coimbatore, Tamil Nadu

S. VISHNU

Ph.D. Research Scholar, Department of Economics
Bharathiar University, Coimbatore, Tamil Nadu

Abstract

According to the World Health Organization (WHO), each year universally, about 14 million folks have realized that they have cancer and eight million individuals die from cancer. Cancer is a term for a group of diseases that can affect any part of the human body. Some more terms used are malignant tumors and neoplasms. Defining cancer is the quick creation of abnormal body cells that develop outside their usual borders, and which can then occupy adjoining parts of the body and extent to another organ of the body. The study background to know Global-national cancer profile. Aim of the study to assess the socio-economic and geographic characteristics of poor cancer patients in Coimbatore. The research source is sought from both primary and secondary data. The primary data was collected from two hospitals in Coimbatore through constructed exit interview schedule.

Keywords: Cancer- (world, national, social, economic, geographical)

Introduction

According to the **World Health Organization (WHO)**, each year universally, about 14 million folks have realized that they have cancer and eight million individuals die from cancer. The number of deaths from cancer will rise by nearly 80 percent by 2030, with up in developing countries. Cancer is a public health problem and epitomizes a significant risk of disease due to health, psychologically, financially, socially, and economically. The study states the global and national profile of cancer and socio-economic and geographical condition of

poor cancer patients in Coimbatore. This study emphasis Social background of the cancer patients is religion, age, mother tongue, social groups, and educational qualification. Economic background preferred the present research as income is the main variable and geographic factor variables are nativity and migration. Global-national cancer profile was picturized from based world health organization report 2020.

Objectives

- To know the global and national profile of cancer.

- To assess socio-economic and geographic characteristics of poor cancer patients in Coimbatore.

Methodology

The research source is from both primary and secondary. The primary data was collected from two hospitals in Coimbatore through constructed exit interview schedule in February 2021, collected primary data was entered in the SPSS spreadsheet, analysis was done making use of the frequency tables. The secondary data source from the world health organization's global and national profile of cancer 2020 report and data was analyzed in an excel table with a pie chart.

Review of Literature

Ramon Luengo-Fernandez et al (2013), picturized population-based cost analysis of economic burden of cancer across the European Union were estimated 2.45 million people diagnosed with cancer and 1.23 million died because of cancer in the 27 nations of the European Union (EU). Cancer cost the EU €126 billion in 2009 and health care costs of cancer were the same to €102 per individual. **D Verboux et al (2019)**, analyzed the study was to measure the economic problem of lively cancer in France and to investigate the structure and trends of outlay between 2012 to 2017. Research methods were used evidence of about 57 million individuals from the general scheme insurance database and put on 5 exactly developed medical

algorithms. The researcher identified all people with active cancer in French. **Sunil Rajpal et al (2014)**, study evaluated national demonstrative data from the social consumption health survey of India. The survey was piloted in 2014 by **National Sample Survey Organization (NSSO)**. Health survey interviews were directed with a representative sample of households randomly selected through a stratified multi-stage survey design covering India. Present the self-reported occurrence of cancer across socioeconomic sets. For analytical purposes, the prevalence of cancer refers to the person suffering from any sort of cancer. **K. Robin Yabroff et al (2011)**, stated that The economic burden of cancer in the US is considerable and expected to rise significantly in the future due to predictable growth and aging of the population and developments in existence as well as trends in treatment outlines and costs of care following cancer finding. In this paper, we describe measures of the economic burden of cancer and present current estimates and forecasts of the national problem of cancer in the US. We discuss partial efforts to characterize the economic burden of cancer in the US and recognized key areas for future work, including developing and enhancing research resources, improving estimates and projections of economic burden, calculating targeted treatments, and assessing the economic burden for patients and their

families. The work will inform efforts by health care policy causes, healthcare systems, and employers to progress the cancer survivorship experience in the US.

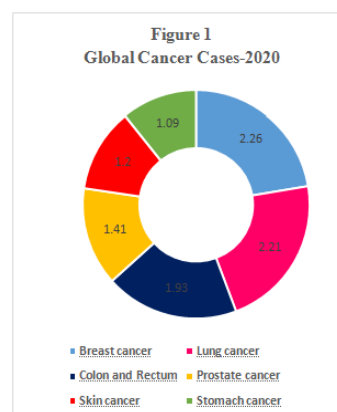
Global Cancer Cases and Death

Cancer is a term for a group of diseases that can affect any part of the human body. Some more terms used are malignant tumors and neoplasms. Defining cancer is the quick creation of abnormal body cells that develop outside their usual borders, and which can then occupy adjoining parts of the body and extent to another organ of the body. Cancer is the leading cause of death worldwide and is responsible for about ten million death cases per year. Approximately 70 percent of death from cancer occur in developing countries. One-third of deaths from cancer are tobacco use, obesity, alcohol use, lack of proper diet, and absence of physical activity. Tobacco use is an important burden factor for cancer and is due to responsible for 25 percent of cancer death (**World Health Organization**).

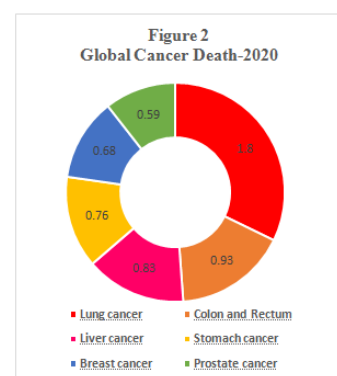
Table-1 Global Cancer Cases and Death-2020

Types of cancer	Numbers in Million	Cancer Death	Number in Million
Breast cancer	2.26	Lung cancer	1.80
Lung cancer	2.21	Colon and Rectum	0.93
Colon and Rectum	1.93	Liver cancer	0.83

Prostate cancer	1.41	Stomach cancer	0.76
Skin cancer	1.20	Breast cancer	0.68
Stomach cancer	1.09	Prostate cancer	0.59



Source: World Health Organization 2020 Report



World health organization states that Cancer is a leading cause of death globally, calculating for nearly 10 million deaths in 2020. Breast cancer is one of the leading cancer diseases in 2020 around 2.26 million numbers recorded and following lung cancer around 2.21 million. Lung cancer causes of death state around 1.80 million and followed by liver cancer around 0.93 million.

Cancer Profile in India

Worldwide, **Non-Communicable Diseases (NCDs)** are calculated for 71 percent of total deaths. In India, NCDs were estimated to account for 63 percent of all deaths, and cancer was one of the leading causes (9 percent). Cancer archives are documented as vital mechanisms of nationwide cancer-control programs. In India, the regular data collection on cancer has been achieved later in 1982 by the **Population-Based Cancer Registries (PBCRs)** and **Hospital-Based Cancer Registries (HBCRs)** under the **National Cancer Registry Programme (NCRP)**.

Table 1 Cancer Profile in India 2020

Types of Cancer	Numbers in Lakh	Cancer Death	Numbers in Thousand
Breast cancer	1.62	Breast cancer	87.11
Lip, oral cavity cancer	1.20	Lip, oral cavity cancer	72.98
Cervix uteri cancer	0.97	Lung cancer	63.57
Lung cancer	0.68	Cervix uteri cancer	60.43
Stomach cancer	0.57	Stomach cancer	51.79
Colorectal cancer	0.56	Esophagus cancer	46.30
Esophagus cancer	0.52	Colorectal cancer	43.16

Source: World Health Organization Cancer Country Profile India 2020

India reveals heterogeneity in cancer. Total cancer cases were

recorded in India around 12 lakh and cancer death was around 7.8 lakh. World health organization states that 1.62 lakh people survive breast cancer and death is recorded in 87 thousand patients in India. Lip, oral cavity cancer is the second leading cancer affecting 1.20 lakh patients in India due to tobacco and alcohol consumption are hike.

Social Background of Poor Cancer Patients in Coimbatore

The study stated that, Social background of poor cancer patients in the Coimbatore district in Tamilnadu. The social class discusses the social goodwill an individual occupied in society. Individuals and society are different and have a close influence on each other. The social background of this research explores are religion, mother tongue, social groups, age, and education qualification. The result is given below the frequency table 1 (Data from primary interview schedule based on February 2021).

Table 1-Social Background of Poor Cancer Patients in Coimbatore

Social Background	Frequency	Percent
Religion	25	100.0
Hindu	20	80.0
Christian and Muslim	5	20.0
Mother Tongue	25	100.0
Tamil	15	60.0
Malayalam, Telugu, and Urdu	10	40.0
Social Groups	25	100.0
Scheduled Cast,	16	64.0

and Scheduled Tribe (SC/ST) Other Backward Class (OBC)	9	36.0
Age	25	100.0
Above 40	22	88.0
Below 40	3	12.0
Educational Qualification	25	100.0
Primary and Higher Secondary	13	52.0
Illiterate	8	32.0
Degree/Diploma	4	16.0

Source: Primary Data

According to the information gathered in the Coimbatore district mostly affected poor cancer patients are Hindu religion (80 percent). Mother tongue is one of the important social variables. The output of this study states that 60 percent of the sample respondents are Tamil, and usually refer to a first language. The study focused on poor cancer patients' social background because they are mostly scheduled cast, and scheduled tribe category people under in cancer (64 percent) rest of the samples are other backward class. Age is one of the benchmarks of social background, 88 percent of sample respondents are above 40 years. Education qualification is one of the strong goodwill assets of social background, 52 percent samples from primary and higher secondary qualification, and 32 percent illiterate. Only 16 percent are degree/diploma holders. The major output of social background results is explored.

Economic and Geographical Background Poor Cancer Patients in Coimbatore

The geographical background is defined as variables that provide information about the features of the place, instead of the site of that place (Boyle et al 2004). Geographical variables can be derived from the longitudinal datasets themselves and also be derived from external sources. Economic background is a significant element of achievement and forecast of human life chances and much more than it does for people from income background (Robyn Benson et al 2013).

Table 2-Economic and Geographical Background Poor Cancer Patients in Coimbatore

Economic and Geographical	Frequency	Percent
Nativity	25	100.0
Coimbatore Urban	16	64.0
Coimbatore Rural	9	36.0
Migration	25	100.0
People within Coimbatore	13	52.0
Other Areas	12	48.0
Monthly Income (In Rs)	25	100.0
Above 10000	17	68.0
Below 10000	8	32.0

Source: Primary Data

The frequency table 2 explores the data are the geographic and economic background of the poor cancer patients

in the Coimbatore district. The progress of the research outcomes is nativity, migration, and monthly income of the patient's family. The geographical background is nativity and migration. Income is determined by economic variables. Coimbatore urban samples of majority of nativity (64 percent). The study states that migration samples are almost equal as well as 52 and 48 percent, within Coimbatore and other areas. Economic background progress of the study, the sample of the respondents earned monthly family income above 10000 rupees at 68 percent level.

Conclusion

The study factually reveals the socio-economical, and geographical condition of the poor cancer out-patients in Coimbatore, as per the data obtained from primary with exit interview was taken. World and national cancer profiles are included in the study to know the records of the number of cancer. The present work is designed to explore the social support and excellence of life among cancer patients. The view of the analysis of various reviews and their results leads to the conclusion of the present research work.

Acknowledgment

The study is a part of the **RUSA 2.0 Bharathiar Cancer Theranostics Research Centre (BCTRC)** funded Project from 2021 to 2022. The project entitled "Economic Consequence of

Coping of Mechanism of Cancer Patients".

Reference

1. Zhiqiang Feng and Chris Dibben (2013), A Review of Resources for Geographical Variables.
2. Robyn Benson et al (2013), Economic Background "Science Direct".
3. World health organization report (2020).
4. World health organization country profiles India (2020).
5. Prashant Mathur et al (2020), Cancer Statistics, 2020: Report from National Cancer Registry Programme, India.
6. Ramon Luengo-Fernandez et al (2013), Economic burden of cancer across the European Union: a population-based cost analysis.
7. D Verboux et al (2019), Cancer: epidemiology, screening, and care.
8. Sunil Rajpal et al (2014), Economic burden of cancer in India: Evidence from the cross-sectional nationally representative household survey.
9. K. Robin Yabroff et al (2011), Economic Burden of Cancer in the US: Estimates, Projections, and Future Research.
10. Sara Ashtari and Mohsen Vahedi (2014), Economic burden of gastrointestinal cancer: estimation and importance.
11. Martin L Brown et al (2001), The Burden of Illness of Cancer: Economic Cost and Quality of Life.

AN UTOPIAN SANCTUARY IN A DYSTOPIAN WORLD: A PSYCHOANALYSIS OF MURAKAMI'S NORWEGIAN WOOD

Ms. AROMA DELIGHT SAMSON

Research Scholar, Assistant Professor
St John's College, Palayamkottai
Manonmaniam Sundaranar University, Tirunelveli

Dr. D. NALINA PALIN

Associate Professor of English
St. John's College, Palayamkottai, Tirunelveli

Abstract

Utopia can be defined as a community where everything is perfect, an ideal setting. Dystopia, on the other hand, is an imperfect community, a flawed setting undesirable for a living. Murakami makes an amazing shift between these two communities in his novel Norwegian Wood by portraying a raw, realistic world, and a sanatorium which promises an ideal atmosphere suited for healing purposes. The characters in the novel try their own ways to fit into the raw, unfiltered world. When they are no longer able to, they go in search for the utopian atmosphere the sanatorium promises. Characters like Naoko and Reiko take shelter in this utopian shelter which makes them heal to a very considerable extent unlike Toru, who lives in the real. He is able to feel the stark contrast between the 'outside world' and the created utopian atmosphere in the sanatorium after being there for a few hours. Murakami portrays how the sanatorium accepts and acknowledges people with flaws. It works on the principle that all human beings are flawed and that we all need some healing one way or the other. This paper will focus on the contrast and the impact of the two different worlds on the characters.

Keywords: *Utopia, dystopia, psychological deformities, psychological healing.*

Utopia is a state where everything is perfect and dystopia is a state which is intolerable. Murakami shows us the two different worlds in the novel *Norwegian Wood*. The realistic one, which is a dystopian setting and the one created for comfort and healing purposes, the utopian one. These different settings can be very well analysed through the eyes of three characters, Naoko, Toru and Reiko.

Naoko is portrayed as a character suffering from severe mental illness. The suicides of her boyfriend Kizuki, and her sister, affect her so much. She describes her and Kizuki as two people who couldn't bear to be apart. They were so close that they became each other's identity. They used to be together right from their childhood, it was very natural for them to fall in love as they grew up. They engaged themselves in all sorts of physical

intimacy as they grew up, Naoko says it felt very natural that they would have been shocked if someone accused them that they were wrong in doing it.

After Kizuki's death, Naoko lost the boy who she felt was naturally her soulmate. It shook her to the core. She confesses to Toru that neither her, nor Kizuki were able to normally mingle with the society outside. They needed Toru to feel a link with the world outside. Like Freud describes in *Civilization and Its Discontents*, civilization sets up a standard within a society and expects individuals to abide by it. This makes them suppress their own desires and suffer because they have to live the 'civilised life' the society expects from them. This he calls, "the suffering of the civilised man". Just like this, Naoko and Kizuki found themselves struggling to fit in the society that was too civilised for them as they grew up. The dystopia began right there. They had to suppress their sexual and emotional desires which they had let run wild until they grew up, and live like every other person. When she loses Kizuki, Naoko also loses along with him the identity he had given her, which she had always held close to her. She is devastated. When Toru meets her after almost a year since Kizuki's death, her appearance had changed. She had lost so much weight. Toru describes her as one who become long and narrow. She finds trouble expressing herself. She often looks for the proper words and gives up when she couldn't find

the right word. It frustrates her. She always has the fear of being misunderstood. This is interesting to note as it is in complete contrast with the way she was when she was with Kizuki. Naoko describes them as an inseparable pair. It is almost like Kizuki and Naoko didn't need the right words to understand each other, they understood each other naturally.

After the utopia that Kizuki gave Naoko is shattered, she goes in search of a new utopia for her. That is how she reaches the sanatorium. She recovers to a good extent there. The sanatorium had a clean air, provided a quiet world which was cut off from the outside. The patients followed a daily schedule, did regular exercise which gave Naoko a peace of mind. The place contributes well to her healing. Her description of the sanatorium in the letter she writes to Toru is really utopic. It was also a letter Toru had been anticipating ever since she left without a word. She is able to provide a detailed description of the things and write clearly about whatever she wanted to tell Toru. She writes that it was all because of the healing atmosphere of the sanatorium and that it felt good to clearly put down thoughts into words.

The sanatorium has doctors and patients but it works on the principle that everybody is deformed and have to contribute to each other's healing. This equality reduces the uneasiness the 'patients' might experience, thus making their healing tough. "As long as we are here, we can get by without

hurting others or being hurt by them because we know we are 'deformed'. That's what distinguishes us from the outside world" (115) These are words from Naoko's letter which presents a good differentiation between the utopian and the dystopian surroundings she was in. The utopia is born when she reaches a surrounding where people accept and embrace their deformities and help each other overcome it, rather than pretending it does not exist. It makes the sanatorium a peaceful place.

Toru doesn't particularly find himself fighting the dystopian world like Naoko but the sanatorium has a considerable influence on him. It becomes his utopia; the utopia Naoko gives him. As a person who had always wanted Naoko, he feels happy and comfortable whenever she is close to him or whenever he holds her. He feels so relieved when he sees Naoko in the sanatorium after a very long time, ever since she cutoff him and everyone.

Nevertheless, he reveals he is completely opposite from Naoko when he misses the loud noises, the sound of laughter, people shouting and saying overblown things, basically the things he was used to. Though he doesn't seem to need the comfort of the sanatorium, the readers definitely feel the solace the sanatorium provides through his narration. He feels this strongly when he leaves the sanatorium. "I felt as though I had arrived in a planet where the gravity was a little different. Yes, of course, I

told myself feeling sad: I was in the outside world now" (217).

Reiko is another character to whom the sanatorium is her Garden of Eden. Reiko is the only character in the novel whose mental illness has been explained in detail. She was a character who had a promising career as a pianist, excelled in piano during her childhood, got appreciated by the nears and dears, everyone who had big expectations regarding her career as a pianist, until one day, her little finger in the left hand stopped moving. She tries every kind of treatment, but only in vain, until the doctors decide that the problem must be psychological. She goes to a psychiatrist but unfortunately, the psychiatrist is not able to help either. He advises her to get away from the piano and the depression begins. She had the attention of the people as the girl who played the piano well. That was her identity, and that was being snatched away from her.

Her life turns a bit happier when she finds a wonderful man and marries him when she was 25. She trusted him to tighten her loose screws and put all the jumbled threads back in place. He gives her a sense of relief from her dystopian world. "Life was great! I felt as if someone had pulled me out of a cold, raging sea and wrapped me in a blanket and laid me in a warm bed" (158).

Everything was good until a "sick, pure and simple" (161) 13-year-old girl ruined her life. She enters Reiko's life

under the pretext of learning piano from her, but all along she had other plans. Reiko describes the girl as 'mythomaniac'. She was a little girl who targeted people, framed situations, and just spread lies about them perfectly ruining their lives. And no one questioned her because none could think a kid would ever lie ruthlessly.

This pretty little liar ruins Reiko's life by attempting to rape her and spreading lies around the neighbourhood that Reiko attempted to rape her and that she was a lesbian who was in and out of hospitals for it. Not knowing what to do and not wanting to torture her husband anymore for her mental illness, she divorces him and comes to the refuge of the sanatorium.

The comfort of the sanatorium is very well understood through Reiko. Just living there was healing for her. She describes the history of the sanatorium, how and why it came into existence right when Toru comes to visit Naoko. The sanatorium can be viewed as a perfect example for a utopic place because the people there help each other to heal.

The best thing about this place is the way everybody helps everybody else.We're all each other's mirrors, and the doctors are a part of us. They watch us from the sidelines and slip in to help us if they see we need something, but it sometimes happens that we help them.

Sometimes we are better than they are. (128,129)

The sanatorium is basically like the Garden of Eden. The Garden of Eden was self-sufficient with rivers, trees, sunshine and a fertile soil. It was a bliss to dwell there. The sanatorium is a shelter that embraced the people who needed it. It was built for the people who needed escape from the harsh reality around them. It was designed just as for the patients to cut contact with the outside world and heal. It has food, books, exercise facilities, an own convenience store and barbers and beauticians coming to visit it every week. The patients can even order anything else they want through a staff. It is calm and pleasant except for the fact that once a patient leaves, they are to leave forever. They cannot come back, just like Adam and Eve were banned out of the comforts of the Garden of Eden once banished from it. Just like the garden was a utopia for Adam and Eve, the sanatorium is the utopic place of the patients who come in search of it.

One thing the readers can understand through the Ami Hostel is that everyone has certain vulnerabilities. While the people in the sanatorium help each other in overcoming it, the real world is indifferent to that, making the vulnerability harder. This poses question to who is actually normal and abnormal. Why is it that the people who understand, respect, and contribute to each other's healing are

considered as the abnormal one while the people in the outside world who casually hurt each other considered the normal one? The people who go through mental sickness understand the importance of atopic setting and work together to contribute to it. The irony lies in the fact that this place of healing is considered the shelter of the

‘deformed’ or the ‘abnormal’ people by the outside dystopian world.

Reference

1. Murakami, Haruki. *Norwegian Wood*. Random House UK, 2003.
2. Freud, Sigmund. *Civilization and Its Discontents*. Penguin Classics, 2014.

BETRAYAL OF THE MOTHER COUNTRY IN THE NOVEL *SMALL ISLAND* BY ANDREA LEVY

RINI MARIA D

*Assistant Professor, Department of English
Guru Nanak College, Chennai*

Andrea Levy's *Small Island* is situated in the West Indian set up and examines the consequences of migration and immigration in the post World War II period. The novel portrays not just Jamaica as the "small island" but England as one too. By creating this similarity between the two places, the author has explicitly made a point that; she is not just referring to the landscape but the mindset of the people as well. A considerable part of the novel is set in the US, and the way readers get to see Jamaica, is only through the technique of flashback. Hortense Roberts and Gilbert Joseph, say what they think about Jamaica, which is surprisingly not so impressive.

"The world out there is bigger than my dream you can conjure. This is a small island. Man, we just clinging so we don't fall off"
(207)

Yet, Hortense when she goes to England, reminiscences about Jamaica as a more spacious and greener place compared to that of England which she finds it clustered. One reason Hortense feels confident about getting a job as a teacher in London, is because she anticipates her

colour to be less black than other usually darker complexion of people. She describes her colour to be the colour of warm honey. Her counterpart, Gilbert Joseph joins the American RAF, as an airman who fights for the war along with the white GIs. When people from Jamaica and other colonial countries had joined hands with the British Army, they were not treated properly. Skin colour becomes an issue of disgust, not allowing them to live in the white colony. Unemployment, untouchability and similar other trivial matters get into the way of a peaceful living. Laura Albritton in her review of the book states that, "One of Levy's most sobering reminders in a novel of sobering reminders is that the Greatest Generation contained its fair share of racists, as evidenced by a riot in England during the war, which the author deftly fictionalizes." (236)

The incident at the pictures where Queenie, her old father-in-law and Gilbert are present, the American GIs are unsympathetic towards Gilbert.

They are extremely colour sensitive. Their behaviour unruly as it is, the whites does not allow the blacks to sit along with them. The black people are made to sit at the back seats which are rather uncomfortable.

“Come on, nigger you want it, come on... Kill the goddam son-of-a-bitch... This ain't Mississippi, you gonna have to come shut my mouth ... The black GIs, outnumbered a little by whites, sounded to be short of insulting names. How could the harmless ‘whitey’ heat the blood and jangle the nerves as the established ‘nigger,’ ‘jigaboo’ ‘sambo,’ and ‘jungle boy’ did? ‘You wan’ it nigger? You gonna get it... Fucking son-of-a-bitch you’re a dead man...” (189, 190)

Andrea Levy has said in her book, *This is my England* that, “I want to belong to anywhere but this place where I am made to feel like an outsider - not welcome, definitely not welcome at all”. (The Guardian) This confusion within her self- identity in her real life has brought her to write this novel. The issues she talks about in the book mainly focus on racial discrimination. As a writer who is not ‘fully white’ she feels the urge to contribute to the world, the experience her parents have faced. The novel too is set during those times; Levy’s parents have faced immigration issues in England. In the novel, the character of Queenie brings to our knowledge that there are people who are not serious about the colour

prejudice which most of the white people are particular about. Queenie is fully aware of the racial prejudices prevailing in England. But she does not pay much attention to that. She is not narrow – minded as the other English people.

England as a mother country has been unwelcome for many people. It is surprising how a person can be made to think on the basis of colour when they are in England. For instance, in the novel, Hortense thinks of herself to be of a high-class woman just because she is less dark than most Jamaicans, has had better education and her dream to leave her home town and live in England to fulfil her dream as a teacher. Hortense has an experience of teaching in Jamaica, where she describes the children in her classroom as,

“There were sixty pupils in the first class I had to teach. Sixty children fidgeting like vermin behind rows of wooden desks. Sixty nappy- headed, runny- nosed, foul- smelling ragamuffins. Sixty black faces. Some staring on me, gaping as idiots do.” (68)

The image of the mother country has betrayed Hortense and Gilbert in many ways. Gilbert is well aware that when the Second World War is over, and when he has returned his uniforms, he would be treated in a demeaning way. Still, to somehow fulfill his destiny as well as his wife’s destiny, he silently overcomes the unbearable

trials given by the white people of England. England as the 'mother country', a myth which was instilled in the Caribbean on many institutional levels (and stems from the glory days of the British Empire) and whose exposed lie meant anxiety and disillusion for those who decided to move to Britain and who saw it as a move to a geographically different territory which would, nevertheless, feel as 'home' as well. (Cinkova, 21) Nothing that the West Indians learn in the Caribbean is considered worth in England. Hortense, before going to England was a teacher. She had been trained in a teacher training school for about three years and among her fellow teachers she is deemed as one of the best teachers with laudable pronunciation. She also has some years of practical experience. But when she goes to England filled with dreams, it is nothing but shattered and humiliated. The authorities of the English school tell her that the Jamaican education qualification does not apply in England. But that is just an excuse they give for not appointing a black woman in their school. Gilbert on the other hand was a pilot before he went to England to join the British Air Force. Even in the war front he is treated badly. Being condemned to racism was a common occurrence in the post war London. Levy not only shows the prejudices among the whites but also the Jamaicans as well in the novel. Hortense, when she arrived in London and is new to the place, she finds so many different white people.

"Now the man serving this dark woman had hair that was red. His face was speckled as a bird's egg with tiny red freckles. Scottish. I believed him to be Scottish. For in Jamaica, it is only Scottish people that are so red. But no, he too was English."
(331)

Hortense is alarmed by the fact that there are many types of Englishmen. So, she gets to an assumption that since her colour is less dark she will have a better chance to survive than other people of her place. She has her own prejudice against the English people. In Jamaica, she has seen only one type of white people who all looked like the tutors in her college. But in England she is perplexed by finding so many different (white) people. She becomes self contradictory in her opinions.

"Their hair fair, the colour of baked bread. Their complexion red and ruddy from the sun. It was with great ease that an English person could be distinguished walking along the road from even the most high-class of Jamaican. But here now, in England, so many different complexions were replaced before me that my mind became perplexed. This walks to the shops with Mrs. Bligh had me looking about in confusion" (330)

Hortense is overwhelmed by her presence in England. For her, that was like a dream come true. She tries her

best to assimilate into the new set up but utterly fails. She puts her best accent while speaking to the taxi driver when she arrives in England. She says 'I need to be taken to number twenty – one Nev-er-n S-t-r-e-e-t.' (16) She dreams to live in a place which has a garden, many rooms and electricity. But all she finds is one single room where the dining place, bed, washbasin and lavatory are in the same place. Hortense and Gilbert believe that the mother country would accept them in open arms. But unfortunately, not all mothers are good mothers. Perhaps, because Hortense has never received the love of a mother, she feels that the England by name a mother country would give them a warm welcome.

As the story goes back and forth, the image of Jamaica and England is shown in a contrasting light – the characters, setting and the like. Hortense is a successful and proud teacher. She gets trained at Kingston and teaches in a reputed school there. Since her childhood love with Michael is shattered, she is forced to leave her stay at Michael's house. At least to fulfil her one last dream she saves all the money she could to go to England. She grabs an opportunity that comes her way, when she's out on a stroll with her friend Celia Langley and her fiancé Gilbert Joseph. When she hears them speak about moving to England and seeing the Buckingham Palace, she cannot resist but spoil the situation by asking Celia about her mother who is

slightly delusional and out of her mind. This leads to a breakup between Celia Langley and Gilbert. Hortense, not to leave this chance, offers Gilbert a lump sum amount of money for him to go to England, in the deal that she gets married to him and prepare a place for them to stay so that she could go there too. She says, a married woman can go wherever she pleases. As this whole event happens, Hortense's and Gilbert's good life in Jamaica ends.

Before this in 1948, during England's war against Germany, Gilbert faced the real force and horror of racial discrimination. Joining the RAF, would pave his way to pursue his ambition of studying law in a good college. In order to save some money for his higher studies, he goes on to join the Royal Air Force. He is happy that he is going to serve his mother country which is in trouble. Gilbert imagines himself in the nice blue army uniform and feels bliss by the thought of many girls falling for him.

"My mirror spoke to me. It said: 'Man, women are gonna fall at your feet.' In my uniform of blue – from the left, from the right, from the behind – I looked like a god." (125)

Gilbert goes to the RAF only because the mother country is in trouble. But the same country does not look at the Jamaicans who are also British as part of them. They want them to fight for the country but do not endeavour the idea of treating them equally. Gilbert is one among the victim of many who have

subjected the white people's trauma.

"It was inconceivable that we Jamaicans, we West Indians, we members of the British Empire would not fly to the mother country's defence when there was threat. But, tell me, if Jamaica was in trouble, is there any major, any general, any sergeant who would have been able to find that dear island? Give me a map, let me see if Tommy Atkins or Lady Havealot can point to Jamaica." (142)

In contrary to the English people, the Jamaicans are more human and patriotic towards their country as well as to the British. Gilbert says that even if someone spins him three rounds feeling dizzy and dazed, he would point out correctly in the map where England is. Gilbert is condemned with snide comments at his skin colour. It had not been since a day he had joined the air force that the whites had to bash him up with words that break his heart. As already mentioned, Gilbert is qualified and has the fitness to go in the frontline to fight. But, not even going that far the authorities block his way upwards just because he was a black man and the whites think a black man is always a trouble for them. They are also surprised by the fact that a black man could speak, read and write in English. The English does not want to see the black men working along with them or in any place that is important. They want the blacks to do nothing but lick their shoes. An

Englishmen suggests that the blacks be sent to the kitchen. 'No, not the mess, for God's sake – he's coloured!' (150) says one of the white higher authorities. There is always an unwanted tension and drama that happens when a white man sees a black man. The recruitment for volunteering had been done in Jamaica and men from that place have come to join the RAF. But, the authority who is supposed to allot jobs for each person is surprised to see the black men in his area. He tries his best to be polite to Gilbert while the other white men have a good laugh at their conversation. The white officer finds it hard to call Gilbert an airman and instead calls him a soldier. Not all the provoking utterances disturb Gilbert but the mention of him as a soldier.

"Coloured, black, nigger. All these words had been used to characterize me in the last few minutes. Insults every one. But funny thing is, not one of those aspersions caused me so much outrage as the word 'soldier'! I am not a soldier. I am an Airman. 'Airman Joseph,' I said, which made the sergeant reply, 'Yeah, yeah, whatever.' I stood easy as he carried on. 'Listen, ah...Soldier, no...umm...Airman, we're not quite...umm...umm.'" (151)

Gilbert, from the time he has stayed in England knows that his complexion at the door step of any white man would cause, what is called 'tension'.

(168) Unlike the rest of the people of England, Gilbert gets to meet Queenie Bligh, a beautiful woman, who did not have an unwholesome expression but that of recognition. Queenie is one the few people in England who does see people in terms of colour. A small difference but makes a huge impact. The sight of Queenie with a black man makes the whole world turn back and look at her. For the 'crime' it is for the English people she is called a 'nigger loving whore'. Gilbert became good friends with Queenie. One particular day they again meet each other accidentally, when Queenie was searching for her father – in – law Arthur, a shell-shocked victim of the World War I. Gilbert and Queenie go into a little tea shop. It was a place surrounded with white people obviously and the sight of both of them made every white man finch and twist from their chairs and top of that with scornful looks. Queenie is oblivious to her surrounding whereas Gilbert notices every single action of the white men in the shop.

"Queenie was unaware that our polite conversation caused these GIs to flex their fists. One of them whispered an urgent word into his friend's ear. Another, smoking a cigarette, lips pinched, holding it with his finger and thumb like a shrunken Bogart – blew his smoke in our direction."(177, 178)

Following this, the waitress too does

not offer anything but a piece of rock bun, just for the lady! Nothing for him. For Gilbert the menu was off because he had a black skin. For the white eyes, it was hard to see a black man sitting equally with a white woman, that too in a place where most 'white' people eat. Tautness surrounds the place and the GIs are rigid in reacting to the incident. They try to block Gilbert to abuse him in every way possible.

About the time when the war was happening between England and Germany, there was another war, within England, which is the racial war. This was even worse than the actual blood and fight war because, it involves human beings and the basic right to survive is being snatched away. This is the real war. The black Jamaicans in England had faced the real war of racial discrimination. The command that the white people have is merely due to the power structure of the society. As per history, when England was the ruler of most countries, and it had captured the landscape, there is a wrong notion in the whites that, they own not just the land, even the people too.

"Get away from her, nigger.' Only now did I experience the searing pain of this fight – and not from the gazing on my face or the wrench in my shoulder. Arthur Bligh had become another casualty of war – but come, tell me, someone...which war?" (193)

Uncivilised behaviour was much encouraged within the British army during the war. The Arthur – killing

incident proves it to be that. When news about the issue came in the newspaper, of the white GIs maintaining 'discipline' by segregating the black GIs from the pictures, the authorities made a statement openly congratulating them. When people in power encourage such behaviour, the citizens take advantage of it too. There is nothing like a white man's scorn that would cause so much pain, tears and a feeling of insecurity within a black man. We are seeing the ontological development of a period where the period of war and its aftermath are captured. The mindset of the people and the land is completely not out of the shock and trauma which they had gone through with the sounds bombs, bloody places and losing loved ones, homes, and many even physically ostracized.

In 1948, when the novel moves back to the present state of affairs in both Jamaica and England, still, the whites considered blacks in their midst as a threat or simply because they did not like their presence among them. They feel that their pure white community would be contaminated by the 'black' colour. At this juncture, Queenie Bligh, who has no news from her husband who had been to war, and her father – in – law died in a racial chaos, she struggles to earn for her living and pay her bills. She decides to rent the extra rooms of her home. Right at that time she meets Gilbert Joseph and considered their meeting to be a destiny. The people in her colony are

occupied fully by white people and the sight of Gilbert had them despise Gilbert as well as Queenie for having lodged him and one of his friend. A lady in Queenie's street runs to her to know sarcastically that who might have given her the permission to bring in black lodgers.

"I want to make a complaint. I am not happy to have those people living here. This is a respectable street. Those kinds of people do not belong here. Let me tell you there will be a great deal of trouble if they stay because I am not happy about it, not happy about it at all." (286)

The remarks given to the black men are always animalistic. Queenie Bligh being the epitome of compassion and might, too does not escape the white men's inherited quality to describe the blacks only through giving physical appearance and anything that might comment on their bodies. She sees an old picture of Michael Roberts who she thinks looks like a 'chimpanzee in clothes' and the girl in the picture along with him as a 'a little darkie girl with fuzzy – wuzzy hair tied in ribbons as big as bandages' ... 'they were like any airman's photos, dog eared and faded with sentiment.' (303). Another instance is after the war when Gilbert had found himself a job in England, he experiences a moment of shame again, when his white co – workers have fun at the cost of him.

"When are you going back to the jungle?" Oh man, this is the best

joke these four men had heard today... A coon. The jungle. What a lark... 'Oi, darkie, you ain't answered me. When are you going back to where you belong?' (317)

A sense of belonging is a place where an individual or a group of people find themselves part of a large community. But, in the above instance, by saying, 'When are you going back to the jungle?', the author asserts the point that the whites consider the black people as an imitation of apes and that they only belong to the jungle. The identity and imitation are far - fetched ideas that cannot be interlinked. By connecting both, the whites make an illogical assumption and pre- conceived notion about the black people. As most assumptions without any factual reasoning turn out to be wrong, so does the assumptions of the white people are ridiculously wrong. They consider themselves superior to all members of the humanities. Anybody, a shade slightly toned down are inferior and are also considered incapable of acquiring knowledge, work or anything for that matter. This rule prevailed only in the European countries. The representation of the black Europeans are kept in a naive position. Racism and colonialism go hand in hand. Social stereotyping is done in a negative sense with regard to the inferior or superior nature of human beings. In a novel, the plot plays an important role in placing the characters in a position suitable for them to adhere to the flow

of the story. Small Island too has meticulously focused on the narrative structure by going back and forth in unveiling the plot.

Queenie makes new friends with Hortense when she arrives in the new country. Since Gilbert is well aware of the people's scornful eyes on seeing anyone with a black skin, he makes a rational comment on the white people. He politely tells Hortense that whatever the people in Jamaica had told about the mother country was not true and that 'not everything the English do is good' (328). Gilbert is a very rational person who reasons between the evil eyes and good eyes among the white people. He is humorous and sensible, polite and reasonable and he seems to be the most human character in the novel. Hortense, may be a proud woman, but deep down she has a heart as sweet as honey. She is ambitious to become a teacher, but never achieves it till the end of the novel. She is a less sufferer when compared to her husband Gilbert. He makes sure that Hortense is safe and does not allow her to go through the unholy events that he went through in the white society. He says, 'no wife of mine will go down on her knees in this country' when he had been humiliated on the first day of his work. He bends down his pride, his self esteem to follow his dream. But the question is, why should they live in a place when people don't respect each other equally as God's own creation? The answer to this from the three black characters in the novel is the same.

They all say 'Mother Country'. They feel that England is not just any other country which they could leave when it's in trouble. For Gilbert and Michael, it is the same motive of helping the mother country in the time of trouble. They join the RAF, get brutally humiliated but still have the hope that one day the mother country would embrace them. For Hortense, it is slightly different. Since, from the moment she was born, she has never experienced the warmth of a mother. Perhaps that is the only reason she yearns to go to England. To find her dream job, with all the aspiration and struggle through the years of coming to England, we see her run into a cupboard which she thinks is the doorway, ultimately being laughed at.

These three characters face nothing but disappointment during their life in England.

Bernard Bligh, Queenie's husband is a person who cannot come out of his shells of narrow mindedness. He grew up in a society which demanded the total abolition of black people from England. They had boards in the shops which said no entry for colored's. He is by nature a very nervous person. During the Second World War, he was reluctant to join the air force, while all of Europe was volunteering to fight the war with the Nazis. He joined the RAF, by his wife's compulsion. He was sent to India on a mission and

during his stay there, he had struggled to cope up with its heat and dust. Through Bernard Levy shows a glimpse of violence that had taken place in India such as the Hindu – Muslim riot, fathers selling their young daughters for money and prostitution. The author had stated that, the common people in India do not actually loath the presence of the British. In fact, the people appreciate and welcome the whites. They see it admirable how the British had fought the Nazis. "I'd not wanted a war. None of us had. And I never wanted to be out in India. But (I admit) it put a rod in the back and spring in the step of his middle-aged bank clerk who'd thought his life was set." (351)

"Are you not protecting us all this time from the filthy Japs with their slitty eyes? Your British bulldog understands that there is nothing worse than foreigners invading your land" (386)

It is ironical that the Indian people thought of the British that way. While they praise and feel proud about the fight against Germany, the speaker of those lines, a common Indian man is ignorant of the actions of the British.

After his mission when he returned to England, he saw that the place was totally changed. He sees England as a small island with many changes

regarding the houses and the people. Since England is yet to recover from war, its aftermath is not a pleasant scene. But beyond the destruction of constructions and building, Bernard finds it ridiculous to find black people in his street. After a long time, he was shocked to find his wife walking along with a black woman. And, when he goes home, he is dismayed by the sight of black men residing in his house. Seeing Gilbert, Bernard says, "Who is this man?"

I asked her. 'A lodger', she told me. 'Used to come in, is he?' I said....

When Queenie told Gilbert, that Bernard was her husband, Gilbert "scratched his head, saying, 'Well, well' then the cheeky blighter put his hand out for me to shake. I just shut the bloody door on him" (430). Bernard's opinion does not change about black people in a white country. He sees it as a trouble. He justifies his opinion by saying that once a war is over, the people who fought in the fight go back to their own places, and that's what Bernard himself has done by leaving India and coming back to his home England.

"The war was fought so people might live amongst their very own kind. Quite simple. Everyone had a place. England for the English and the West Indies for these coloured people. Look at India. The British knew fair play. Leave India to the Indians. That's what we did Except these coloured colonials.

I've nothing against them in their place. But their place isn't here These brown gadabouts were nothing but trouble." (469)

But Bernard does not understand the reality. He does not shed his superiority complex. In the case of him leaving India, the reason could have just been that he considered himself a superior race than the rest of the world. Gilbert helps Bernard understand the reality. He says that until he sheds his complex, it would be a never ending war with the Blacks and the Whites. Bernard's high opinion about the whites is completely shattered, when the secret revelation is revealed. Queenie's pregnancy through a black man, Michael Roberts. Surprisingly, Bernard does not say a word when Queenie narrated her acquaintance with Michael. The birth of baby Michael acts as a climax of the story. None would imagine a state where a white woman giving birth to a black child. Since we are talking about 1948, it should be kept in mind that colour difference mattered a lot. And, a slight change in the scenario could be a total sensitive issue like that of the gender issues prevailing in the present-day world.

England had been harsh to the black Jamaicans and not just them; it has sucked the pride out of everyone other than the whites. Levels of discrimination can be seen in every class of people. We cannot blame anybody in the issue because the society and the mindset of the people

did not have any exposure to an open-minded society. 1948 was a period of the beginning of multicultural living and it was the time when war had destroyed many homes, people and places. For the English people it was difficult to accept other people into their country because England was English people's own small island. They had seen it as a sacred land and also had an opinion that they were a privileged lot. The idea of superiority had existed in every white member of England, only its level varied. Superiority complex not just existed among the white, the Jamaicans too had their share in it. Hortense with her warm honey colour skin and Gilbert having prejudice against Jamaica as a dry land because he had seen England as a more sophisticated place. Queenie though seems to be a compassionate and warm hearted person, gives away her child to be brought up by Hortense and Gilbert because she feels the baby will grow safely there and that where baby Michael belongs. Bernard's prejudice does not change until, in the scene where he sees baby Michael and Queenie sleep. He finds the baby acceptable.

"Happy to have me there. His tongue tasted his lips. Gave him my little finger to hold. He

grabbed it tight. Tiny black fingers wrapping around. Sound grip. Then quite a pull to get it to his open mouth. Was soon sucking on my finger. Clamping his gums around, soggy, wet. And warm. He sucked like it was nectar. Quite content. Actually, he was a dear little thing." (509)

This acceptance seems to be the beginning of change. When the characters come to term with the reality forgetting their illusory ideas, they conceive the truth of accepting each other. The novel ends with a change – and being the beginning of change, it does not seem so bad because changes are inevitable and we can see the hope of living together in a society of many cultured people.

References

1. Levy, Andrea. *Small Island*. London: Headline Book Publishing, 2004. Print.
2. "This is my England." Theguardian.com. *The Guardian*, 19 Feb. 2000. Web. 17 Oct. 2019.
3. Cincova, Linda. *West Indian Experience in Britain in the Second Half of the Twentieth Century: Bittersweet Homecoming*. Masters Diploma Thesis. Masaryk University. 2010. 21. Web. 15 Oct. 2019.

RIGHT TO STRIKE – A CRITICAL ANALYSIS

C. JEYASUBA

*Assistant Professor of Law
The Central Law College, Salem*

Introduction

The strike is powerful weapon in the hands of the workers or employers¹. The common cause the strike is to improve of workplace, money, or wages, shorter working day, the unfair policy or conditions, which might happen the company. The strike is itself a part of the bargaining process. “The recent trend adumbrate that the strike is losing its importance as a major weapon of collective bargaining and economic justice and this trend appears almost certain to continue.” The strike can be divided into two basic types namely, Economic and unfair labor practice. The strike a powerful weapon in the hand of workers.

Definition of the Strike Industrial Dispute Act²

Strike under sec 2(q) of Industrial Dispute Act 1947. “Strike” means a cessation of work by a body of persons employed in any industry acting in combination or a concerted refusal, or a refusal under a common understanding, of any number of

persons who are or have been employed to continue to work or to accept employment;

Oxford Dictionary³

The oxford dictionary defines that “Strike” as ‘a concerning cessation of work on the part of a body of workers, for the purpose of obtaining some concession from the employer and employee’.

Meaning of strike

The Strike has been undergoing constant transformation around the basic concept of stoppage of work or putting of work or putting of work by employees in their economic struggle with capital⁴.

Industrial Iron and Steel Ltd. V. Its Workmen⁵

The Supreme Court held that mere cessation of work does not come within the purview of strike unless it can be shown that such cessation of work was a concerted action for the enforcement of an industry demand.

¹ K.M. Pillai's, Labour and Industrial Law, Publication: Allahabad Law Agency, 8th edition, page 144.

² Ministry of Labor and Employment, Government of India, Industrial Dispute Act 1947, Sec 2(q), page no 8

³ Oxford Dictionary

⁴ G.M. Kothari, Labour Demands and Their Adjudication, pp. 200-202

⁵ Industrial Iron and Steel Ltd v. Their Workmen, (1967 1 LLI 381(Pat)

**Buckingham and Carnatak Co. Ltd.,
v. Workers of Buckingham and
Carnatak Co, Ltd⁶,**

The fact of the case on the 1st November 1948 night shift operators of carding and spinning department of the Karnataka mill stopped work some at 4 pm some at 4.30 pm and some at 5 p.m. the stoppage ended at 8 am in both the departments by 10 pm. The strike ended completely. The cause for strike was that the management of the mills had expressed an inability to comply with the request of the workers to declare November 1st, 1948, as a holiday for the solar eclipse. The Supreme Court held that is a strike.

Ram Swarup and another v. Rex⁷

The Supreme Court held that mere absence from work is not enough, but there must be concerted refusal to work to constitute a strike.

The object of strike

The object of a strike an achievement of economic objectives or defense of mutual interests. The strikes must be connected with employment. The strike may also be used as a weapon for the betterment of working conditions, the betterment of working conditions for the achievement of safeguards, benefits and other

protection for themselves, their dependents, and their little ones.

Historical Background of Strike

The first labor strike recorded in the history of the 12th century in the year of 1170 BCE in Egypt under the rule of the pharaoh Ramses III. The Strike is documented on an ancient papyrus discovered in Egypt workers under Pharaoh Ramses III stopped working on the Necropolis until they were treated better. All workers lay down their tools and marched out of Necropolis they were building. The ration during the fifth month was more than four weeks late and the sixth month's rations were delivered two weeks into the month so, the pharaoh's workers decided it was time to do something about their unfair treatment and marched to their local government officials. The first strike started in the pharaoh's workers. The English word "Strike" first appeared in 1768 when sailors in support of demonstration in London "Struck or removed the topgallant sails of merchant ships at port thus crippling the slops." The strike became important during the industrial revolution when mass labor became important in factories and mines, and workers were often exploited by their employers. On May 2, 1867, Chicago's first Trades Assembly Sponsored a general strike by thousands of workers to enforce the state's new eight hours. Though the one week strike was unsuccessful, it capped a four - year

⁶ <http://indiankannon.org>, Buckingham and Carnatic Co. v. Workmen of the Buckingham, on December, 1952, AIR 47, 1953, SCR 219.

⁷ <http://indiankannon.org>, Ram Swarup and another v. Rex, on 11 August, Equivalent Citation AIR 1949 ALL 218.

mobilization of local workers that encouraged political parties to incorporate labor demands into their platforms and appeals. In July 1877, Chicago workers struck again as part of a national-wide railroad strike ;during the period of economic panic of 1893, the Pullman palace car company cut wages 28 percent as demand for their train cars plummeted and the company's revenue dropped when Pullman refused to negotiate 4000 Pullman palace car company workers reacted by going a wildcat strike in gliosis on May 11, 1894 bringing traffic west of Chicago to a halt.19th century progressed strikes became common during the industrial revolution when mass labor became important in factories and mines.

Characteristics of the strike

According to Ludwig Teller⁸, the word "Strike" in its broad significance references to a dispute between an employer and his workers in the course of which there is a concerted suspension of employment. He describes four characteristics of a "Strike" the term is employed in modern times, which are,

1. An established relationship between the strikers and the persons against whom the strike is called
2. The constituting of that relationship as one of employer and employee
3. The existence of a dispute between the parties and the utilization by

the labor, o the weapon of concerted refusal to continue to work as the method of persuading or coercing compliance with the workmen's demand

4. The contention advanced by workers that, although work ceases, the employment relationship is deemed to continue, albeit in a state of a belligerent suspension.
5. Continuous of relationship of employment despite hostilities.

The essential of strike

The following essential of strike

1. There must be a cessation of work
2. The cessation of work must be by a body of persons employed in any industry
3. The strike must have been acting in combination
4. The striker must be working in any establishment which can be called industry within the meaning of sec 2(j) of Industrial Dispute Act 1947
5. There must be a concerted refusal or
6. Refusal under a common understanding of any number of persons who are or have been so employed to continue to work or to accept employment
7. They must stop work for some demands relating to employment, non-employment or the terms of employment or the condition of labor of the workmen.

Ingredients of Strike

Under sec 2(q) of the Industrial Disputes Act, 1947 following three

⁸ Ludwig Teller: Labour Disputes and Collective Bargaining, sec 78, Vol:1 P: 236- 237

elements are emphasized by the definition of strikes.

1. Industry
2. Cessation of work or refusal of work
 - a. Cessation of work acting in combination
 - b. Concerted refusal
3. Employment relationship

Kinds of strike

There are many different kinds of the strike, namely primary strikes, secondary strikes, and other strike.

Primary strikes

A strike in its primary uses is a weapon that is used directly against the employer with whom an industrial dispute exists. This type of strike takes various forms such as a) stay in the strike, b) Go-slow- strike c) Pen- Down –Strike d) Economic Strike e) Work to rule strike f) Tool – Down – Strike g) Sit – Down – Strike h) Token Strike i) Lightning Strike j) Wildcat Strike k) Gherao l) Hunger strike.

Secondary strike

The secondary strike has been defined by Ludwig Teller as a Coercive measure adopted by workers against an employer, connected by-product or employment which alleged unfair labor conditions or practices, for example, Sympathetic Strike.

Other strikes

The public and political parties used in the other kinds of strikes. There are many kinds of other strikes such as a)

General Strikes b) political strike c) Bandh d) Picketing e) Hartal.

Right to strike – Constitutional and International Perspective

Right to strike

The Strike is a temporary stoppage of work by a group of employees to express a grievance or to enforce a demand concerning changes in work conditions. The Strike is neither an act of war against the industry nor against the employer. It is a weapon of self-defense against the arbitrary and unjust policy of the management. It is a social necessity for promoting or defending the just economic interest of the working class. The right to strike has acquired an implied authorization from Articles 23, 24, and 25 of the Universal Declaration of Human Right (1948). In India the Trade Union Act 1926, for the first time, provided limited right to strike by legalizing certain activities of a registered Trade Union. Further, the Industrial Disputes Act 1947 recognized that the workers have the right to strike in certain circumstances other than those prohibited. The Supreme Court **In Chandramalai Estate v. Their Workmen**⁹ recognized that strike is a legitimate and sometimes unavoidable weapon in the hands of laborers. In the Indian Constitutional set up the right to strike is not an absolute right, but it flows from the fundamental right to

⁹ In Chandramalai Estate v. Their Workmen, (1960) 2 LLJ 243 (SC)

form a union and is subject to reasonable restrictions.

Right to Strike under Indian Constitutional Law

Art 19 (4) of the constitution of India provides freedom to form associations and unions. The term unions also include trade unions. Under clause (4) of Art 19, the state may by law impose reasonable restrictions on this right in the interest of public order or morality or the sovereignty and integrity of India. The right to Form Associations or unions has a very wide and varied scope including all sorts of association viz., Political parties, clubs, societies, companies, organizations, entrepreneurship, trade unions etc.

Right to strike and judicial view

The right to strike in the Indian Constitution set up is not an absolute right, but it flows from the fundamental right to form a union. As every other fundamental right is subject to reasonable restriction, the same is also the case to form trade unions to call to the workers to go on strike, and the state can impose reasonable restrictions. **In All India Bank Employees Association v. National Industrial Tribunal**, the right to form union does not carry with it the right to achieve every object. Thus, the trade unions have no guaranteed right to an effective bargaining or right to strike or right to declare a lock-out¹⁰

¹⁰ Dr. J.N. Pandey, Constitutional Law of India, Publication: Central Law Agency, 52nd edition, p. 219, AIR 1962 SC 17.

In Kameshwarprasad v. The State of Bihar ¹¹held that there is no fundamental right to strike. The Bihar Government service conduct rules prohibiting the strikes and demonstrations were challenged on the ground of infringement of the rights guaranteed under Article 19(1) (a), (b) and (c). The court held that even though the right to demonstration is guaranteed and so it cannot be restricted except according to Article 19(2), (3) or (4) the rule prohibiting the strike cannot be attacked under Article 19.

In O.K. Ghosh v. E.X Joseph, the court held that there is no fundamental right to resort to strike. Right to strike is not include within the ambit of freedom of speech¹². He Judiciary observed: strike as a weapon is mostly misused, which results in chaos and total maladministration.

The Supreme Court approach towards the concept of strike:

Though the right to strike is not a fundamental right s such; it is open to a citizen to go on strike or withhold his labor. The right to strike has been recognized under the Industrial Dispute Act 1947 by defining the circumstances under which a strike is regarded as illegal. Thus, the Labour Appellate Tribunal in Ram Krishna Iron

¹¹ K.M. Pillai's, Labour and Industrial Law, Publication: Allahabad Law Agency, 8th edition, page 145.

¹² Dr. J.N. Pandey, Constitutional Law of India, Publication: Central Law Agency, 52nd edition, p. 198, AIR 1963 SC812.

Foundry v. Their Workers The right to strike has been recognized by necessary implication in the industrial legislation in India and express statutory provision have been made for the purpose of regulating it. It is thus a recognized weapon of the workmen to be resorted to by them for asserting their bargaining power and backing up their collective demands on an unwilling employer. Ahmadi J. in B.R. Singh Case¹³ observed that “Right to Strike is a legal right and cannot be considered as a fundamental right”.

Right to Strike under International Conventions

The Directive Principles of State Policy enshrined in Part IV of the constitution, Art 51(c) provides that the state shall Endeavour to foster respect for international law and treaty obligations in the dealings of organized people with one another. Art 37 of part IV reads as under application of the principles contained in this part the provisions contained in this part shall not be enforceable by any court. Still, the principles therein laid down are nevertheless fundamental in the governance of the country, and it shall be the duty of the state to apply these principles in making laws. A conjoint reading of Art 51(c) and 37 implies that principles laid down in international conventions and treaties must be respected and applied the governance of the country **In Vishak v. The State**

of Rajasthan¹⁴. Justice Verma opined that any international convention not inconsistent with the fundamental rights and in harmony with its spirit must be read into these provisions to enlarge the meaning and content thereof to promote the object of the constitutional guarantee. This is implicit from Art 51(c) and the enabling power of parliament to enact laws for implementing the international conventions and norms by Art 253 and read with Entry 14 of the Union List the 7th schedule of the constitution.

International Treaties

Art 8(1)(d) of the International Covenant of Economic, Social and Cultural Rights (ICESCR) provides that the states parties to the covenant shall undertake to ensure: “the right to strike, provided that it is exercised in conformity with the laws of the particular country.

International Labor Organisation

The right of the workers to negotiate and collective bargain are won after a struggle for three centuries, right from the beginning of the industrial revolution in 1785. ILO guarantees these rights, and many other labour rights with the help of international conventions. India is a founding member of the ILO and it is naturally expected that it does not violate the international labour standards.

¹³ B.R.Sing v. Union of India, 1990 AIR, 1, 1 (1989) SCR Supl. (1) 257

¹⁴ In Vishaka v. The State of Rajasthan, (1997) 6 SCC 241, 249

Conclusion

Strike as a powerful weapon has to be used sparingly for redressed urgent and pressing grievances. Every dispute between an employer and employee has to be taken into consideration as the third dimension. Justice Ahmadi said that “a right to strike is an important weapon in the armory of workers, recognize by almost all democratic countries as a made of redress.”

Suggestions

1. The right to strike shall be guaranteed by the constitution as a fundamental right.
2. In a legal strike, the provision of Industrial Dispute Act must be followed
3. If the provision of the Industrial Dispute Act has not followed, then it is an illegal strike
4. The betterment benefit for the workmen then the strike is justified
5. The strike is not being the workmen then the strike is unjustified
6. The right to strike is a wider area, the present law is inadequate, and hence separate law may be enacted
7. The person conducting an illegal strike will be put into a proper disciplinary action by conducting the proper domestic inquiry.

References

1. J.N Jain “Modern Industrial Relations and Labour Laws: Legal Publication, 6th Edition, 2009.
2. O.P. Malhotra “The Law of Industrial Disputes,” Lexis Nexis Butterworth, Vol 1, Edition 2004.
3. D.J. De “The Constitutional Law India” Asia Law House Hyderabad, 2nd Edition, Vol 1, 2005.
4. P.L. Malik, “Labour and International Law,” Eastern Book Company, 12th Edition, 1996.
5. Durga Das Basu “Commentary on the Constitution of India,” Washhwa Nagpur, 8th Edition, 2007.

MATIGARI: BEYOND HISTORICAL REALITY

Dr. SHAMRAO JALINDAR WAGHMARE

LGM ACS College Mandangad, Ratnagiri

University of Mumbai

Abstract

Matigari ma Njiruungi is written in Gikuyu and later translated in English by Wangui Wa Goro in 1989. It is a moral fable centers on the character of Matigari. He was a freedom fighter emerges from the forest in the political dawn of liberated Kenya in the quest for Truth and Justice and in search of his house. Matigari found that his house is not now. Matigari Ma Njiruungi in Gikuyu means the patriot survived the bullets. It is a story of a freedom fighter. A novel is symbolic in the author's desire to present genuine history of his people, but also in his sincere effort to understand Kenyans to realize the reasons of their deprivations. Ngugi deliberately fictionalizes real historical heroes of the Mau Mau uprising and presenting them with legendary qualities by making their exploits and personalities go beyond historical reality. Neo colonialism appeared in Kenya in the form of multinational and corporate companies to enslave Kenya. In this task the selfish bourgeoisie and corrupt valueless native politicians helped them. These forces are responsible for the humiliation and exploitation of Kenyan masses.

Key Words: Freedom fighter, history, legendry, exploits

Matigari ma Njiruungi is written in Gikuyu and later translated in English by Wangui Wa Goro in 1989. *Matigari Ma Njiruungi* in Gikuyu means the patriot survived the bullets. It is a story of a freedom fighter. It is a moral fable centers on the character of Matigari. He is presented as a freedom fighter emerges from the forest in the political dawn of liberated Kenya. The White settler Williams along with John Boy has illegally possessed Matigari's house, "The story of Matigari's encounter with settler Williams is the archetypal struggle between good and evil and is told and retold several times. They seem to fight an endless battle over hill and dale, and this gives it a timeless and universal quality. It is the tale of Africa but it also applies to all

peoples who have suffered dispossession and exploitation" (Pandurang, 158). It is a struggle between the archetypal exploiter and colonizer. Matigari is in search of truth and justice. He is a representative of African masses opposing a ghost of imperialism. It have universal context. Williams is the real representative of neo-colonial forces working in Kenya. Neo colonialism appeared in Kenya in the form of multinational and corporate companies to enslave Kenya. In this task the selfish bourgeoisie and corrupt valueless native politicians helped them. These forces are responsible for the humiliation and exploitation of Kenyan masses, "A White man and a black man sat on horseback on one side of the narrow tarmac road next to

the gate. Their horses were exactly alike. Both had likely brown bodies. The riders too wore clothes of the same color. Indeed, the only difference between the two men was their skin color. Even their postures as they sat in the saddle were exactly the same. The ways they held their whips and the reins have no difference. And they spoke in the same manner" (Thiong'o, 1989, 43). Ngugi focuses on the showy nature of Europeans and the capitalists. The White man has allowed Kenyans to sit on same horse. Through this he shows the Whites attitude of equality. The Whites offers same clothes to the blacks. But they never forget to remind the blacks of the skin and color. The Whites by nature are supporters of racial discrimination. To fulfill their motives they could accept every possible way. Neo colonial forces in the guise of reformation humiliated Kenya.

Matigari's claim of his house is challenged by Robert Williams and John Boy Junior. This shapes to campaign against neo-colonialism in the mind of Matigari, "One early morning I woke up, cleaned my ears and eyes and then went to settler Williams; and I told him. You clan of parasites, there is no night so long that will not end with dawn. And no day dawns like another. Today is a new day, and the sun is shining brightly in the sky. Let me ask a few questions. Who built this house? Who cleared and tilled this land? Listen to me carefully. The builder demands back his house

and the tiller his land..." (Ibid. 46). Matigari feels very sorry for being landless and homeless natives. The domestic and foreign agents of capitalism are responsible to enslave them. It is a reaction outburst from the exploitation of the natives in the hands of capitalists. The use of the word parasites symbolizes the severe anger of Matigari. The parasites have no independent existence. Like the parasites the capitalists prefer to suck the sweat and blood of the creators of nation. In the course of time, they remained wealthy and powerful. With the money, they controlled the power and utilized it for fulfilling their inhuman motives. The image of dawn represents a strong sense of determination in Matigari. The questions asked by Matigari are introvert. In every nation the workers and peasants by working hard shape the nation. The capitalists with a help of various selfish forces prefer to capture the land and homes of these sections.

The Kenyan freedom fighters fought against colonial forces to liberate their motherland. They dream a nation free from greed, poverty and corruption. But Matigari finds that, "He now understood what was going on. Each child had to pay a fee to enter. A ticket to enable them to fight it out with dogs, vultures, rats, all sort of scavengers and vermin, for pieces of string, patches of cloth, old bits of leather, shoe soles, rubber bands, threads rotten tomatoes sugarcane chaffs,

banana peels, bones, anything” (Ibid. 11). It focuses on the problem of starvation in liberated Kenya. Everything in Kenya is charged with fee, either education or anything. In case of hunger the relentless competition is with the vultures, rats, scavengers. The politicians and other forces are remained unsuccessful to fulfill the basic needs to the citizens. Instead of this, they feel auspicious to lick the feet of the colonial and capitalistic forces. Majority of population is a victim of starvation. The corrupt and selfish politician, traders, bureaucrats allow these forces in Kenya to devour once again the natives. Muriuki a child is saved by Matigari on this occasion from the vultures and scavengers. Ngugi’s Matigari is an attempt to recall the revolutionary spirit of the Iregi and it is an attempt to instill hope and the desire for change. It is a resistance novel in that it seeks to fight neo-colonialism. Matigari is presented as a legendary figure. His struggle with Minister is for his house. Matigari remain successful in his task. He told the people that they have the power to reorder the things. This awakened a sense of protest in the masses and they started to speak against the oppressors. The people say, “How long is this police oppression going to go on for? In the past, before the Whites brought imperialism here did, we ever have police and soldiers? Never! Were there any prisons? No! Was there as much crime as there is today? No! We used to rule ourselves,

didn’t we?” (Ibid., 76). Before appearance of imperialism no police, jails were existed in Kenya. The Kenyan culture being tolerative and kind never required these things. The sense of elimination of imperialism and self ruling aspired in the minds of people. It is created by Matigari. In past, the Kenyan society lived without police and army. But imperialism introduces these forces along with all others ills in Kenya. The masses have determined to eliminate all this as a part protest. Ngugi being anti-imperialism states, “The oppressed and the exploited of the earth maintain their defiance: liberty from theft. But the biggest weapon wielded and actually daily unleashed by imperialism against the collective defiance is the cultural bomb. The effect of cultural bomb is to annihilate a people’s belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. It makes them see their past as one wasteland of non – achievement and it makes them want to distance themselves from that wasteland. It makes them want to identify with that which is furthest removed from them; for instance, with other peoples’ languages rather than their own spring of life. It even plants a serious doubt about the moral rightness of struggle. Possibilities of triumph or victory are seen as remote, ridiculous dreams. The intended results are despair, despondency and a collective death-wish. Amidst this

wasteland which it has created, imperialism presents itself as the cure and demands that the dependant sing hymns of praise with the constant refrain, 'Theft is holy' Indeed, this refrain sums up the new creed of the neo – colonial bourgeoisie in many 'independent' African States" (Ibid. 3). Imperialism expects total surrender without questioning. It forces the people to forget their own names, languages, environments, heritage, bravery, courage, unity and capacity. It imposes the master's language rather than their own. It decides the parameters of morality of people. Imperialism certifies robbery, exploitation, atrocities as need of time. It wants to engulf the native culture and other elements. Imperialism has created a sense of inferiority in the native's mind. It has honestly supported by bourgeoisies in Kenya.

The Kenyan masses are motivated to ask questions due to Matigari. They say, "That is good. Serves the imperialists and their servant's right! They have really milked us dry. Yesterday it was the imperialist settlers and their servants. Today it is the same. On the plantations, in the factories, it is still the same duo the imperialist and his servant. When will we, the family of those who toil, come to our own?" (Ibid. 78-79). It is the mass protest of the Kenyans against suppression of the colonial rule. In past imperialist snatched and robbed everything from the natives along with their native aids. It is continued in

present days though the contexts are changed. Exploitation of the peasants on plantations, of workers in factories is still continuing. The masses have the urge of their own nation free from the oppression of the colonial yoke. Imperialism in its colonial and neo-colonial phases continuously press – ganging the African hand to the plough to turn the soil over, and putting blinkers on him to make him view the path ahead only as determined for him by the master armed with the bible and the sword. In other words, imperialism continues to control the economy politics, and cultures of Africa. But on the other and pitted against it, are the ceaseless struggles of African people to liberate their economy, politics and culture from that Euro-American – based strange hold to usher a new era of true communal self-regulation and self-determination. It is an ever-continuing struggle to seize back their creative initiative in history through a real control of all the means of communal self – definition in time and space. Ngugi traces the imperialism and its role in colonial and neo-colonial tenure. Imperialist compels the natives to do hard work for them. They used both Bible and sword to fulfill their motives. With these two instruments, the imperialists have exploited the natives on a larger scale. Later imperialists have played a role of remote control, "The economic reality of invisible Kenya became gradually inescapable. A desperate land hunger worsened every year. And in the urban

areas discontent has been equally serious. Real wages have fallen by about 10 percent for the 1.3 million Kenyans employed in the modern urban sector of the economy...Violent, theft, prostitution and despair are the everyday lot of those who live in the great sprawling shanty towns and squatter areas, a safe few kilometers away from the prosperous world of Nairobi, Mombassa or the isolated tourist lodges shown to foreign visitors" (Narang, 137). It is a factual picture of modern Kenya. Unemployment is adversely affecting Kenyan community. It is a hindrance in a national development. The glamorous urban life of posh area is considered as parameter of national development. Neo-colonial structure is creating all social ills. The rural area is far away from development. They have controlled the economy, politics and culture of Kenya.

In the development of novel, it is found that Matigari is caught in the trap of neo-colonialists. And he is declared mentally imbalanced and moved to mental hospital on the directives of the Minister. While in the mental hospital Matigari thinks about his way of struggle. He decides to pick up the arm once again for changing the picture of Kenya. As a protest the freedom fighters like Matigari picks up the arms to fight the colonialists for liberating their motherland: "In his travel, an orphan, a prostitute and a striking worker accompany him. Along the way he is unable to convert a

student, a teacher and a priest to his cause, and realize that enemy cannot be defeated by words alone" (Ibid., 61). Guthera and Muriuki are helping Matigari. Unfortunately, teacher, student and the priest are considered as intellectual agents of change. But they are far from social realities. He is frustrated because in contemporary Kenya words have proved meaningless. So after careful consideration for putting the things in proper order, he decides to pick up arm once again.

After some days Matigari somehow escaped from the hospital as he does in the past from jail. Everyone is surprised of Matigari's escape. The government issued an order of shoot at sight against Matigari and Muriuki and Guthera for helping him. The police banned to wear torned cloths. Beard is banned and compelled to cut short hairs by keeping tied all time. After the opposition from the foreigners this order has withdrawn. The government tells the people that White people are never mad. In living the company of Matigari, Guthera prepared herself fearless, "I want to do something to change whatever it is that makes people live like animals, especially us women. What can us as women do to change our lives? Or will we continue to follow the paths carved out for us by men? Aren't we in the majority anyway? Let's go! From now on, I want to be among the vanguard. In shall never be left behind again. Matigari stamp your feet to the rhythm and let the bullets jingle. May our

fears disappear with the staccato sounds of our guns?" (Thiong'o, 1989, 140). It is protest of Guthera that arises due to her living in company of Matigari. It has created a sense of doing something for changing the picture in the society. Her journey from a priest's daughter, barmaid to revolutionary women is symbol of change. The winds of change are blowing in the society. Guthera is ready to handle the weapons for putting the things in a proper order in society. It is protest of women awakened from many centuries sleep for the change in the nation.

After escaping from the mental hospital Matigari keeps aloof along with Muriuki and Guthera for many days. One day three moves to the city from the forest. They visit places like rich quarters, race course for wealthy people, huge shopping malls and plazas, the Hilton, Wordworth's, Wimpy Bar, Kentucky Fried chicken and other places. They also visited the slum areas, workers area and found a heart healing poverty. Matigari find that Kenya is divided into two parts, one the world of patriots, peasants, workers, poor and other that of patriots, and other that of imperialists, capitalists, exploiters. The craze of Matigari's courageous deeds over dominate in the minds of people. The fascination of Matigari is still intact. They say, "Who really was Matigari Ma Njiruungi? A patriot? Angel Gabriel? Jesus Christ? Was he a human being or a spirit? Was he a human or a spirit? A true or false

prophet? A saviour or simply a lunatic? Was Matigari a man or was he a woman? A child or an adult? or was he an idea, an image, in peoples mind? WHO WAS HE?" (Ibid. 158). It is the moral victory of Matigari by getting a place in peoples mind for such a long time without holding any ruling post. On the other hand, the rulers, bureaucrats have the chance and power with them fail to live in the minds of people. Many rumors about Matigari are there but those never affect the popularity of Matigari. The government is in a state to bow down before Matigari's popularity. After a long discussion, it is decided to arrest or prohibit Matigari's entry in the house. All police force is used for it. Matigari remains successful to enter in the house. The people inspired by this act start to sing, "Everything that belongs to those slaves must burn! Yes, everything that belongs to these slaves must burn! Their coffee must burn! Yes, their coffee must burn! Their tea must burn! Yes, their tea must burn! ... The property of those robbing the masses must burn! Parrotlogy must burn!" (Ibid. 167).

The masses accepted the wild means for protesting and expressing their anger as a reaction. At last the operation to catch Matigari dead or alive is declared by the government. On suspected places raids have taken

place by the police along with dogs. Matigari along with Muriuki and Guthera dodge them. Matigari determines and proclaims a second struggle to liberate his motherland from the clutches of native imperial forces: "A text like *Matigari* wherein the subject matter of the novel is bewildered by the post-colonial scene precisely because his mode of knowledge is still imprisoned in the romance of nation and of national independence, both nations triggered by the colonial epistemology" (Gikandi, 453). Intellectual property is arrested in liberated Kenya. Their right of expression is banned. It is continued since colonial regime, though the contexts are changed. Matigari, Muriuki and Guthera unfortunately fall in the river and have swirled away. They never found and no one ever knows what happened in case of them. With this unanswered mode, the novel ends by inspiring the readers for a new struggle. The novel enlarges Ngugi's socialistic view. This novel also expresses the struggle between Kenyan masses and the exploitative forces. It is a struggle of victimized Kenyan masses.

In short, Ngugi in this novel remain successful to present a heroic struggle of Matigari. He is presented as legendary character fighting for self and common masses against exploitative forces in Kenya.

References

1. Pandurang, Mala. *Ngugi Wa Thiong'o: An Anthology of Recent Criticism*. New Delhi: Fine Arts Press. 2007.
2. Thiong'o, Ngugi, Wa. *Matigari*. Nairobi: East African Educational Publishers Ltd. 1989.
3. Ibid., 46.
4. Ibid., 11.
5. Ibid., 76.
6. Ibid., 3.
7. Ibid., 78-79.
8. Narang, Harish. *Politics as Fiction: The Novels of Ngugi Wa Thiong'o*. New Delhi: Creative Books. 1995.
9. Ibid., 61.
10. Thiong'o, Ngugi, Wa. *Matigari*. Nairobi: East African Educational Publishers Ltd. 1989.
11. Ibid., 167.
12. Gikandi, Simon. *The Poetics and Politics of National Formation*. Eritrea: Africa World Press. 2002.

DALIT CONSCIOUSNESS AND WOMEN EMPOWERMENT IN BAMA'S NOVEL KARUKKU

D. POOVA RAGHAVAN

Ph.D, Research Scholar

Department of English & Communications

Dravidian University, Kuppam

Abstract

According to the Bama's views on the famous work Karukku, in this famous novel the writer perfectly depicts regarding to Dalit Consciousness and women empowerment. This article clearly explains women existence as a Dalit through writings of Bama. Bama's revelation in Karukku this work indicates a present socio-economic prestige of Indian Dalit women. The peace of scientific time on the perfect way of lacking money or food for Dalit women, whatever, remembrance like a huge problem to find out the idea at a separated level. Bama is faced problems to find her again. Bama has followed a friend's suggestion and begin to write regarding her remembrance of childhood. She also generated her pen name like a Bama's singleness is a variety of sounds from her Christian name. It contains a semi-fictional account of the developing identify of a Dalit, generated a mix in literary boundary for its unrestrained human language and strong vocabulary by her famous writings.

Keywords: Empowerment, remembrance, Dalit, Revelations, consciousness, unrestrained, existence

Introduction

The present article seeks first Dalit Consciousness that as a second Women Empowerment in the Bama's novel *Karukku*, it is retaliation of women empowerment in an era where human rights and awareness of Dalits are penetrating problems, literary depictions of the consciousness of marginalized groups of people have gained exceptional importance. The recent explode in Dalit literature is an effort to bring the experiences of caste discrimination, poverty, agony, violence and subjugation faced by the disadvantaged sections. This awareness has been merely silenced

and disadvantaged like unliterary. The development collection of Dalit writings is including autobiographies, novels, and poetry that searches to endorse this belatedness while evaluating the gradation of Dalit way of life and modernity of Dalits.

Thus, *Karukku* signifies both Dalit hostility and Dalit suffering to get out from that cruel state. This is full of proper and pertinent title to her autobiography; Bama adopts various textual strategies which help her tell her life-story in a very logistic and special way. The famous work of Bama's *Karukku* is the first autobiographical novel of its type to

approach in Tamil language, for Dalit writing in this English language that has not provide a series of autobiographies that is shown for example, in Marathi language. This is also in many literary styles like formal autobiography. It improves out of a special significance: an individual calamity and landmark in the author's life which drives her to make sense of her life as a Dalit Christian woman. Many of Tamil contemporary writers, both male and female, use the general approach of writing under a synonym. In this case of subject, though this general approach was adding to the work's strange paradox of reticence and familiarity. It eschews the "confessional" mode, leaving out many personal details. The protagonist is never named. This aspect of the present article is discussed based on Bama's ideology and personal experience in her life through her writings.

Overview

Bama is a Dalit writer and activist she is brought an end to caste oppression as a Dalit Women she has prepares a long-drawn plan where she calls upon all Dalits to arise, unite and fight against cast-system forces of the country. She has dream of a just and human society that where she believes, everyone will be equal. Thus, Bama writes up: One who has asleep they are must be open our eyes and look regarding to us. We must not accept the bad way of our subjugation by

telling ourselves it is our fate by birth, we have no true feelings, we must dare to stand up for social change. The social events of Bama's life those are not arranged properly according to a simple and linear, or in chronological order, as a most autobiographies, but rather those are reflected upon various methods, repeated from different glance views, grouped under sort of themes, for example, Work, Games and Recreation, Gender, Education, Trust, etc. It is her driving quest for their integrity like Dalit and Christian that shapes a book and gives it its Critical.

The general fight is to do with the arc of the narrator's spiritual development bring up both through the take care of her trust like Catholic, and her restrained realization of herself like Dalit. Bama was given a full articulation of the path way in which the Church in ruled effected and affected the lives of the Dalit Catholics particularly regarding to Dalit women. Every type of the child's life is imbued with the Christian religion. The day is ordered through religious ritual. The year is punctuated through religious processions and religious festivals which become part of the natural yearly rotation of crops and seasons as well as. So equal to this ancient mad of religious life is a socio-political self-education that was openly takes off from the revelatory moment when she first that understands what untouchability means. This duel glance way and that allowed her to general significance was the brief fault in

between Christian faith and spiritual faith.

Literally Bama's re-thinking, re-reading and interpretation of the Christian holy write like a mature allowing of whittle her to carve out both a social vision and a message of trust for Dalits by highlighting the momentary aspects of Christianity, the values of equality, rule of law, and great affection towards all. Her individual life and its general skills were desire with regards to her towards actively managing in reducing the problems abused of the oppressed. When she got a prioress, it is in the wilful trust and that she will have a scope to keep these general desires into result. She invents, that certain ways of the nunnery and the Church all these are a variety of sorts of hers. The history of that fight and its decision forms the key of *Karukku*. At final stage, Bama that makes the only choice is possible for her. But she has too seen the starting of a predominant modification, if not in the Church's practice, but in the gradually developing consciousness among Dalits, of their individual abuse: But Dalits have also understood that God is not like this, has not spoken like this. There is a new firm within them, proclaiming them to recover such willingness that has been subjugated, ancient and destroyed; and to start to live with privilege and esteem and love of all humankind. To my mind, that alone is true devotion.

Thus, the famous literary work *Karukku* signifies like both Dalit oppression and Dalit women struggle to get out from like social oppressive of state. Bama has embraced certain literary perceptions those are helps to speak her biography in a very general way. For example, she starts her writings that depicting the circumstances of her home town and then goes on to depict her memories of her childhood, her total education, her Christian empowering, her joining the Catholic order like a nun and her following disappointment and her return to her own community. Bama speaks regarding her biography curiously at that time without much development that sharpens the reader's thirst for more. That's 'why the famous literary work *Karukku* was doesn't seem to be an autobiography in a normal sense. In fact, if people take certain deliberation, *Karukku* doesn't seem to be an autobiography at all. Bama has written a literary work regarding her village that is very wonderful and beautiful place. But before she comes to under communities, these all are the opening lines of the *Karukku*, her childhood life history that was written in Tamil by Dalit writer, Bama. The beginning sentences of her own literary talk that was explain her sense of humour, and owns towards her standard place. This way of feelings is not only in Bama's writings but also in every Dalit writings, they hold a variety of individual thoughts like they carried a

sense of belongingness and reorganization. Bama's writing *Karukku* has voiced the sadness of the society and that enjoys of her own people, abused higher caste people in India.

Indian Dalits are rebutting to have history and a reorganization because of their minority position in the contemporary world. By writing regarding herself and her caste, Bama declared her identity and presents "the voice of an abnormal sub-alternity fixed to write its individual theory". She utilises the double-edged mutilating *Palmyra* has leaves to highlight the atrocities reasoned through the system of class and system of division of caste. When Bama was coming back from her school in her childhood, the Naicker women ask her for her street's name, because to know her caste intentionally. This is one of the subtler styles that were employed to find out her caste.

Dalits are India's most maltreated, abused and minority castes. Her interest towards Dalit topic has something to do with some of her past memories and great skill. She was born and brought up/raised in one of the rural villages of Tamil Nadu. She has completed her schooling in a missionary aided school of the same village where she has many friends were including Dalits and minority children. Bama's home was located near a Dalit community where she used to spend most of time in her native place. In Contemporary society

at that time was more and more discussion now that was regards the Indian caste system which is reflected to Dalit women issues. People from Dalit community were not allowed to enter inside their houses. The story is regarding the plights of her community. Bama preserved the agony of the community in one book. Bama is not in favour of casteism that entered the religion. Bama is not just a writer but also a chronicler and recorder of Dalit life and struggle in Tamil Nadu. She has often rejected from her own community for exposing the innards of the community, in the process of recording its life. Bama started to look out for means to uplift herself and her community from this trampled existence. Her brother shows her the right path and tells her that education is the only way to attain equality: Because we were born in the *paraya jaathi*, we are never given any honour or dignity with respect.

In *Karukku*, Bama highlights the discriminatory practices she braved at school because of her caste and class background. She observes: The warden sister of our hostel could not abide low-caste or poor Children. She would get hold of us and scold us for no rhyme or reason. If a girl tended to be on the plump side, she would get it even more. These people get nothing to eat at home; they come here, and they grow fast, she'd say publicly. And when they returned to school after their holidays, she would comment: "Look at the Cheri children! When they stay here, they eat

their fill and look as round as potatoes. The thrust of this argument is that education is not available to the girl of a marginalised community.

In *Karukku* (1992), Bama took an initiation being a Dalit woman and renders her voice about the experience of being Dalit. The text explores the connections between caste, religion and Tamil identity, and is largely autobiographical. This has been one of the reasons catering the awareness of the readers all over the world and translated into French and other National and local slangs. It was understood often, the term Dalit awareness and that resounds in the depiction of Dalit recognition. It has greatly determined the lives of millions of Dalits. Individual Dalit writers, contemporary Scholars and literary Critics have explained Dalit awareness.

Conclusion

A critical story *Karukku* may not gain all the time regarding a forwarded identification or hope in the vast literary scene where customs and rules were still held from away. This may not be the caliber to shake the footings of cast differentiation either. An optimistic still it doesn't stick to any single thought from that academicians they can take off worthlessly. So here like *Karukku*, the Palmyra leaves with jugged double-edges, *Karukku* also provided a double-edged information-it has provided a deep yet blazing account of the brief enduring, lasting heart-felt injury the wealthy sadness

and that has keenly engaged to mental illness of the fact that they have to cut by the smooth system of the contemporary society to make their existence felt. What more can a man of lawful dedication and trust to accomplish in the society of scholars and literature than empower to start and arouse a succession of depictions on the reason such she has specified.

Then great accomplishment of *Karukku* also made lies in the reality of that it has active of social, religious and academic talks on the problems of caste variation in the contemporary society with in any case of the positive and negative reactions such novel has generated. In fact, that happiness to recognise fine literature and social responsiveness mingled perfectly. Bama again and again repeatedly highlights the predominance and main noteworthy of development through education in the lives of Dalits. *Karukku* is a proof of social thought of the upper caste from the glance view of caste. Like result of her degraded experiences like a Dalit, Bama realizes that by the perfect way of education, entire group of Dalit people can be enriched and they simply acquired human respect. The famous novel *Karukku* is called Dalit freedom from slavery which is depends upon their community, religion and she put up a great trust in the education system as a scope for deliverance from exploitative social structures.

References

1. Balakrishnan, Rajagopal. The Caste System, India's Apartheid". The Hindu 18 August 2007. Print.
2. Chandra, Sudhir. Oppressive Present: Literature and Social Consciousness in India. New Delhi: Oxford University Press, 1992. Print.
3. Diamond, Irene, and Lee Quinby, eds. Feminism and Foucault. Northeastern University Press, 1988. Print.
4. Frost, Robert. North of Boston. New York: Henry Holt and Company, 1915. Print.
5. Gaikwad, Laxman. Uchchaka. Delhi: Radhakrishnan, 1992. Print.
6. Kathleen, Jones. B. On Authority: or, Why Women are not Entitled to Speak. Diamond and Quinby 120-128.
7. Ramnarayan, Gowri. Dalit Literature Quietly Affirmative, Literary Review, The Hindu, Sunday, June 4, 2006. Print.
8. Venkateswarlu, Harijan-Upperclass Conflict, Delhi: Discovery Publishing, 1990. Print.

QUEER BODY AND INDIAN MEDIA DISCOURSE: PRAXIS OF GENDER STEREOTYPE AND DISCRIMINATION

MALAY MANDAL

Centre for Women's Studies, Prof. C.R Rao Road, Gachibowli
University of Hyderabad, Hyderabad

Abstract

The panoply of gender stereotype and discrimination are widely visible in our societal structure. Films and popular medias are not out of it as it is more keen displays popular believe and consciousness. Many researchers have discussed the gender discrimination through various tropes which is undoubtedly contributed towards more inclusive society. However, it is interesting to see when we talk about gender discrimination and stereotype there is a tendency of discussing only women centric questions which could be a potential example of upholding gender binary itself. It is true that beyond these men/women binary world there is vast array of gender diversity which we either ignore or misunderstand. This article tries to bring queer sexuality and its popular display through representation in media. The research weaves through star body and popular media portrayal to understand the praxis of gender stereotype and discrimination.

Keywords: Media, queer, body, discrimination, stereotype

Introduction

This paper offers a critical scrutiny on queer body and media discourse which questions gender stereotype and discrimination. In recent times media has witnessed a strong presence of a queer figure that not only questioned the normative way of looking at homosexuality but also created some spaces for it. Rituparno Ghosh is a prominent film maker, script writer, lyricist who came to the media lime light with several awards and recognition with strong queer political identity. Ghosh's entry into film making gave a monumental change in representation of sexuality I.e., homosexuality. As an iconic feminist film-maker and queer cultural figure Ghosh's cinematic representation of

homosexuality marked different ideology and assertion of cultural space to change socio-political and cultural fabric. However critical investigation into Ghosh's cinematic representation of sexuality and his uninhibited performance of the same in public points out that his politics were over determined by neo-liberal sexuality and identity politics but that does not eliminate the radicalism involved in making films on same-sex desires. Ghosh's performing queerness in both cinema and personal life brought expression of homosexuality in Bengali cinema and public culture for the first time. Ghosh made positive contributions in this changing and knowledge of the 'homosexual' by intervening sanitized spaces of the

middle-class home with narratives of parallel sexualities while debunking prevailing notions of heteronormativity. Rituparno Ghosh's intervention into cultural space broke the stereotypical image of normative desire as well as gender stereotype. His strong media presence not only questioned traditional gender discrimination but also countered the stereotypical image of a star figure. Star figure is important to mention, because as we see 'social consciousness' celebrates only gender binary. But what about those who do not belong to the given structure? This paper looks into the very prominent phenomena of how media's agency plays major role on star image on the one hand and how star treats it to convey its own ideology on the other. Cinema as mass media has its own discourse of representation and politics but how it accommodates a personal who does not fit into conventional gendered body image? What are the politics behind the acceptance of a star that breaks normative way of looking at star body? How Rituparno Ghosh was able to assert his presence in broader media discourse while enabling his gender fluidity to create some space for sexual minority? This paper is not only elaborates the media discourse and its relation to sexuality questions but also brings out the methodology of the discourse. The paper is weaving and examining the role of media and its contribution to understand how queer 'self' identifies itself with in

socio-cultural fabric and advocates for an egalitarian society.

To analyze the above-mentioned trope the researcher applied mixed media methodologies. For the article the researcher has selected the popular films and their representation. After selecting particular films, the researcher had to go through biography of selected star figure such as Karan Johar and Rituparno Ghosh. Johar is been a popular star phenomenon through Bollywood/Bombay cinema as producer and anchor of a popular talk show. The show not only takes a dig at the scenario of Bollywood cinema but also discusses about the life of actors beyond reel life. The show undoubtedly provides insights into their lives and interactions with the broader societal structure. Same applies to Rituparno Ghosh who has been a popular iconic film maker who touched upon the various aspects of gender discrimination and stereotype. He died in 2013 and left behind a long list of filmography and talk shows which not only capture the gender dynamics but also unfold the pain and agony of a gender non-conformist persona.

Gender, Media and Society: Indian Setting

Before we embark on media discourse analysis we need to understand about media functionality. The media plays an instrumental role to define what we think, how we look and our social position and issues in any given society. Media plays an important role

in generating and following social norms as it is embedded with the cultural settings. As we are living in an age of information revolution there are ample sources of information around us in terms of newspapers, radio, television, films etc. This mass media shapes our perception by representing partial or complete aspect of social reality by continuing repetitive images and messages. Here it is really important mention that mass media is divided by two categories; print media as in newspapers, journals etc. and another one is electronic media consists of films, television, and radio. In this paper I have tried to concentrate on electronic media to understand how gender, media, and society are being operated in Indian settings. Who controls what? Do media control the audience or audience controls the media? What are the representational politics of the media when it comes to question gender representation?

One of the foremost debates about social impact of the media is who controls what? It is, perhaps not very sensible to consider such matter in simple polarized terms but for the sake of two-sided clear-cut debate we can put it in that way. I one corner, then we have Theodor Adorno and Max Horkheimer who belong to Frankfurt School of media studies who believe that the power of mass media over the population was enormous and very damaging, and on the opposite corner we have John Fiske who established that it is the audience which has most

power not the audience. Why it is very important to bring this debate over here? It is because we can see mass media has strange peculiarity in Indian setting. Peculiarity as in, when see the representation of gender and sexuality in Indian media, there are ample sources which portray those women and homosexual subjectivity are not equally represented. The interesting twist comes when a star openly claims his/her sexual orientation and dominates the media with her/his charisma or stardom.

The recent study on gender role in Indian television reveals that gender role biases in Indian media have served to reinforce and even enhance the degradation of women in broader society. The analysis leads us to see how fictionalize melodrama in most of TV soap opera Like *Kiyunki Saas Bhikabhibahuthi* (dir. V. Madhusudan Rao, 1970), *KahaniGhargharkhi* (Created by Ekta Kapoor, 2000) etc. reinforce the sex role stereotypes of male as decisive, assertive, dominant career oriented, and of women as weak, emotionally dependent, eager to please, sentimental who is passive part of broader homo-sociality.¹ Thus it can said that that in media representation women come as stereotypical passive gendered being who have little bit

¹ In sociology *homosociality* was first used by Jean Lipman-Blumen and popularized by Eve Sedgwick. Homosociality means referring non-sexual relations with same sex. In Indian cultural setting we can see it in different forms such as in marriage where two male members of the family make decision and create social bonding.

agency with limited space of patriarchal society. But what about the homosexuals or queer people who do not fall into the gender binary spectrum? Do media have different representational politics?

Stereotype, discrimination and media: The popular representation

“Why are we in “bad light” all the time?” says one of the LGBTQ activists to a leading newspaper. (The Indian Express, January 10, 2014) Media’s representational politics regarding homosexuality has deep historical discourse in Indian scenario as it neither included queer subject as serious (unless until in social media) matter nor gives it a platform to discuss. As matter of fact, we can see non-binary gender representation in Indian media is very rare as the media culture somehow still appears confused towards following a universal opinion about projecting homosexuality. Though it is really difficult to identify the universality of the opinion on the subjects as it has been scattered and varies through different tropes. However, even in today’s techno-social world, for the most part, ‘naturalize’ conventional gender roles and preserve institutionally prescribed heterosexism with certain stereotypes which continue to persist in popular media (Kosut, 2012). The image and imagining of bodies in Indian popular media, to a significant extent, embrace the dualities: the female body which is sexualized and designed to entertain hetero-normative standards of beauty

and body, specially aimed for the “visual pleasure of a predominantly heterosexual male audience” (Mulvey, 1996). But what about them who do not fall into the normative standard of beauty? Is there any room for a queer body in this traditionalist paradigm or is there any significant effort to satisfy queer gaze in mainstream media?

The queer representation in mainstream media continue to rely on typified caricatures of fetishized body where gay men are seen as urbane, effeminate, over sexed “twinks” on one hand and lesbians as eroticized body standard determined by the fetishism of a pornographic male gaze. According to Kate Rose, transsexuals and transvestites are seen as grotesque, and at times, psychopathic caricature of the drag, a figure often inextricably linked in popular films and media with prostitution and the horror of abjection (Rose, 2011). This demonization of the queer body is directly interlinked with the pervasive socio-cultural negligence of the gendered ‘other’. There are plenty of examples of media representation in Indian scenario where homosexuality either projected as comic relief, horrifying abject bodies, or subject to submissive sexual being who needs to be taken care of.



**Asutosh Rana in the film Sangharsh
(dir, Tanuja Chandra)**



**Prasanth Narayan in *Murder 2*
(dir. Mohit Suri, 2011)**

Despite getting significant gender-fluid space in avant-garde or experimental cinema/TV shows, queer bodies persistently continue to polarize into certain recurrent stereotypes in much of mainstream media. The most noticeable among them is cultural positioning of gender queer bodies within an indefinable, pervasive grey zone of “gender in-betweenism” which not only fail to understand the distinction and diversity among queer community but also associates them into generic category of enforced homogeneity. The homogeneity feeds on hetero-normative political agendas not only disqualifies queer bodies as different gender in their own right but also pushes them separately beyond the male-female binarism (Dyer, 2002).

The trend in Indian highly commercialized media discourse demonstrates queer characters either as demonic abject figure or comic filler relying on the appropriation of queer masculinity as ridiculous, feminine, therefore non-threatening to the heterosexual hero who competes for the sexual ownership over the straight female heroine. Queer characters in the movies like *Girl Friend* (dir. Karan Razdan, 2004), *Dostana* (dir.

TarunMansukhani, 2008), *keyasupaer Kool hai hum* (dir. SachinYardi, 2012) etc. not only produces the laughing stock for hetero-normative spectators but also demonstrate the lack seriousness towards the queer subject matter.



A scene from the film *Keya Super Kool Hai Hum*

However, most of the time the characterization ends up portraying queer body as sex hungry, lonely, over imposing effeminate male bodies that have no agency on their own. The recognition of their agency comes from hetero-normative masculine hegemonic values. This allocated space of queerness with in visual media, effectively, served selective hetero-normative schemas as it succeeds in generating the widely consumable iconography of the queer body whose actions come, neither from psychiatric aberrations nor from the pathological anxiety of being non-normative, but from socio-cultural anxiety and fear. Such subtle marginalization inured and sustained by the prolific production of repetitive images, leads to distorted cultural myopia that create and disseminate false social perception about LGBT communities, which is achieved by limiting and controlling the

visual fodder of the majority population.

“Being Drag/transvestite”: Star body image and queer positionality

Appearing as drag or transvestite is not very new in Indian media representation. There are enormous examples of iconic actors who have cross-dressed for their respective roles in the movies. Despite the rampant trans-phobia this cross-dressing trope is extremely popular in Indian or Vis-a vis Bollywood cinema. Actors like Amir Khan in *Bazzi*, Amitabh Bacchan in *lawaris*, or Govinda in *aunty number 1* who not only swiped the audience with laughter but also ended up propagating gender stereotype among the public consciousness. Cross dressing can be considered as extremely subversive through challenging of rigid gender norms and furthering of gender fluidity but interestingly in Bollywood movies we see exactly opposite of that.



Popular Bollywood superstars in transvestite avatar

We can see in movies cross dressing becomes the subject of objectification

and blatant stereotype where laughs are provoked from the fact that ‘it’s a man in girl’s dress’. Despite pointing out the fact that in cinema culture, being drag or transvestite serves as laughing materials which not only sets a demarcation between normative and non-normative gender binary but also labeling a particular identity to a specific body, here, I am more curious to understand the underlying politics of representing ‘drag’ and ‘transvestite’ in media.

The Drag is a man who is aware of his self-identity and dressing up in female attire but not have any desire to become a woman but a transvestite is who has strong pathological fetish for women's attire wish to become woman and dresses like woman to continue his character as woman. The performance and representation of queerness among transvestite and drag are quite different in films as well as their reception as an actor to the audience. As we can see when men dress in drag, the loss of their masculinity through that act is constantly highlighted, and to compensate that loss they perform more masculine roles, they have to transform back to their masculine selves (Banerjee, 2016, Youth kiAwaz). Furthermore, transvestites do not have that choice or wish to come back in masculine form as the pathological embodied identity establishes them into a submissive queer entity.

When commercial media and public consciousness celebrate an actor’s bravery for being drag on screen to

entertain audience, the real discomfort of a queer person remains submerged. The receiver of media product that is its audience unconsciously/consciously not only ignores the discrimination of queer persona but also transform it into a laughing subject. Though, there are few celebrities in India who took this discomforting subject to a serious level and brought it into a public sphere to give it a justice through their performance both in public and private life. In Bollywood cinema industry there are enormous stars are rumored to be homosexual but in reality tiny number of people could come out and assert their identity.

The un-gendering: countering the stereotype and discrimination

Star like Karan Johar who is most well-known celebrity, for his *Drama production* house and host of the TV show *Coffee with Karan*, once criticized by LGBTQ community for not officially coming out as a homosexual being. Though he could not come out as a homosexual persona but the subtlety of his action shown his queer orientation. In recent year he has become single father of twins via surrogacy and also his TV shows and movies are addressing homosexuality by featuring prominent homosexual characters. Earlier this year also released '*An unsuitable boy*', his autobiography that reveals his personal agony of being a homosexual person in hetero-normative Indian society. Johar is been trying to address the prejudices entrenched in

Indian society through his performativity both in public and private life. Johar has been producing films which portrays homosexual characters in Indian domestic settings which somehow lightening the phobia in Indian mindset. Not only producing movies he also has been spotted in few programs where he did not reveal his sexual preference directly but have shown his inclination towards particular identity through constant mimicry and caricature of his own identity.

There is another star persona, Rituparno Ghosh, who was openly vocal about his sexual orientation. Rituparno was not only celebrated star figure but also an activist who was creating gender neutral space in both media and society. For the assertion of gender fluid space he used media as tool. Ghosh's performing queerness both in public and private brought homosexual expression as political identity assertion for the first time in Indian cultural mindset. His role as a performer and celebrity are always reconfigures his auteurism. As a celebrity, Ghosh has earned stardom and enjoys the position of a star in the sense that Christine Geraghty understands the term. She defines stardom as what sustained by a contrast between the performing presence and what happens 'off-stage'. The stardom blooms by the contrast between the public and private, the ordinary and the extraordinary life of a star which made available as 'image'

through wide range of texts, newspaper, TV shows, exchange information and rumor between fans well beyond the film and the appearance. However, Ghosh's multiple roles playing and different discourses around them, he embodies the three aspects of stardom as elaborated by Geraghty that is as a celebrity, a professional and performer. These three avatars of Rituparno's persona have 'performative' aspect to them.

"Performativity" as theorized by Judith Butler in the context of essentially enacted gender roles is a powerful instrument to discuss Rituparno Ghosh and his Time. According to Butler, gender identities are constructed by reiterating social norms attached to gender roles, and these roles are not fixed identities but the time and again performed to sustain socially sanctified normativity. This concept of performativity becomes as important tool to understanding persona of Rituparno Ghosh as he continuously and nonchalantly performs, but also redefines his gender both on screen and off screen.

The discomfiting figure of Rituparno Ghosh that came in the media with *Ghosh and Company* gave rise to speculations that he was gradually becoming woman. Such speculation became even stronger when he ventured into acting as homosexual character. Even his sartorial statement was instant head turning event in cultural space. First time Bengali audience saw a director's

cross dressed attire (a wearing saree on top of jeans). These sartorial statements are linked with his performed androgyny. Rituparno did not identify himself essentially as a woman, contrary to commonsensical views about him. Rather he saw himself as an androgynous man.



Rituparno Ghosh in his Androgynous appearance

Ghosh's androgyny is borrowed from his cultural mentor Rabindranath Tagore, as he mentions, Tagore's androgyny was thematically played out in his novel *GhareBaire* and so on. Hence it can be said that he has

inherited the notion of androgyny from Bengali literary and cultural traditions so did his films. Over the period of time his sartorial style, fashion, and conspicuous queerdom have evolved to certain level where he started dominating media and cultural sphere more often which his androgynous outlook. Rituparno's androgynous fashion forms a major part of gender discourse as it has queer quality to itself and an ability to break conventional gender patterns.

Conclusion

The logic behind stereotyping is to reduce the complexity and differences in the world in order to organize or categorize it into traceable images. As Roman Kuhar says "the power of stereotype thus lies in the fact that it is capable of presenting some property as realistic, that is to say, as typically belonging to that specific group. Stereotypes are reinforced through various media representation and modes of communication along with the belief that the attributed characteristics are central to a specific group and invariably realistic" (Kuhar, 2003, 48). But how far it is justified when it comes to a question of representation of sexual minority? Do media allow the flow of discourse in terms of equal representation without stereotyping? Chomsky and Herman made an interesting point where they mention that in "propaganda model" certain strategic "filters" which effectively serve to perpetuate

politicized agendas and ideological institutional standards by controlling, limiting and determining the flow of discourse (Mullen and Klaehn, 2010, 215-229). Within this critical praxis queer can be seen as non-categorical gendered 'other' in mainstream visual media, which can only find its definition through stereotypes that somewhat mimics the normative dualities within hegemonic institutional paradigm. Queer representation only seen as demonic abject figure or comic filler relying on the appropriation of queer masculinity as ridiculous, feminine, therefore non-threatening to the heterosexual hero who wants control the female sexuality. This allocated queer space in visual media comes, neither from psychiatric aberration nor pathologic anxiety, but from social stigma and fear. Politics of queer representation gets more intensified when it comes into two categories within broader queer praxis (I am not eliminating other categories within LGBTQ), that is, Drag and Transvestite. It is been seen that most of the time both audience and the media celebrate the drag character as it has the possibility to come back in previous form and do extra masculine work (as fighting with the villain or fulfilling cinematic demand) to fulfill cultural stereotype, but when it comes to transvestite (I mean over here is 'transvestite' are those people who have embodied gender traits both within screen and real life) they remain submissive sexual identity. These types

of representation not only generate stereotype but also upholds certain marginality. Though, there are few initiatives have been observed in media which is not only countering the marginality and stereotypes but also creating alternative space for its acceptance. Rituparno Ghosh's TV shows *Ghosh and company*, Karan Johar's *Coffee with karan* are the prime example of countering stereotype and marginality.

References

1. Benshoff, Harry M. & Sean G. (2006). *Queer Images: A History Gay and Lesbian Film in America*. New York, NY: Rowman and Littlefield Publishers.
2. Bobson. S. Amy. (2015). *Postfeminist Digital Cultures: Femininity, social media, and Self-representation*. New York, NY: Palgrave macmilan.
3. Bakshi, Kaustav. (2017). "Rituparno Ghosh. Performance art and Queer legacy: an abiding stardom," *South Asian History and Culture*, Vol.8, 2.
4. Bakshi, Kaustav. (2013). "My city can neither handle me nor Ignore me: Rituparno Ghosh in Conversation with KaustavBakshi." *Silhouette: A Discourse of Cinema* 10, no. 3. pp1-12.
5. ChaterjeeAdharshila.(2016). "Fantastic Bodies and Where to Find Them": Representational Politics of Queer in Popular Media. *Rupkatha Journal of Interdesisciplinary studies in Humanities*, Vol. VIII, No. 3.
6. Dyer Richard. *Charisma*. In *Stardom: Industry of Desire*. Christine Gledhill (Ed.). New York, NY: Routledge.
7. Dyer Richard. (2002). *The Culture of Queer*. New York, NY: Routledge
8. Gauntlett David. (2002). *Introduction in Media, Gender and Identity: An Introduction*. London: Routledge
9. Gledhill Christine. (Ed.). (1991). *Introduction in Stardom: Industry of Desire*. New York, NY: Routledge.
10. Halberstam Judith. (2005). In *a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York, NY. New York University press.
11. Herman S. E., & Chomsky Noam (1988). *Manufacturing Consent*. New York, NY: Phantom Books.
12. KosutAmry. (Ed.). (2012). *Encyclopedia of Gender in Media*. New Delhi: Sage Publications.
13. Kuhar, Roman. (2003). *Media Representation of Homosexuality: an Analysis of Pint Media in Slovenia, 1970-2000*. MirovniInstitut.
14. Mulvey Laura. (1999). "Visual Pleasure and Narrative Cinema." In *Film Theory and Criticism*. Eds. Leo Braudy and Marshall Cohen. New York, NY: Oxford Up.
15. Mullen, A. and Jeffery Klaehn. (2010). *The Herman-Chomsky Propaganda Model: A Critical Approach to Analysing Mass Media Behaviour*. *Sociology compass* Vol. 4, no. 4, pp. 2015-229
16. Rose, Kate, ed. (2011). *The Handbook of Gender, Sex and Media*. New Jersey: Wiley-Blackwell.
17. Sedwick, E. K. (2008). *Epistemology of the Closet*. Berkeley, California: University of California Press.

‘VAMPS, MOTHERS AND GOOD WIVES’: A STUDY ON THE TRANSITION IN PORTRAYAL OF WOMEN IN MALAYALAM CINEMA

AJAY MATHEW JOSE

*Research Scholar, Department of Comparative Literature,
The English and Foreign Languages University, Hyderabad
University of Hyderabad, Hyderabad*

Abstract

This paper traces Malayalam cinema's attempts to subvert the dominant ideology with respect to the representation of women from its very beginnings. By keeping Laura Mulvey's concept of male gaze as a point of reference, this paper attempts to trace the representation of women characters in Malayalam cinema and showcases how the idea of progress with regard to representation often falls back into patriarchal pitfalls. This paper also looks closely into the films branded as 'New Generation' and examines how the idea of liberal feminist representation is engaged in these films.

Keywords: Malayalam cinema, male gaze, feminist film theory, representation

Kerala's position among other Indian states as a socio-cultural anomaly which include a favourable sex ratio and the highest female literacy rate among other Indian states have brought out an illusion of the Malayali woman as someone who is placed above their counterparts from other states. Despite many social revolutions and educational reforms, Malayali women were conditioned to not to break the shackles of patriarchal norms and come out to challenge the male bastion of patriarchy. Meena T Pillai talks about this as the 'liberal patriarchal pseudo-feminism' (Pillai 2008) which has on the one side provided the women of Kerala with a disguised form of emancipation through education and property laws but on the other side has reinforced

patriarchal values by teaching young girls to be 'good' wives and mothers.

Malayalam cinema has held a special status among other film industries in India. This is reflected in the number of awards that Malayalam films are conferred with in the National Film Awards as well as in many other foreign film festivals. The fact that the very first Malayalam film *Vigathakumaran* (1928) directed by J.C Daniel was a social drama, unlike early Tamil and Hindi movies which were made on mythological themes, underlines the progressive nature of Malayalam cinema. But despite this progressiveness, the depiction of women on the silver screen remains an aberration. This paper tries to argue that Malayalam cinema in its portrayal of women throughout its eighty-five-

year-old history has never truly represented the female experience; women characters often fall back to the patriarchal systems which offer them the ultimate happiness and social security. It also tries to examine the depiction of women characters in the movies that come out labelled as 'women-centric' in different phases of Malayalam cinema.

Early Malayalam Cinema

The Malayalam cinema of the 1950s and 60s were hailed for their truer representation of the social hierarchies of the Kerala society. Movies like *Neelakkuyil* (1948), *Jeevithanouka* (1951) were successful in portraying the social fabric of Kerala, the caste undertones and the oppression faced by the people in typical rural setting. The repetition of such themes in popular cinema of this period should be understood in the context of the first Communist Party's ascension into power under the leadership of EMS Namboothiripad who challenged the existing class system and But on the other side, the movies of the age also tries to establish the idea of family as centre to one's social existence and places high premium on women as the guardians of the family's honour. The stereotyping of women into 'good-woman' and 'bad-woman' wherein the good woman typically falls within the roles of a virtuous mother, a doting sister or a dutiful wife and the bad woman falls into roles like a prostitute or an evil stepmother.

The films of this period incorporate the idea punishment of the evil/sin and reward for goodness/purity. In RamuKaryat's *Chemmeen* (1965), a powerful myth within the fishing community that the wife's fidelity weaves a protective armour for the husband who is at work in the sea places woman as central to the fortunes of not only to the family but also to the community she dwells in. This didactic nature of the cinematic discourse is undoubtedly, a manifestation of the male aspirations regarding women.

The 1970s which is often hailed as the age of 'new-wave' cinema in Malayalam shifted the focus from a rural setting to a middle-class urban setting. Movies like *Swayamvaram*, *Kodiyettam*, *Elippathayam* (All by Adoor Gopalakrishnan) although in very realistic manners portrays the characters, doesn't talk about the emancipated woman. In *Elippathayam* (1981), the two female characters played by Sharada and Jalaja respectively are representatives of the victims of the patriarchal Nair feudal *tharavadu*.

The films of the 80s blurred the lines between 'arthouse' movies and 'mainstream movies'. While on the one hand there was a strong gendered perspective framing the images on screen, there was also a flourish of popular mainstream comedy films meant for the masses. Movies like *Aadaminte Variyellu* (1984) by K.G George structured its plot around the

narratives of three women caught within three different social strata. It was one of the pioneering attempts in Malayalam cinema to portray the gendered oppression as something that cuts across caste and class lines. Padmarajan's *Deshadanakilikal Karayarilla* (1986) had a lesbian undertone in its representation of the leading female characters which lurks behind a façade of hetero normativity. The 80s also witnessed the Gulf boom in Kerala which reinforced patriarchy and masculinity. The number of comedy movies or laughter movies as Jenny Rowena calls it. Most of these films (*ChiriyoChiri*, *Boeing Boeing*, *Naadodikkattu*, *In Harihar Nagar*) were major box office hits and reconfigures masculinity. As Jenny Rowena says, "The non-hegemonic male grouping avoided the path to real and radical change, choosing instead to create a cinema to play out their own masculinities- to become kings without crowns." (Rowena 2002). This trend of laughter films continued on to the 90s and 2000s. Such films are classic examples of Laura Mulvey's (1975) proposition of how the female internalizes the 'male gaze'. As she looks through the eyes of the camera, she is in fact seeing through the eyes of the character who activates the look-who is invariably male. (Mulvey 1975).

The 'New Generation Film'

Towards the end of the first decade of the 21st century, movies that experimented with subject, cast,

cinematographic techniques came to be labelled as 'New Generation' of Malayalam cinema. Heavily influenced by their Hollywood counterparts, a new breed of directors like Ashiq Abu (*Salt n Pepper*, *22 Female Kottayam*), Sameer Thahir (*ChappaKurishu*), Rajesh Pillai (*Traffic*) and Anwar Rasheed took up stories that were closer to life and rooted in social realities. Such movies were marked by a huge dependence on technology (where technology even plays an important role in the story), an excessive use of the profane, and the depiction of provocative or tabooed themes.

The depiction of women has also changed in the New Wave films beyond recognition. A number of female-oriented films such as *22 Female Kottayam*, *Cocktail*, *Beautiful and Trivandrum Lodge* were part of the new wave. There was a marked change in the women characters that were portrayed on the screen. Such films often depicted the modern urban woman who flirts openly, drinks in public, and makes lewd comments. However even though on the peripheral level, such portrayal may be seen as the representation of the enlightened or emancipated woman. But on a closer study of the story line of these films it becomes clear that emancipation or liberation is only a peripheral phenomenon.

Take Ashiq Abu's *22 Female Kottayam* (2008) for example. The protagonist Tessa played by Rima Kallingal doesn't parade herself as a

virgin and openly admits to her boyfriend that she is not a virgin. She indulges in drinking games and extra-marital sex without any guilt. Once she gets raped, she then goes out on a revenge rampage which culminates in the penectomy of her betrayer. But the closing tone of film reinstates the patriarchal domination when Tessa invites Cyril to settle scores which is very much an invitation to get back with her. Thus Tessa fails to come out as emancipated or independent and falls back to those old patriarchal pitfalls.

Therefore, to conclude, on a close inspection of Malayalam cinema through the different phases will reveal

that there is no true representation of woman in it. Although there have been trends that takes steps towards that direction, a genuine depiction is still elusive.

References

1. Mulvey, Laura.1975. 'Visual Pleasure and Narrative Cinema'.*Screen*.Vol.16
2. Pillai, Meena T. *Women in Malayalam Cinema: Naturalising Gender Hierarchies*. New Delhi: Orient BlackSwan, 2010. Print.
3. Roven, Jenny.*Reading Laughter: The popular Malayalam Comedy films of the late 80s and Early 90s*. Hyderabad. CIEFL

WOMEN EMPOWERMENT AND DALIT CONSCIOUSNESS IN BAMA'S NOVEL SANGATI

D. POOVA RAGHAVAN

Ph D, Research Scholar
Department of English & Communications
Dravidian University, Kuppam

Abstract

According to the Tamil writer Bama, her literary perception on the famous literary work Sangati, in this reputed work the author Bama was clearly depicts regarding to women empowerment, and Dalit Consciousness. In this paper the author was clearly explains common existence women as a Dalit through writings of Bama. Bama's social revelations in Sangati which are illustrate the existential socio-economic prestige of Indian Dalit women. Sangati, it's a novel Search for Identity. Dalit means who were from oppressed class considerably down trodden and struggled community in general utility that refer to people who are once known as "untouchables", those who belonging to castes outside the four-fold ancient Hindu Varna System. According to census of 2001, there are some millions of Dalits in our nation alone, if so there are tens of millions in other South Asian countries, as well.

Introduction

In Tamil Nadu, a word Dalit coined currency in 20th century that widely used not only by Tamil Dalit authors and ideologues to identify them but also by mainstream critics. In 1994, the Nirapirikari in Tamil produced a special Dalit issue, with translations from Marathi and Black American Poets as well as original work by Tamil Dalits. In this modest attempt, Sangati was originally written in Tamil in 1994 and it was translated into English through Holmstrom in the year 2001. The total narrative is divided into twelve chapters. The term Sangati means events, and so this narration through personal stories, anecdotes and memories portrays the event, that is under comes in the life of a woman in community of paraya.

Sangati, the novel reveals also how Paraya women were double struggled for survivable. The novel Sangati, it deals with certain age of women, the older women belong to the author's grandmother's age Velliamma Kishavi's age, and downward generation was belong to the author, and the generation coming after as she grows up. Sangati is an autobiography of her own community, which highlights the struggle of Paraya down trodden women. Bama was chosen only a woman as a major role for every narration/creation in her literary work; Sangati was contributing as both to the women's movement and to the Dalit movement in India, particularly in Tamil Nadu. The famous Bama's novel Sangati was a look at a part of those

Dalit oppressed lady who were dared to make freedom of the class in power that oppressed of them. Sangati has no trustable plot in the general sense; it is the collection of meaningful narrations was depicted through the heroes in certain times. There are inter-connected anecdotes. The narration is in first person, followed by the general views of the grandmother and mother figures and lastly argues by the author-author. The basic circumstances, all those are instructing, require action. This article creates totally a Dalit awareness of outlook. The main subject of Bama's Sangati is brutality against Dalit women.

Overview

A woman faced violent maltreatment of women by fathers, husbands and brothers. The violent domestic quarrels, which are carried out publicly, where sometimes women fight back, are abundantly portrayed in the novel. The status of woman is both pitiful and humiliating, really. "In the fields, they have to escape from upper caste men's molestations". Within the community, the power rests with men, caste-courts and churches are male-led, and rules for sexual behaviour are very different for men and women. Sangati illustrates a chain of interrelated events that have been observed by the writer in her village. In detail, it expresses the inward turmoil of the Dalit women who are considered Dalit in the hands of religion, upper caste men, the rich, the politicians and

educational institutions and also among the Dalit community as well as the Dalit men.

Sangati is an epic making novel in the kingdom of Dalit Literature. Its chief concerns with women's movement in India. It applies a variety of momentum into the valuable lives of Dalit Women who have faces the triple disadvantages of caste, class and discrimination of gender. The entire novel is divided into twelve components. The word, Sangati means events. Through personal tales, she was powerfully representing the feeble circumstances of Paraya lady. She adopts auto-ethnography in peak the inside survival of Paraya women. The general struggles of woman are two-fold namely high-class people and Dalit male. The writer launches the light on certain ages of Dalit girl. Purely this is Dalit writing in that she comes down heavily on benevolent world. Make use of woman is equal to destroy the nation.

Discrimination of genders under comes in the workplace and everywhere in the contemporary world. Girl children may have to surely work in their capacity as daily wagers. They as a matter of work around the clock to serve to the terrible needs of their superior. Despite of their everyday work, their symbol of reorganization is not well find out. With their heavenly patience, they pocketed slightly abuse in the war of human life. Even though, they have boundless ability to toil than man folk they have received restricted

payment. Bama's Paatti says, if they stay at house, how are they would like to get any food? Even their cows and calves will die of hunger then. And any way, it wasn't just her, more or less of all the ladies in our village are the same. Women's health is provided least predominance although they are the pillars of the family as a main role. She has recommended actual perception such women have the dare to break the shackles of governing with a perception to modifying their problem-filled lives.

The narrator is spoken a person of her group of people, and she is a representative voice of all the young Dalit women who have lost their social rights of equality in games, dolls, food and maltreatment. She has represented the voice of young Dalit woman who were experiences as the pain of improving as a late in the human life due to massive poverty and taking care of the youngsters in the family and also is exploited by the upper caste men. As an adult she creates her grandmother, mother and all the women in her neighbourhood, highlighting their management of ability, hard work, and strong mind to face like state of confusion. In this narration the past as flashback is told as narrations either catch or said by someone. It has lead to the current issues those are highly experienced, examined and clarified in the life of Mariamma and Maikanni.

Conclusion

The future is left unexplained in the joy of the writer's sense of belonging to the

Dalit Community in India. Bama as a Dalit talks regarding to the struggles of the Dalit in rental house, finding boarding, lodgings and self-employment. She remarks and stated that, "Being a Dalit creates as a basic problem; on top of that, being a Dalit Indian woman, she makes it as a more difficult". So, all the time Bama feels such as women they must have somehow provoketo take self-control in their daily lives. Bama's chosen village include Parayars, Pallars, Koravars and Chakkiliyars. Among these are only the Parayars have been converted into Indian Christianity. This unwilling talk brings that nothing but economic impoverishment because they have lost their right to reservation. The popular education scheme was promised by the Indian Christian priests becomes a poor substitute for impoverishment of social independence.

The children cannot attend to school since they have to assist parents in their daily work. Within the development of Dalit community there is grading of caste. In matters of Indian marriages and love women are maltreated against. Parayar women don't have right to marry a man from the communities of Pallar, Koravar or Chakkiliyar. On the other side, men have the right to marry any women they like. Bama also had drawn differences between Dalit and non-Dalit Indian women. Dalit women are maltreated through Dalit men, and women are ill-treated by Upper caste men, and women. This is the general

isolation of Dalit People is highly reflected in Indian Society. In fact, the lower caste people are outcaste by birth particularly in India. They have no deviation from this defeat. In general, Indian Women are observed to the junior level in Indian contemporary society, notwithstanding of different types developments were taken for the liberty of Indian women by the government of India. As a subject of fact, she has taken the advance benefit of agreement the idea of apprehending regarding the Indian woman like woman and their hierarchy and aimless in the social network of the human correlations.

Bama as a writer, she had apprehending of the unusual social circumstances of Indian Dalit lives with a finding on Indian Dalit women, in general who are indivisible to the replication of social life, which is a basic thing in the contemporary Indian society. Bama's literary works were basically find out on three important components those are run in to in her regular life, gender, caste and religious change illustrated in her basic works of Tamil writer Bama. They have discussed a social suffering of the Indian Dalits particularly in juncture of Indian Dalit woman with an total subject matter of the inside oaths of Indian Dalit culture and their reorganisation. She elevates an deepest affections, human fondness and social injury of Dalit woman's life, which regularly identify the drawbacks of gender and caste influenced. Her basic

literary works were perfectly provide her comprehending of the literature, culture, gender discrimination, social reorganisation and declaration of Dalit lives by her literary works. In general her fundamental writings are purely regarding of save, pain and social hurting of Indian Dalit women. With a great literary frame work of Tamil, special recognition and statement on the development of Indian Dalit woman life symbol Dravidian, cultural literary outlook of life.

References

1. Asha, Adlin S.R. Teresian Journal of English Studies.—Socio-Cultural Space of Dalit People in India with Reference to Bama's Sangati, 11 January 2011.
2. Bagul, B. Dalit literature is but Human Literature. 12 December 2013. Web. 6 Please purchase PDF Split-Merge on www.verypdf.com to remove this watermark. 192
3. Cooper, Anna Julia. A Voice from the South by a Black Woman of the South, New York: Oxford University Press, 1998.
4. Dangle, Arjun, ed. Poisoned Bread, Hyderabad: Orient Longman, 1996. Print.
5. Emily, Wax. A, Broken People in Booming India. Karachi: Dawn, 2007. Print.
6. Fraisse, Geneviève 'Féminisme: appellation d'origine', Vacarne, no. 04 et 05, 02 September 1997.
7. Joseph, Ammu. Story lines: Conversations with Women Writers.

- Economic and Political Weekly. Calcutta: Samya, 15 July 2003. Print.
8. Ormerod, Beverley and Volet, Jean-Marie. *Romancières africaines d'expression française*. Paris: L'Harmattan, 1994.
9. Palanithurai, G. ed. *Caste, Politics, and Society in Tamil Nadu*, Delhi: Kanishka Publishers and Distributors, 1994. Print.
10. Kalyana Rao, G. *Untouchable Spring*. New Delhi: Orient Black Swan, 2000. Print.

COMMUNICATIVE SKILLS – THE NEED OF THE HOUR

Dr. B. THENMALAR BHARATHI

Associate Professor, Department of English

RMD Engineering College, RSM Nagar

Kavaraipettai, Gummidipoondi

Abstract

The growth of IT Revolution in its present day universality, develops an increasing need of the hour of learning English chiefly for its winning merit of possessing communicative content. The students in rural areas are good at listening, reading and writing but poor in communicating. The modern trend is to learn English more for its communicative functionality than for its literary charm. This option is made imperatively in the context of using English for purposes of interactive communication in the wider sectors of professional activities. This paper depicts on the critical study of how the professionals like teachers, technocrats and entrepreneurs are to learn English for using it for effective communication among themselves and outside world business sector.

Introduction

As communication skills are invading the corporate sector, one should be honing the skills to be right competent. Presently the academic goal is that the student community as the source of all these professionals should be brought of communicative English in particular situation. They are to be empowered with using English in practical situations; they have to do it on their own out of their self-interest. The students are to make fuller use of the Process syllabus of learning English by the selective strategies of study. Also their attention is to be focused towards learning English by Product syllabus in terms of using the well chosen materials of study. Since it is to be undertaken by the self-willed students more preferably by self-direction than by the external help from their teachers. The teachers are to be the

unassuming facilitators. This method of empowering students with learning English language in the colleges will ensure their eventual attainment of academic strength with which to practice English language. There will be in terms of activating the various language skills like Listening, Speaking, Reading and Writing. This attempt is to make a modest attempt at how to plan for empowering the students in terms of using English by themselves so that they could be transformed as good communicators of English.

Acquiring good Communicative English

In this challenging world development of communicative skills is necessary to reach the goal. The language planners in Tamil Nadu are seriously focused in devising empirical methods to teach communicative English to our students

in the colleges of Tamil Nadu. Probably this academic issue is bifocal. This has bilateral concerns with grooming our students into independent users of English with an effort of will while modifying English into easy serviceability. First of all, the present day students are to be re-oriented towards learning communicative English more specifically. Secondly, English is to be taught in engineering colleges with necessary modifications on its content so that there will be upgraded relevance to the actual needs and stakes of our students in resolute pursuit of their academic studies. The outstanding academic potential is that any language is effectively communicative in proportion to the ability of the learner of English to make use of the language in practical situations.

Advantages and Constraints

Therefore it is necessary to discuss the various constraints and advantages that our students are to deal with while taking upon themselves the arduous task of learning English. This is the indelible foreignness of English which brings about the cultural barrier for the students population. English is an Indo-European language, being more conveniently at home in the North India than in Tamil Nadu. The prove is that Sanskrit and its allied languages like Hindi belong to Indo-European stock of language contrary to Dravidian languages. Moreover, English language is to be learned in Tamil Nadu with

none of the prejudice or pride or inhibition because English is determinately settled as our country's link language as much as the second language. Our economic advantage that is to follow the acquirement of communicative competence in English will set right our national psyche in favour of learning English for good communicative purpose.

The ultimate reason is that they are taught English through the literary selections. Obviously they learn English words by rote with no feel of them. Henceforth they could not think in terms of English as the language already internalised in their mind. Also it is due to the infatuation of these unchanging academics with the faith in the infallibility of Macaulay Model of teaching English. Eventually it is the God that failed right through these 185 years of unproductive past and national waste. The linguistic explanation of this closed system of teaching English is that the students under the system of Macaulay Model are to learn English by behaviouristic orientation. It is to state otherwise the beginner in the initial stage of learning English or any language is receptive to language impulses at the level of their physical responses and sensory perceptions. This system is almost akin to that of Pavlov's. The fresher's physical response to external stimuli is primitive in orientation, reflexive in action and nebulous in communicativeness.

Methods and Strategies

Society is the best teacher for the development of communication. Apparently it is necessary to explain why the Macaulay model of teaching English is in its primitive design which is in behaviouristic orientation. Students are to learn insensibly the words and grammaticality of English by regimental drill of memorising them. This is on this count only that the learner of English under the Macaulay system is like a programmed robot denied of subjective experience of learning a language. As a result, it is the students under the Macaulayan scheme have no personal involvement in the process of learning. Consequently, they are unable to use English on their own terms. More questionably, they are found devoid of the cultivated language skills. Again, these learners are condemned to be learners of English in perpetuity and they are not shaped as users of English with creative mind.

The next attempt of evolutionary leap of language and its developmental process is concerned with the rational – cognitive method which is in cognizance orientation. The Grammar – Translation Method is based on this. The rationale of this system is to develop rationalist outlook. Audio-linguism is also sequential to this. The final stage of evolution of English in reference to learning it in grass roots is concerned with English being learned in humanistic orientation.

In this refined learning process, the focus is on the development of human personality. In other words, English learning is essentially subjective in terms of intellectual pursuit and emotional exertions, both in proper balance. Accordingly, language is learnt for getting communicated with thoughts on enriching human life and values of civilization. So, the language develops into three sectors such as Prose (diction with grammar) Poetry (versification) and Drama (inter personal characterisation). The authors, the poets and the playwrights use language so communicatively that learners of language do know experientially the messages from the respective authors and is for the direct benefit of the learners of English.

There is a debate whether learning English through its literature gets the learners adequate knowledge of English that they can put into various purposes of communication. By following the Macaulay model of teaching, English is being taught to the students through its literature, yielding fractured results like learning the learner students as the disabled lot despairing at making communication through English on their own.

According to the communication situation, there are two advantages in favour of the college students' opting for improving their knowledge of English from its secondary level, to the collegiate level of practising the language skills like LSRW – the former

advantage is that, as the successful matriculates joining the colleges they have certain working knowledge of English though it is found mute and mutilated. It is also on account of impact of the Macaulay Model which is at cross purposes.

Remedial Measures

There should always be an academic plan for apologetically remedial or liberal transformative measures as directed towards improving the Macaulay system of teaching. Instead, the college students are to get taught of practical English through the task based learning while involving them, personally in the process of English learning. Secondly the advantage is that, as of now, English has developed itself into practical versions. Thus as a result of this, there is the birth of different genres and sub-genres like ESP and EAP containing apt, selective and authentic words most suitable for making communication among professionals in an interactive manner. Giving messages in communicative English are given and taken in all ease of linguistic expertise. The hectic task of churning the knowledge of general English is to be dispensed with in this context of using ESP with words and phrases ideally suitable for interpersonal communication, as obtained in the corporate sector. English language is to be learned for its merit of being a performing asset. By the way, Noam Chomsky's demarcation of English into English for communicative competence vis-a-vis communicative performance is to be noted.

Conclusion

Development of communication is not confined only to one area. In this analysis, the grammatical form of English is made secondary to communicative function of English. In Stephen Krashen's theory of language Acquisition importance is given to the need for giving training for the teachers in the art of making interactive communication. According to Krashen, the learners of English as the second language for the country like India, will have to get into communicative skills in terms of speaking the words of language in the circle of family and outside social environment. This is conditional to the learner's getting at the skill of communication. This situation is well served in the Task based syllabus while the learners interact with their peers in the classroom after their language exercises in practical situations elsewhere. Also in the case of ESP, the learners of selective English of communicative expertise make use of the same while taking part in group discussions or attending on line interviews.

Select Bibliography

1. Andrea J. Rutherford. *Basic Communication skills for Technology*. 1st edn. Bangalore: Pearson Education Asia, 2001
2. Dubin, F., and Olshtain, E. *Course Design: Developing Programs and Materials for Language Learning*. Cambridge: CUP, 1986.

3. Krashen, Stephen D. *Second Language Acquisition and Second Language Learning*. New York: Prentice-Hall International, 1988.
4. Krishnaswamy N., and Sriraman T. *English Teaching in India*. Chennai: T. R. Publications, 1994.
5. Krishnaswamy N., and Lalitha Krishnaswamy. *Story of English in India*. New Delhi: Foundations Books Pvt. Ltd, 2006.
6. Munby J. *Communicative Syllabus Design*. Cambridge: CUP, 1978.