

ELTWeekly

India's First Weekly ELT eNewsletter

Research Paper by Dr. Ajay and Mr. Nitin

Effective Language Learning Through Computerized Language Laboratory

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Abstract

Language learning can be done without being accompanied by a real teacher. A computer can act as if it is a teacher. The advance in technology has made it quite possible to take advantage of many modern facilities in different facets of communication. The language learning/teaching process is no exception, since language in its strict technical sense is a means of communication.

"CALL is a relatively new and rapidly evolving academic field that explores the role of information and communication technologies in language learning and teaching.

1. Introduction

Learning is a social activity. It requires many activities and it involves not only students and a teacher but also students and other students or even the students and educational media.

Language learning can be done without being accompanied by a real teacher. A computer can act as if it is a teacher. Many teachers conduct teaching learning process through a computer as a medium. Computer can be a good medium to help the students learn English in an easier and interesting way. Through a computer, students can learn more than the language itself, they will be given a chance to know more about the language; here, we try to discuss the use of computer in teaching English. Of course, there are some advantages and disadvantages of utilizing computer in language learning process.

The advance in technology has made it quite possible to take advantage of many modern facilities in different facets of communication. The language learning/teaching process is no exception, since language in its strict technical sense is a means of communication. Audio-visual devices such as tape-recorders and video-tapes have frequently been used effectively in language classes. However, since both human nature and the language learning/teaching process are dynamic phenomena, the need for the newest techniques and technological devices is felt.

Similarly, a computer stores as much information as its capacity allows. Thus, this is a good opportunity to utilize it as a complementary device to other audio visual aids in teaching language to learners. In fact, it is a sort of Computer-mediated Communication (CMC) which is, as Cook (2003:126) says, "...communication via a computer network. It may be one-to-one or one-to-many, and synchronous (in which participants are on-line simultaneously) or asynchronous (in which they are on line at different times)." [1]

2. Language Skills

Learners may be given various options to manipulate any aspect of the language. For example, the category related to the four language skills as the main option preceded by the level of difficulty overshadows the other subcategories as follows:

1. Levels of difficulty [elementary] [intermediate] [advance] [none]
2. Skills [listening] [speaking] [reading] [writing]
3. Components [words] [sentences] [stories] [dialogues]
4. Words [animals] [plants] [cities] [more]
5. Sentences [idioms] [proverbs] [expressions] [others]
6. Narratives [history] [science] [psychology] [others]
7. Dialogues [bookshop] [restaurant] [pharmacy] [others]
8. Stories [comic] [jokes] [drama] [others]
9. Puzzles [words] [pictures] [shapes] [others]
10. Presentation [picture] [figure] [diagram] [none]

Since the options are quite flexible, they will help the learners to have access to various aspects of the language and the related materials and exercises to improve their language proficiency.

During the computer-based language activities, learners will observe several structural changes occurring to words, sounds, rules and meanings of the language they are learning. In addition, they can manage to organize all this information in a separate file and save it for further reference. For example, they create a directory called "Rome" in which the information regarding the word Rome from the "cities" option plus a picture of the city selected from the "picture" option have been put together. From the "proverbs" option, also, "When in Rome, do as the Romans do." could be picked up and added to the directory of "Rome". All directories made in this way can be put in an alphabetical order for further use[2]. In growing number of colleges, particularly in the India, computers are being used to support tutoring in English. The model of constructivist teaching draws on advances in psychology that have fostered our understanding of the nature of skilled intellectual performance and environments conducive to learning. In colleges where constructivist teaching is employed, lecturers are working at creating learning environments in which students actively follow knowledge rather than passively receive it, and where they can develop the advanced skills of comprehension, composition, reasoning, and experimentation. In classrooms, teachers serve as facilitators of learning, attempts to create authentic contexts for modeling expert thought processes, and seeks ways to help students to achieve intellectual accomplishments they could not do on their own. By bringing telecommunications applications into the classrooms, teachers are able to create environments where students can communicate with other students via electronic mail, participate in collaborative projects with students from other colleges, and come in contact with a rich array of information sources that broaden their horizons. In many of these areas, computers are providing effective interactive learning contexts consistent with constructivist instructional goals.

Despite the significant cost reduction in the recent years, information technology, as presently designed, is not going to be affordable for wide spread in all colleges in India. Nevertheless, in several big cities like Mumbai, Bangalore, Madras, Calcutta, Hyderabad, Nanded etc. some colleges (both public and private) have already begin to incorporate the use of computers in their colleges, although generally the use are almost exclusively for college administration and use of productivity tools (word processing, spread sheets, and

data bases). Unfortunately, the use of computers to improve instructional processes and learning outcomes in these colleges has not been explored, although it is badly needed.

3. Method

The method of self learning through computer in English may work as follows

Decide Goal: Understanding phonetic symbols for correct pronunciations

Gain Knowledge of Course Material: Using computerized documents (DOC,PDF)

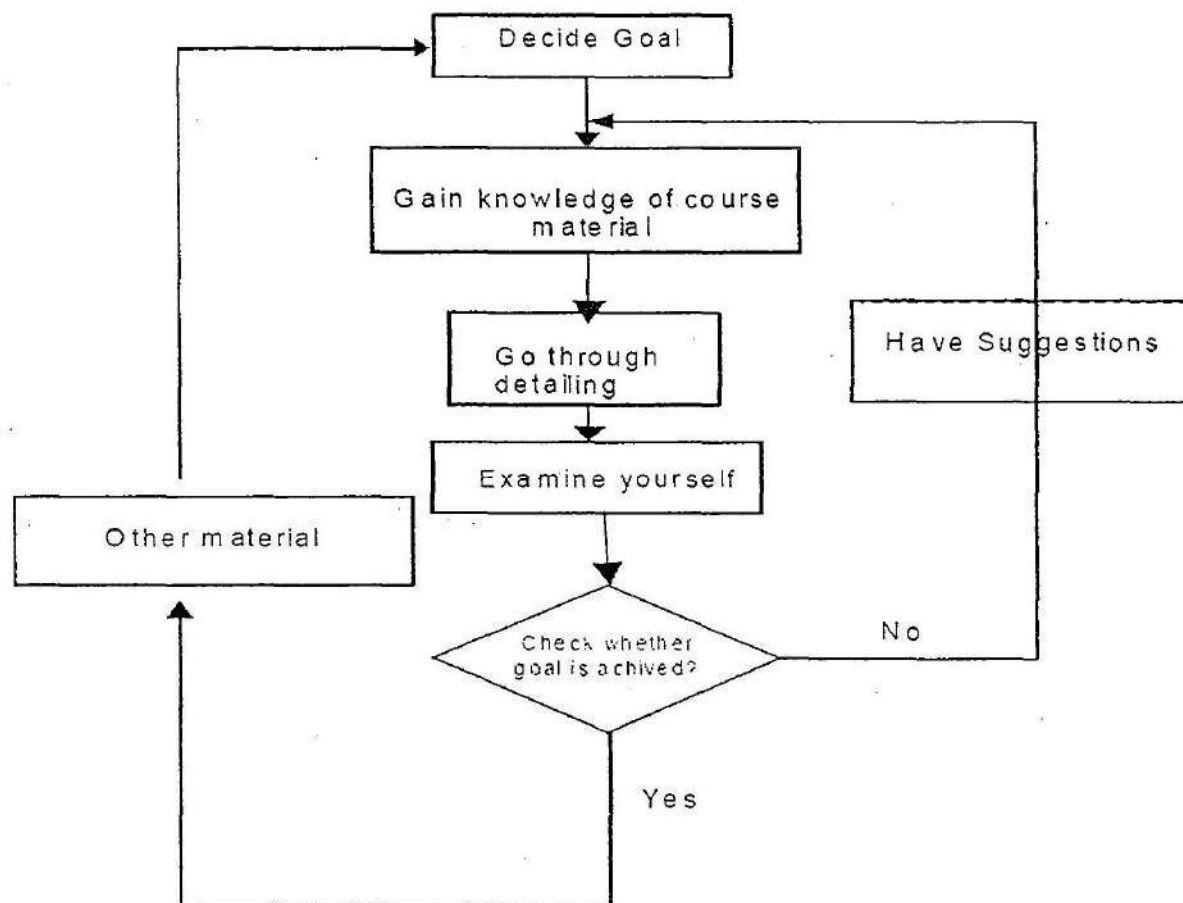
Go Through Detailing: Using audio visuals

Examine Yourself: Using Drill and Error Method

Check Whether Goal Is Achieved

If Yes: Go for the next material (e.g. Grammar) and repeat the process

If No: Take suggestions from tutor / Lecturer and repeat the process.



Colleges looking at the vast advantage that could be attained by students, we feel strongly that the introduction of information and communication technology in education in developing countries, such as India, should not wait until the country has reached some predetermined state of economic or educational development. Even in countries, which do not believe in the cost effectiveness of information technology as a tool for mass education, it is important that we begin acquiring experience this technology for educational purposes.

4. CALL (Computer Assisted Language Learning)

“CALL is a relatively new and rapidly evolving academic field that explores the role of information and communication technologies in language learning and teaching”[3]. This straightforward definition serves as an introduction for her assertion that CALL has evolved into something that is “both inherently multidisciplinary and academically substantive” and has become intrinsically linked with the area of Second Language Acquisition (SLA)

“Computer Assisted Language Learning (CALL)” relates to the use of computers for

language teaching and learning. CALL offers many advantages for both teachers and students in learning language.

First, computers can provide instructions, feed-back, and testing in grammar, vocabulary, writing, pronunciation, and other dimensions of language. In this case, the teacher will only be a facilitator. He or she has been much helped by a computer. The teacher can easily control the activities of learning being done by his students. The programs that are installed and connected to the server will be easily controlled by a teacher. Not only that, a computer can also provide reading access to written audio-visual materials relate to the language being studied by students. CALL also offers freedom for users to choose any topics of information available within the package[4].

A study conducted by Amstrong (2003)[5] shows that learning achievement can be increased up to 50 percent when a teaching learning process utilizes CALL.

Because of CALL's flexibility of time, it can allow the students to determine what particular topics and how long they want to learn. Hence, students who miss the class because of some reasons, for instance illness, still have an opportunity to learn the particular topic taught in the classroom because the programs are available in the CALL program (Hartoyo, 2006:30)[6]. It can stimulate an individual interactive learning program, so both 'fast and slow' learners can take the benefit from it.

The CALL can give a new role to teaching materials. Out of the content of CALL, teaching materials are really passive. Although the students said or did could influence in any deep sense the linear progression of the contents in CALL, materials adapt themselves to the requirements of the individual students; that is they become interactive (Peter, 1993:5)[7].

Despite the fact that there are some advantages of utilizing computers in language learning, there are also a bit of disadvantages of CALL. The CALL program is considered to be much less handy. It is much different from traditional books that are small enough to be carried around and studied wherever and whenever students wish, on a train, on a bus, at home, in the middle of the night, or in a dentist's waiting room (Anzel et al, 1992)[8]. Furthermore, at current

time most of students do not possess their own computer at home; therefore, they just used computers available in their colleges in which the opening hours are very restricted.

Working long hours with computers also can make students' eyes strain and tiring[9]. It may, sometimes, account for the eye irritation and pain. CALL sometimes decreases the interaction among students or what we call the social aspect of learning. It can not promote physical activities.

Besides that, CALL is costly enough for the programmers or teachers. A lot of funds have to be provided to buy some equipments, design programs, and for its maintenance. The college with limited budget will find some obstacles in funding the CALL program. To create a program of CALL must have at least twenty computers for one class capacity. Of course, lots of money needed for building computer laboratory. A lot of money is also needed to train teachers,

especially English teachers, since there are only a few of English teachers who can operate computers as well as its new software.

5. Conclusion

The current concept of IT embraces widely divergent technologies, although the links amongst them are becoming more fluid. Those elements most useful in education are likely to grow from an innovative marriage of the old and the new IT learning technologies may spread through traditional educational institutions and teachers.

This is a captive market. A drawback is that competition against existing educational mediums (teachers, books, language labs etc.) is rarely welcomed and may be actively suppressed. Purchasing choices tend to be conservative, using institutional rather than personal funds. On the other hand, when purchases are made, they are often of high monetary value. Large corporations like Apple and Microsoft have actively given away products to Colleges to help language

teaching etc., with an obvious commercial intention to create long-term dependence on their proprietary formats.

It should be kept in mind that despite the many benefits of the computers they are only machines that can only facilitate the formatting. They can neither think nor create.

Therefore, a language class must not be computer-centered because this may eliminate the outstanding role of the teacher, who is the real creator of the programs and the thinking leader of the class.

The design and selection of any computer program will definitely depend on the learners' level, age, etc. Therefore, it can be utilized for both individual and group learning. In the case of the former, classes with a multicultural atmosphere in which learners come from different linguistic backgrounds will benefit much from the computer as a complementary activity to the regular learning schedule.

For an educational institution which is serious about combining an element of Information Technology with language teaching into a feasible organization, there are sure to be lots of happenings.

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**** This research paper is submitted by Dr. Ajay R. Tengse.**

Ajay R. Tengse , ELTWeekly Issue#28, Teaching Grammar with Board Races

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Dear Ajay R. Tengse ,

Greetings from Team ELTWeekly.

We are here with the latest issue of ELTWeekly.

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- Book Review of 'Contemporary Themes and Issues in Language Padagogy' by Prof. (Dr.) Shefali Bakshi
- Book of the week: English Teacher's Survival Guide
- Research Paper: Creating attentiveness among language learners via Audio-Visual aids
- Worldwide ELT Events
- Research Paper: Technology in ELT
- GUIDELINES FOR CONTRIBUTORS.

Have a great week ahead,

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Creating attentiveness among language learners via Audio-Visual aids

By Dr. Ajay R. Tengse, Reader and head, PG Dept. of English, Yeshwant Mahavidyalaya, VIP Road Nanded (MS)(India)-431602

Abstract

Learning a foreign language is like learning a musical instrument. The use of Audio Visual Aids plays an important role in this specific task. They are of special importance in teaching English where the learners experience is not so direct as in learning mother tongue. The English teacher should develop the skill for preparing Audio Visual Aids with available resources.

Teaching a language is a sequence that consists four steps, hearing, speaking, reading and writing. The first two steps are audio-lingual skills, the last two are graphic skills. We usually try to acquaint a language through hearing, then we try to speak it.

Introduction

English deserves to be regarded as a world language. It is world's most widely spoken language. It is the common means of communication between the peoples of different nation. There is no doubt that the in the field of language learning and education has recently witnessed grate changes in order to make learning accessible and enjoyable. It was of great importance to bridge gaps of distance to realize educational objectives at much shorter period of time.

Learning a Language is acquiring four basic skills in it and also using every day situation. The acquisition process takes place not in isolation but in a cultural environment. The innate predisposition enables the human being but in a cultural environment. The innate predisposition enables the human being to acquire linguistic ability within a specific language environment.

Teaching of English has been prompted by the need of continuous effort and effective methodology. Only "talk and chalk" is not enough. The national policy regarding language teaching emphasized on the efforts of making the class room activities more effective. More and more teaching aids are to be used in the classroom to make teaching more interesting and effective. Significant changes have been taken place in programmers of the teaching of the foreign language.

Most universities, colleges and governmental institutions, especially in countries where English, French and other languages are taught as second languages, have equipped premises with conventional or sophisticated Audio-Visual aids. Skilled crafts-man usually chooses his tools with atmost care in order to accomplish certain tasks. A teacher of English is like a skilled crafts-man. He needs a medium through which he teaches: especially if that language is taught by a non-native teacher to non-native learners. Both will widely benefit from using prerecorded materials. Such materials will make the teacher teach less and the learner learns more. They will also enable students listen, speak, read and write the foreign language with the same speed of an educated native speaker. This does not in my opinion disregard the role of the

teacher in the laboratory. The teacher, whether native or non-native speaker, will be spontaneously assisted in communicating ideas. The student on the other hand, will concentrate on the essential features of the language in a systematic way. As B. Woolrich put it:

Learning a foreign language is much like learning a musical instrument. The student must practice if he wants to learn to play, say the piano since it is obvious that no amount of study will teach any one to play, yet failure to make satisfactory progress in a foreign language has been traditionally qualified to insufficient study rather than the real cause; insufficient practice.[1]

Good utilization of various components of the language laboratory; tape recorders, head-phones, console and other audio or visual accessories, has negative or positive impact on the process of teaching and learning. A well-equipped language laboratory allows both the teacher and the students to:

1- practice learning language individually or in groups.

2- monitor the progress of a certain student with out disturbing others.

3- allow the student to work at his or her pace.

4- test speaking and comprehension ability.

5- improve language proficiency through repeated listing to drills especially by nonnative teachers.

6- divide the students into teacher or machine-directed groups[2]

Other visual accessories such as film strips, slides, posters, video-tapes etc. can serve as bases for developing association between concepts of the foreign language that being studied. The students can concentrate more in an environment of[3] little disattraction. In other words they are spontaneously guided to grasp concepts on the basis of their concreteness or abstractness.

The use of Audio Visual Aids plays an important role in this specific task. They are of special importance in teaching English where the learners experience is not so direct as in learning mother tongue. They serve variety of purposes in teaching English. They should be relevant to the teaching point to achieve some instructional objectives. Some Audio Visual aids can always be developed with available resources. The English teacher should develop the skill for preparing Audio Visual Aids with available resources. It calls for a determination rather than complacency, an active planning rather than disinterest , a careful execution of a program than a passive repetition of a blueprint handed over by so called experts. For this the language teacher should be innovative and imaginative in teaching of a language. They should be in constant touch with literature also. They need to have an abundance of motivating techniques with them.

Audio Visual aids may be described as aids that facilitate the understanding of the written or spoken word in a teaching learning situation. Visual aids pertain to the sense of sight , audio to the sence of hearing and audio-visual to both of senses.

In this regard Dean Maclusky, has suggested his view:

The movement for visual education will progress in direct ratio to the number of teachers who are trained in the technique of visual instruction. He said further that textbooks and syllabi must be prepared. courses of study must be given an opportunity to learn the advantages and disadvantages of visual instruction through formal and informal instruction.[4]

Audio Visual Aids

Visual aids are classified into three broad divisions

- i. First is related with pictures, flash cards and black board.
- ii. Second related with magnetic board, clock mode and rotating charts
- iii. Third related with moving films.

Audio aids

Gramophones , tape recorders, radio and language laboratory.

Audio Visual Aids includes : Television , Sound films, Computerized Language laboratory

Objectives

The basic objective of the proposed research paper is to use audio visual aids in teaching languages in colleges to enable the students to acquire the four fundamental language skills thoroughly so that the student

1. Can listen English when spoken
2. Can speak comprehensible English
3. Can read English and understand.
4. Can write English Correctly.

To achieve all these objectives the students should be given to hear a lot of everyday English. Incorrect and complete form, Pronunciation , intelligible and good pronunciation, correct words and patterns and fluency, Correct pronunciation, drilling of difficult words , use of proper stress and intonation , reading with attention for meaning. Reading with speed , Reading to find out answer to specific queries and the practice in handwriting i.e. use of correct structure,

use of correct spelling , practice with simple, graded and controlled composition, practice in free composition and use of correct punctuation.

This article essentially be an analysis and evolution of the use of Audio Visual aids for teaching English language. These Audio Visual aids should be prepared and arranged in such a way that the teacher should be able to handle it , more effectively so that the young learners without wasting anytime can profitably and strongly be drawn in the venture of teaching English language. The emphasis being on teaching English joyfully.

It also evaluate and analyses the use of Audio Visual aids for teaching English.

1. A/V aids provide ample exposure to language experiences.
2. A/V aids provide ample exposure to spoken English.
3. A/V aids create variety in teaching
4. A/V aids reduce teachers talking.
5. A/V aids create language atmosphere
6. A/V aids create interest and inspiration in the learner's mind
7. A/V aids clarify the subject matter
8. Save time and Energy.

Practice in four skills with drills

Teaching a language is a sequence that consists four steps. hearing, speaking, reading and writing. The first two steps are audio-lingual skills, the last two are graphic skills. We usually try to acquaint a language through hearing, then we try to speak it. The language laboratory can provide practice in phonological drills, pronunciation, stress pattern and intonation. It can also train the ear to discriminate between vowels, consonants as well as semantic and grammatical differences. The teaching of pronunciation, stress and intonation is a slow business. It can not be rushed. The teacher and the student must be prepared to spend a little time each day on each lesson gradually building up skills in sound differentiation and reproduction. [5]

Traditional foreign language instruction was largely dedicated to teaching of reading approached through the study of syntax or rules of grammar. But the recent years have witnessed a shift of emphasis in language teaching and learning. This shift of emphasis is paralleled by recent advances in linguistics science and allied fields which have contributed to a new view of language learning. The teaching of languages has been mechanized in order to accelerate pace of learning and to make learning of foreign languages by native and non-native speakers accessible and enjoyable. Application of educational technology such as language laboratories

and other related media has minimized periods of time spent in learning languages through conventional methods. It has also familiarized the teacher and the learner to variety of modern teaching techniques. As Sir Eric Ashbey stated: Any technology which increases the rate of learning would enable the teacher to teach less and the learner to learn more.

A thirty minute drill on phonology, sound of words, or word transformation may save a threehour of class contact. Repetition of syllables stress or intonation might be tiresome to the teacher and distracting to the students. Students may practice such learning activity in the laboratory freely and without embarrassment. Other visual accessories; slides, films, video tapes, posters etc., can serve as cues to expedite learning of language concepts or recalling of events. The visual element clarifies the spoken and facilities the process of understanding, the sight of a scene recalls the appropriate phrase, thus aiding the process of learning and remembering. The double impact of sight and sound is strengthened further by the economy and concentration of the presentation. The significant detail is shown accompanied by the appropriate gesture and intonation. It is worthwhile mentioning that the language laboratories and other educational technology, have introduced modern theories in teaching methodology and the curricula design.

Specialized audio-visual course have been prepared to meet educational requirements. Foreign languages instructors have joined special training programs to achieve full and proper utilization of the language laboratories. During a conference on teaching foreign languages held in Zagreb, Yugoslavia in 1968; Denis Girard, a French linguist, stated that: ... Linguistically, an audiovisual methodology is based on a science analysis of the language taught. It first teaches the spoken language, given the pupil the ability to communicate and create linguistic habits.

Psychologically it enables the pupil to decode and encode oral utterances by systematically training his power of sound perception and discrimination of sound production.

Advantages of audio-visual aids

1. It helps the pupil in understanding languages by bringing him in direct contact with objects and things, by bringing the distant things near, by bringing the world into the classroom. They help the student in understanding different cultural backgrounds.
2. Audio-visual aids promote remembering by involving the many senses of the learners, by arousing their curiosity, by making use of pictorial content and by providing variety in teaching.
3. They make teaching effective by creating situations for presentation and practice of language items and by reducing dependence on the mother tongue.
4. They help in formation of language habits by drill, repetition and constant practice.
5. They increase the pupil's experience of language by providing rich variety and better quality.
- 6 They promote teacher's efficiency by saving time and energy.

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A PATHETIC TALE OF INDIAN POVERTY IN ARAVIND ADIGA'S THE WHITE TIGER

Dr Ajay Tengse and Rahul Dhaware

Aravind Adiga has become a well-recognized author in the world because of his debut novel, *The White Tiger* that won the 2008 Booker Prize. He is the fourth Indian-born author to win the prize after Salman Rushdie, Arundhati Roy and Kiran Desai (V. S. Naipaul another is of Indian ancestry, but is not India born). The Western world seem to have a high fascination about India and Indian people together with the heaps of garbage, poverty, corruption and many evil things there. Aravind Adiga has proved himself to be successful in fulfilling their expectations to the reasonable extent in *The White Tiger*.

In the modern world literature, there are many Indian writers who are writing in English. Allen Walter says, "Every novelist, then, gives us in his novels his own personal, idiosyncratic vision of the world. The vision is acted out by images of men and men" (2). *The White Tiger* is Adiga's first novel and it shows his vision of life and journey from 'darkness' of village life to the 'light' of the city life.

The novel is in the form of a series of letters written by its protagonist, who calls himself 'The White Tiger,' to the Chinese Premiere, Wen Jiabao. Balram Halwai, the narrator of the *The White Tiger* is a 'self taught entrepreneur' the story of whose upbringing is "the story of how a half backed fellow is produced." He calls his life story 'the autobiography of a Half-Baked Indian' (P. 10 TWT).

Balram Halwai is not the first name he has used, but it is the one he was given in a School. He prefers to be known as The White Tiger, a rare creature that is born only once in generation. He feels he is rare creature himself one who has thrown off his rich master and become master of his own destiny. He is born in northern India named Laxmangarh. His parents could not get the time to give him a name. They just call him 'Munna.' The near Feudal conditions there meant that everything was controlled by a very few powerful families, and that opportunities were limited. He was a son of rikshapuller. In the novel, Balram refers himself as a person 'born and raised in darkness.'

Before Adiga, Raja Rao and Mulk Raj Anand who understood the wretched life of the poor and presented poignant pictures of widows and orphans, collies and untouchables, with profound commitment and compassion. In the present novel, Adiga brings out a character named Balram Halwai who represents the servant class. As M. Poonkodi states, "Balram represents the servant class that has been trained to exist in perpetual servitude and unwilling to rise against masters, powerful and strong in terms of class community and strong in terms of class community and status" (3).

Aravind Adiga refers Ganga river as 'the black' river, beloved of the sari and spices tourist image of India. The villagers in Balram's place live in a world that has no value and no luxuries. Their relationship with animals is so strange. The landlords who Balram sees alighting from an ambassador, bear no names but are metaphorically rebuked as 'the Buffalo', 'the Wild Boar', 'The Strok' and 'The Raven.' Their images suggest 'the Peculiarities of appetite that had been detected in them' (P. 24 TWT).

The novelist presents the narrator's sharp and satirical eye for the realities of life for India's poor. It is easily observed when Balram says, "In the old days there were 1,000 castes in India. These days there are just two castes. Men with big Bellies, and Men with small Bellies" (P. 64 TWT). The poverty of Balram's family takes him out of school and puts him to work at a teashop. Family ties mean a great deal here, and it is the family that decides what happens to the various members and that lays claim to most of everyone's earnings. He slowly manages to distance himself from his family. Balram gets his lucky break when he learns to handle a car, and then pesters his way into a job as a driver for one of the landlords from his village. Being a driver for Mr Ashok and his wife, Pinky madam, also actually gets him to Delhi comfortably far from his demanding family. Peter Robins, in his review, says, "Balram begins in the rural 'Darkness' a world of landlord and peasant. And when he escapes to the 'Light' of the cities, it is into a world of servants and masters" (4).

In the course of the novel, Balram explains why Indian servants are so honest; because of what he calls 'the Rooster coop'. No matter what the opportunity, a servant will not take advantage of his master-not when it comes to what really matters. The servants are confined to 'The Great Indian Rooster coop' (P. 175 TWT). Adiga uses this domestic fowl metaphor to describe the life style of servants existing 'in perpetual servitude', so strong that you can put the key of his emancipation in a man's hand and he will throw it back at you with a curse' (P. 176 TWT).

From behind the wheel of his master's Honda city car, Balram's new world is a revelation. He learns many things here. From the rich new perspective offered to him in this more interesting job, Balram discovers New Delhi, and a vision of the city changes his life forever. His learning curve is very steep, and he quickly comes to believe that the way to the top is by the most expedient means. And of that involves committing the odd crime of violence, he persuades himself that this is what successful people must do. He discovers a new morality at the heart of new India. Gradually, Balram comes to see how the tiger must escape his cage.

Kerry Walters says that 'a key metaphor in the novel is the rooster coop. Balram recognizes that those who are eaten are trapped inside a small and closed cage-the rooster coop-that limits their opportunities. Balram's dream is to break free of his coop, to shed his feathers and become what for him is a symbol of individualism, power and freedom: a white tiger' (5).

The protagonist of the novel decides to break the 'Rooster coop' and murders his owner, snatches away his bag full of rupee notes and flies away from Delhi to Bangalore. Then, he becomes a successful entrepreneur and in this way, he achieves his success. So at last, he says, "The last stage in my amazing success story was to go from being a social entrepreneur to a business entrepreneur" (P. 299 TWT). Balram's rise involves betraying and blackmailing another driver, a secret Muslim, pretending to be Hindu called Ram Prasad. The master servant relationship between Ashok, with his foreign ideas and foreign wife and Balram is at the heart of the novel reaching a bloody climax that provides the means of Balram's escape from his fate.

While speaking with the BBC, Aravind Adiga said:

My book-the story of Balram Halwai a village boy who becomes an entrepreneur through villainous means – aimed to highlight the needs of India's poor. It is a fact that for most of the poor people in India there are only two ways to go up either through crime or through politics, which can be a variant of crime (6).

The novel's protagonist, Balram has escaped out of the darkness of poverty stricken rural India into the light of the country's new middle class. At last, we find that he is no more a servant at beck and call of his master who tried to trap and send him to jail, "for the killing he has not done" (P. 177 TWT). At one stage, Balram's mental state of servitude suddenly transforms into

an aggressive mood, compelling him to perform a heinous crime. He murders his master and steals his money and makes his way to Bangalore only to become a successful business man. He knows very well that if he dares to break, his family shall be destroyed.

For Adiga, a real writer that is to say, someone who forges and original voice and vision. There is the voice of Halwai-witty, pithy, ultimately psychopathic. Adam lively says in his article, "Balram teaches us that religion doesn't create virtue, and money doesn't solve every problem-but decency can still be found in a corrupt world, and you can get what you want out of life if you evadesdrop on the right conversations" (7).

The novel's tone seems light-hearted funny and satiric, but the message is biting and shocking. It may be appropriate to say it is a pathetic tale of Balram Halwai. The present story directly or indirectly depicts the Indian poverty.

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Depiction of Difficult Lives in *Ladies Coupe*

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Indian writing in English by women is a distinct phenomenon today. The creative output of the Indian women writers is marked by the expression of a woman's reaction to the varied situation in which tradition and modernity clash and synthesize. There are the writers like Arundhati Roy, Jhumpa Lahiri, Manju Kapur, Kiran Desai, Anita Desai, Shashi Deshpande who raised their voice through their works.

Among the various Indian writers writing in English, Anita Nair is recognized as an efficient practitioner of the genre of fiction. Her popular works include *The Better Man* (1999), *Ladies Coupe* (2001), and *Mistress* (2005). Her novel *Ladies Coupe* has been hailed as one of the most important feminist novels to come out of south Indian. In it, she answers the questions that every woman would have faced in her life-the question relating to her place in society. Her first novel *The Better Man* was criticized for the lack of woman characters. While commenting on the novel, Anita Nair says, "*Ladies Coupe is very different from the better man because it had so much to do with men and very little to do with women. This new book is a woman's book*" (p.1)

Indian woman is caught in the flux of tradition and modernity. On one hand there is the burden of traditional past chasing her like a shadow and on the other hand she has certain aspirations of future to look forward too. *Ladies Coupe* presents the life of an Indian woman stuck in an orthodox hypocritical society. Though the backdrop in the novel is of south- India. The situations are as representative of any close knit society in India. Anita Nair's *Ladies coupe* is the story of woman's search for strength and independence. While talking about feminism, Anita Nair says, "*To me, feminism in the Indian context is about recognizing the importance of the female self and to be able to nurture it*" (p.2)

Chaucer's *The Canterbury Tales* told by a band of pilgrims on way to the shrine of St. Thomas at Canterbury are a collection of stories in frame. Like *Canterbury Tales*, *Ladies Coupe* also depicts six women in a railway compartment, each having a story to tell. About this issue, Haider Eid states, "*By narrating the stories of these six women, Nair moves them from a state of passivity and absence into a state of active presence, from the kitchen and the bedroom to the street and the world at large. These are the stories which together make a single story, of women rediscovering their bodies. The coupe becomes a metaphor for a utopian world that is liberated from patriarchy, one that is not characterized by false binaries*" (p.3)

The author tries to portray Akhila's journey to self-exploration through the allied stories of her fellow passengers. Nair develops the plot in such a way that each of the co-travellers in the Ladies coupe, opens for the protagonist the doors to their life. The protagonist absorbs each story and connects it with an incident in her life. Then her contemplation gives her objective insight to her own life and also the courage to live life without any inhibitions.

As the title of the novel indicates the plot is in a Ladies Coupe where five women, who meet for the first time in their lives share their life's experiences. Though they differ in age, educational backgrounds and cultural upbringing; the stories have a common thread an Indian woman's life is dominated by male. The novel begins on a note of feminism as she is irritated by the way women and the handicapped have to stand together while men stand separately at the ticket counter.

Nair describes her protagonist, Akhila as- "*So this is Akhila forty-five years old, sans rose-colored spectacles, sans husband, children, home and family. Dreaming of escape and space.*" (p.2) The Brahmin heroine, Akhila is a forty five and single and income tax clerk, and a woman who has never been allowed to live her own life always the daughter, the sister, the aunt and the provider. As the novel opens, she is seen at the railways station. She is going to travel overnight down the south towards Kanyakumari to get some space for herself away from her house and responsibilities. As she had never traveled alone before, she is gripped by a sense of panic fear – "*panic fans, the flames of fear. panic dulls. Panic stills.*" (p.39) In a train, she finds herself with five women-Janki Prabhakar, Prabha Devi, Maragaret Paulray, Sheela Vasudevan and Marikolanthu. By introducing these characters, the novelist wants to tell us how the lead characters shed off their masks

discover their selves, and start living for themselves.

Janki Prabhakar is the eldest of them all. She was married to prabhakar when she was 18. It was an arranged marriage. Her relationship with her husband is *"friendly love."* She is a pampered wife and confused mother. While narrating her story, she says, *"I am a woman who has always been looked after. First there was my father and my brothers; then my husband when my husband is gone, there will be my son"* (p.22) Janki also states about her sudden disinterest in that some home, of her sudden urge to be a confident being, no longer fragile. The story of Janki disturbs Akhila and she wonders whether she has made a mistake by wishing to escape from loneliness.

Prabha Devi is the rich wife of Jagdeesh, the son of prosperous diamond merchant. Akhila goes into the past occasionally. The images of her family members come before her. She remembers Appa, her father, Sarsa Mami and Amma. Prabha Devi is a submissive wife who loves swimming because it metaphorically, gives her a sense of achievement. She visits New York. When she comes back, she is changed for a while. She imitates western women. She is a proud person – *"How lucky I am to be me..."* (p.179) she is the woman who succeeds to stay afloat both in life and in the water. She doesn't go by the norms set by men. She has her own opinions and plans for her life.

The next figure Margaret paulraj, the successful chemistry teacher, is the victim of an unhappy marriage as an insensitive tyrant and too self-absorbed husband neglect her. She explains to Akhila that Prabha Devi and Janaki were women *"Who don't feel complete without a man"* (p. 95) She herself believes that a woman needs a man but not to make her complete. For Margaret, everything in life is compared to chemical elements. Ebe, the husband of Margaret, is a narcissistic man. He cares only about his job and his career. He makes Margaret have an abortion. She decides to make him fat, and thus subdues him. She knew how to come over the male egoism.

Sheela Vasudevan is the another passenger in a train with Akhila. She also narrates her story. She is the youngest of the lot with an ability to perceive what others can not. She is the 14 years old whose understanding to her dying grandmother paves the way for her own future liberation.

The last passenger who meets Akhila is Marikolanthu a woman *"from whom anger poured forth like a stream of lava?"* (n. 209) She is

mission hospital- she was raped at the Age of 19 she gave birth to a child which she rejected. She is the victim of man's lust whose innocence was forcefully destroyed at one night. She was of the view that. "*Women are strong. Women can do everything as well as men. Women can do much more. But a woman has to seek that vein of strength in herself.*" (p.210) Marikolanthu, whose rape, literally and metaphorically, coupled with extreme poverty and class exploitation is the culmination of all other stories. At the end, she decides to make her own private rebellion she is empowered to reclaim her lost love and releases herself from the hold of conventions and family expectations.

These five women traveling with Akhila are bound by their common human experience, their voyage of self discovery as Akhila listens these stories, she is drawn into the most private moments of their lives, seeking in them a solution to the question that has been with her. In her life can a woman need a man to feel complete? Hence, the novel is all about the self discovery of woman by herself.

However, the novel discusses the misinterpretation about the role of women in contemporary Post colonial feminist literature. The question raises whether woman can survive alone. The novel provided the answer to her was that "*there was a certain strength deep inside that every individual has*" (p.4) and that the "*women must be courageous and claim their own lives and possibilities.*" (p.5)

Like Anita Nair, there is also Shashi Deshpande, the celebrity writer, who deals with the quest for the human self within the woman and fights for recognition of women as individuals through her novels entitled *That Long Silence*, *Roots and Shadows* etc. Hence, Anita Nair's *Ladies Coupe* has occupied a prominent place Indian English literature with its open style and bold theme.

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PRINCIPLES OF ENGLISH LANGUAGE TEACHING

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Teaching is a social and cultural activity. It is not as easy to teach as it appears. While teaching, a teacher has to keep in mind the aims and objectives of his subject, need, interests of his pupils. Success of this profession depends upon good planning and mastery in the subject to be taught. Hence for helping the teacher, some principles have been designed on the basis of general experiences and tradition. A good teacher always wants that his teaching should be effective and all the student should properly attend, listen to him and try to grasp what he teaches in the class.

There are certain basic principles, which are valuable for teaching and learning process.

1) Principle of exposure :

The principle of exposure is the first principle of learning a language. Student's ability to listen all the sounds and intonations, which go on around them right from the beginning. They (children) train their ears to listen and then slowly acquire the power of speaking. A child learns his mother tongue more rapidly because he is exposed to it right from birth. Since it is spoken around him, so he listens it and then he tries to speak it. For teaching a foreign language teacher should try to expose students to an environment loaded with English language. Therefore the teacher should use minimum mother tongue in classroom to give the student maximum exposure to English. To expose the student, teacher should take the following steps.

- a) Distributing pamphlet in English
- b) Forming an English club.
- c) Displaying charts with slogans written in English.

But a care should be taken when the child is exposed to English sounds and utterances. When we utter sentences, it should be separated at correct point and fluent.

Thus the principle of exposure and listening is very important in teaching and learning process.

2) Principle of motivation and interest :

Motivation to learn a language plays a very important role. It is said that 'motivation is the core of learning'. But to motivate the student to learn a foreign language is an uphill task as

there is no internal force for learning this language. If a teacher could not motivate the student he should quit the teaching profession. According Gokak 'there are some special techniques which are required to motivate the student to learn a foreign language'

- a) **Arousing technique-** in these techniques students are aroused from sleepiness, inducing, anxiety, frustration, worries, tensions etc.
- b) **Expectancy technique-** here the teacher should motivate the student to clear goals to achieve it within specific period.
- c) **Incentive technique-** here the student should be given prize, praise, and punishment for their accordance.

3) **Principle of imitation :**

Essentially language is learnt by mimesis i.e. imitation. Therefore a child learns through imitation. The teacher should provide a good model of speech before the student. So the teacher's pronunciation, handwriting, manners and mannerism should be good and ideal. The teacher who is ideal, fully trained and experienced should be appointed.

4) **Principle of selection :**

The principle of selection is based on the assumption that it is not possible to teach the whole structure of English language within a short period. Because only limited things can be taught in a limited period. So the teacher has to select the matter. Following points should be followed according to Thorndike Palmer and Michael West.

- a) **Frequency :** Those words or sentences should be selected which have a high frequency of accuracy or which are frequently used, i.e. book, table, black-board etc.
- b) **Range :** Every word has its range, which shows the number of situation in which a word can be used. Such items should be included, i.e. the word 'have' can be used in many situations and the word 'sky' is used in limited situation.
- c) **Availability :** A teacher should select such words, which can be indicated by the things available in the class-room, i.e. chalk-piece, pencil and notebook etc.
- d) **Coverage :** A teacher should select the words which have more covering capacity. Coverage refers to words capacity to display the number of words. e. g. the word 'cereal' has a capacity to display – wheat, rice, pulse etc.
- e) **Teachability :** While selecting words, the teacher should prefer those words, which can be taught easily by making use of various devices. We can easily teach the word- 'flower' by showing a flower. However it is difficult to teach the words like 'affection, loyalty and love'.
- f) **Learnability :** According to child's psychology, it is desirable to teach things in accordance with the age of the child. 5th class student may, not learn a particular word that can be easily learnt by a class 12th student, easily. While making a selection of matter to be taught to the class, should be kept in mind. The choice should be made keeping in mind the learnability of the student.

These are six principles of selection, which lay emphasis on the selection of useful material only. It is generally said that 'teach first those sentences, structures the use of which can be made clear by means of visible action in the class-room'

5) Principle of gradation :

To put the selected words and structures in suitable order for teaching them is 'gradation'. There are two types of principles of gradation-

- a) Principle of grouping
- b) Principle of sequence.

a) Principle of grouping :

According to this principle the material selected is grouped on the basis of sound, situation, sentence, structure and meaning. This helps to make the process of learning easier. In case the material grouped on the basis of sound, it is called 'phonetic grouping', i.e. go, row, so, toe, show, flow, throw etc. If the basis of grouping words is situation then it is called 'lexical grouping', i.e. father, mother, brother and sister. When basis of grouping of words is sentence structure then it is called 'grammatical grouping'. If the material is grouped on basis of meaning then it is called 'semantic grouping'.

b) Principle of sequencing :

The following sequence helps the teacher to decide which item should be followed. Grammatical sequence- here suitable structure having subject-verb-object should be taught at first and after this structure having subject-verb extension, be taught, i.e. 'I go to Nanded' should be taught at first and then 'I went to Nanded to meet my friend.'

6) Principle of individual differences :

In any class students are not equal. There are always variations as for as liking, attitude, and aptitudes are concerned. The teacher teaching the whole group by using one and same method will fail measurably. A good teacher expects the individual differences among the students. He must try to deal with the students according to their individual differences. He tries to satisfy one and all by using different strategies of teaching.

7) The teacher should be honest :

The teacher should accept his mistake or errors and he should improve. A teacher does not know each and every thing. We are unaware of many things. The pupils ask questions time to time and create very awkward situation for the teacher. In such a situation, the teacher should have the courage to say like this, 'I should know this, but for the moment I don't know'. There are certain questions which the teacher should accept his inability to answer those question.

8) Be fair and impartial :

In order to win the respect from the pupils, appropriateness and impartiality are more essential. Small children are more aware for justice in this regard. They oppose favoritism.² The teacher should create a fair atmosphere in the class-room. He must give democratic treatment to the students.

9) Principle of learning by doing :

It stresses more emphasis on acquiring a skill by doing. Students should be given a good practice of written works, pronunciation, reading and hearing etc.

10) Principle of linking with actual life :

If a distance between the taught matter and life occur, the learning cannot be effective in that case. Also it is impossible to achieve the objectives. Hence the teacher should try to link the needs of the children and life. The teaching process should be according to the social conditions. In short the teaching should reflect the real life. Don't restrict it to the school only, but it should touch the various aspects of real life.

11) Principle of remedial teaching :

After finishing the teaching work, it becomes essential to know the limits of success in achieving the objectives. If he comes to know that he is unsuccessful in the teaching work, he can explore those aspects of his teaching. Sometimes pupils too have some shortcomings. The teacher should find out these shortcomings and improve their own teaching tasks after exploring them.

Above principles should be followed in teaching of English if the teacher wants his teaching to be effective, to be more accelerated. All principles should be regarded as paramount and equal importance should be given to each.

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**THE WHITE TIGER :
A POST COLONIAL PERSPECTIVE**

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Indian writing in English has continued to make wave on the international scene. There are many writers who are writing from India or from the diasporic spaces, they have been winning international awards, including, the Nobel Prize Booker Prize, Sahitya Akademi Awards etc. Among the galaxy of Indian writers, Aravind Adiga has established himself as a significant writer. Adiga's *The White Tiger* won him the prestigious Man Booker Prize in 2008. By winning the Booker Prize, now Adiga has established himself in the company of Salman Rushdie, Arundhati Roy and Kiran Desai who won the Booker Prize for their novels *Midnight is Children*, *The God of Small Things* and *The Inheritance of Loss* respectively.

Aravind Adiga's *The White Tiger* is a post-colonial novel which carved a niche in Indian English Literature. In post colonial literature subaltern or underclass occupies a significant place. In the novel, *The White Tiger*, Balram Halwai is a typical voice of underclass. The writer talks about the colonial scene in Bihar which reminds us about India's colonial post when imperial control over economy was making the nation a slave. The novelist also conceives the idea of power within a wider scope of meaning in the intertwined notions of globalization and post-modernity.

Adiga's *The White Tiger* uses the epistolary form to tell the story of a 21st century creature that makes it his destiny to track down and destroy his creator. Though the novel contains seven letters which were written separately, each in one night, the story is narrated chronologically. It is a series of seven letters written by the narrator, Balram Halwai to the Chinese premier wen Jabao who is going to visit Bangalore. In these letters lengthy confessional letters, Balram shares the story of his personal struggles makes a clean breast of the murder that he has committed and intended to show the real Indian, warts and all to the visiting foreign dignitary. To talk about the technique of the novel, Mr.Anand Patil puts it as, "*In The*

White Tiger" Adiga employs the basic techniques of the first person narration to represent the subaltern Halwai. It is a disguise for the novelist to make the narrator an object of the *gaze from above* which is discussed in the film theories.¹

The present novel is a tale of India's roaring economy. It presents his anger against India's class system that creates a vast underbelly. While talking about India's class system, he presents how the rich promote colonial type oppression in their hegemony. *The White Tiger* is the story of Balram's progress from the world of 'Darkness' to the world of 'Light' of the cities, and from a world of servants to a world of masters. Balram Halwai, the protagonist of the novel, having no identity of his own employs foul means to realize his dream of becoming rich.

The novel is centred on Balram Halwai, a son of a rickshaw puller, destined to make sweets become Ashok Sharma. Balram's life story is *the autobiography of a half-baked Indian* (10.TWT). The transformation from Munna-Balram Halwai - *White Tiger* - Ashok Sharma is the rise of underclass. This underclass constitutes Dark India. Throughout the novel, the writer tries to dismantle the discrimination between the *Big Bellies* and the *small Bellies* (64.TWT). The novel describes Balram Halwai's rise from a lowly origin to his current position as an entrepreneur also contain a unflattering portrait of India as a society raked by corruption and servitude, as well as his views on caste system and political corruption.

The novelist has used two terms like 'Darkness', describing the rural villages, and 'Light' for the city life are significant in putting forth the nature and condition of the two places. It is the India of Darkness which is focused by the novelist articulating the voice of silent majority. Balram Halwai is presented as a voice of underclass which is referred as *Rooster coop* (173.TWT). This novel focuses on his causes of emergence and identity.

Adiga's protagonist, Balram Halwai is born in a village called Laxmangarh in northern India, his parents merely called him 'Munna' and they raised him in the world of darkness of their extreme poverty. He was deprived of schooling like most children of his age group in India. The novelist has skillfully depicted his journey from village life to the city life. While commenting on it, K.K. Singh says, *Balram Halwai's journey from the world of Darkness to the world of Light is quite symbolic in unfolding the real motive of the writer. His life in school at the village, his job at the tea-shop in Dhanbad, his arrival in Delhi along with his master, his killing of his own master and his flight to Bangalore are*

*presented intentionally in the book which serves the writer's motive in many ways.*²

Throughout the novel, the novelist wants to show that India is not shining and despite its claims of a booming economy. The novel throws light on the real India. There is wide gap between the rich and poor, rural and urban, and the brutal reality of an economic system that allows a small minority to prosper at the expense of the silent majority. Here we find that Balram is considered as a representative of poor class. To talk on this, Madhu Shalini says, *Adiga has presented a picture of the India society caught in the convulsions of change since the hero, Balram becomes the marginalized section of the society he does not belong to the mainstream of Indian life and is the 'other.'*³

Talking about the reality of India, there is the focus on caste system. Caste based occupation still plays a great factor in Indian life. India's socio-political dynamics, cultural hybridity and globalised economy caste is not totally a forgotten concept. Balram's occupation makes him a subaltern. He is not allowed to speak against the injustice done to him. The novelist throws an ample light on the plight of the poor in India whom Adiga considers as subalterns. They are economically exploited, socially condemned, medically neglected and educationally ignored. These things emphasise him to fulfil his dream of becoming rich.

The life of underclass darkens when corrupt and defunct education system operates in the society while describing the education system, Adiga says, *the whole education system is governed by the crowd of thugs and idiots* (35.TWT). When the novel proceeds, we find the journey of underclass. The novel moves from country to city, the whole world of underclass also migrates - their exploitation and suffering. Balram's journey from Laxmangarh to Delhi does not change his position. Everywhere underclass is trapped in Rooster Coop, struggling to come out of the cage. While commenting on it, Beena Agarwal says, *Adiga has used Delhi not only as a background of human actions, but as a metaphor of the transformational matrix, the transformation from innocence to criminality to obnoxious practice, violence and conspiracy.*⁴ Through the journey of Balram Halwai, there is the conversion of his psyche. The innocent rustic becomes a monster to devour the filth represented in the high-tech society of Delhi of which Ashok is a representative. What we find here is that Balram Halwai is called the *The White Tiger* from his childhood for his right answer to the school inspector's question *what is the rarest of animals the creature that comes along only once in a generation?*

(55.TWT) in any jungle. In the human jungle of Darkness Balram really appears as a *White Tiger* and tries to fulfil his father's ambition by learning, reading and writing.

An articulated discourse on the idea of power expressed in binary terms through metaphors of animal is a loaded theme in post-colonial studies. Through the animal imagery, Aravind Adiga focuses on power. Zamindari practice is a powerful source of exploitation and subjugation of underclass. The landlords whom the villagers call Buffalo, Stork, Wild Boar, Mongoose and Raven, all in animal names refer to their real nature. They can neither be saviours of the poor nor can they do any miracle for them. The rich rule the poor in their Subordination because they have the full control over economy. The village life and city life never change the status of the underclass. What we find is that entrepreneurial success and modern city culture has deeply rooted impact on our life. A man innocent and rustic becomes a new man selfish, opportunist and criminal which is the greatest harm to humanity. While describing the novel, Bhagabat Nayak says, *Although the novel is written in non-fictional prose it is a worthwhile discourse on post-colonial theory in which man's eternal struggle for existence and quest for liberation is expressed in a realistic way.*⁵

Balram Halwai tries to get his own identity. After murdering his master he has snatched away his name. He is known as Ashok Sharma instead of Balram Halwai in Bangalore's entrepreneurial world. Hence, Bangalore provides a new identity to Balram. This is an attempt to keep himself away from the police net but it expresses his victory over his colonizer and colonized self. He establishes his driving technology in the name of his late master and manages his driving business with drivers.

In this way, Adiga's novel *The White Tiger* deals with the life of a man who wants to achieve unexceptional in his life. But his realization of failure and betterment in future is the real victory of the continuation of life in this world. Throughout the novel, the novelist focuses on the 'subltern' or 'underclasses' by showing the reality of India. The novel has a universal effect in terms of the new explorations of modern India.

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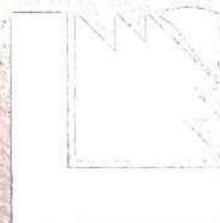
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Cultural Identity of Hindu Women in Post-Colonial Indian Novel with Special Reference T.S.Pillai's *Chemmen*

AJAY TENGSE

ASHA DHUMAL

The post-colonial writers visualize the emergence of new woman. The new woman would be more emancipated, economically independent and non-conformist in nature. Prominent women characters in T.S.Pillai's *Chemmen* are Karuthamma, Panchanmi, Chakki and other minor characters are there to exhibit different types of cultural identities. Karuthamma is the chief female protagonist in the novel, she belongs to Hindu caste, the Hindu women are supposed to follow a set of rules and obligations which distinctly define their cultural identity. Ralph Linton makes clear definition of culture, "In (culture) refers to the total way of life of any society, not simple to those parts of this way which the society regards as higher or more desirable" (Linton 30). Culture refers to innumerable aspects of life. It encompasses the behaviors, beliefs, and attitudes, and also the products of human activity, that are characteristic of particular society or population. Each of us is born into a complex culture that will strongly influence how we live and behave for the remainder of our lives.

An Indian woman whose badge has been that of silent-suffering and who is an upholder of Indian culture is an oft-repeated type in India-English fiction. She is shown to be enacting various roles of a mother, a wife, a daughter and a sister- a cog in the family machine but never as an individual claiming her life to be her own, wherein she could seek personal gratification and self-fulfillment. This is mainly due to the patriarchal pattern of society where the authority emanates from the eldest male in the family. In the male-dominated society, the inflated male tends to dominate and neglect the female who is his partner in life. This male domination in life, which is a natural phenomenon in a patriarchal society and the consequent relegation of women to a secondary position, seems to have prompted writers to focus on the issue of identity.

A sea change has occurred in their roles at home previously they were supposed to be confined to the dark corners of the kitchen, but during the post colonial phase they began to come out from these doomed places to rub their shoulders with their male counterparts. In such a transitional period, women can play a significant role as agents of change. This is depicted in

Rama Mehta's *Inside the Haveli*, where the Haveli becomes a symbol of Tradition, "which was like a fortress protecting them from the outside world, giving them security and a sense of superiority" (93).

T. Sivashankar Pillai's *Chemmen* is based the story of fisherman society where the identity of women is defined by the males and also by the age old tradition. Prominent women characters in this novel are Karuthamma, Panchanmi, Chakki and other minor characters are their to exhibit different types of cultural identities. Karuthamma is the chief female protagonist in the novel, she belongs to Hindu caste, the Hindu women are supposed to follow a set of rules and obligations which distinctly define their cultural identity. These set of rules are like big walls which can not be demolish, hence the cultural identity of women has to be understood within the four walls of these traditions only. In the novel Karuthamma is told by the novelist to inhabit this tradition-ridden society.

But she was living within the four walls of a fort which nothing could destroy. They were the thick high walls of the traditions and taboos of the children of the sea, which have stood for hundreds of years. It was a fort with no doors, no windows. But couldn't the living flesh destroy it? Such walls have been destroyed, haven't they? (09)

Karuthamma appears to be a typical example of post colonial women. She has her own way of thinking but she has to succumb to the traditional ideologies of her family. This defeat of Karuthamma can be well understood through Panchami's disclosure of her sister's rendezvous with Parekutti. A Hindu woman is always taught about purity, Karuthamma's mother also tells her to be pure as purity alone can bring prosperity to the community.

The Hinduism teaches women to observe complete selibesy during her premarital life. As example of post colonial women Karuthamma finds the remark of people very much suffocating and stifling to her insanity.

Karuthamma wished she had not been born. What troubles and sorrows was she causing to her parents! She hated herself for growing up like that. She had not done anything to defile that seafront. And if she had to live unmarried, did it hurt anybody? But that kind of logic wasn't going to get her anywhere. (27-28)

Again there is a clash between post colonial culture and traditional culture. The traditional culture demands a married girl to forget her past and not to disclose any part of her love life to her husband; initially Karuthamma seems to be compline with the traditional culture. But very soon as a product of her post colonial culture, she discloses to her husband, her past, but she does not relate all the details.

The traditional Hindu culture requires women to be subordinated to her husband. She is supposed to obey the dictates of her husband. Karuthamma is also dictated by Palani in all matters. There are several examples of post colonial culture in the novel. Palani does not believe that

his wife is a bad omen for the fisherman simply because she has infatuation for Pareecutty.

The postcolonial culture in some way prevents a woman from being doubly colonised. Further, the postcolonial cultural identity of women is that of their marginalization, subordination and fragmentation of their self. The study of novel has revealed that post colonial women have been let to forget several parts of traditional culture they have been ushered into a new era of women's culture. The new culture brings for them freedom, new identity and new life.

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Voices from **Marginality** in Literatures in English



Editors

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And Some Take a Lover: A Minority Discourse

Ajay R. Tengse and Rahul P. Dhaware

The terms 'margin' and 'centre' have attained a great significance in the light of social reality which marked polarization of certain social forces that constructed social structures in different ways under different labels. The question of 'margin' is related to identity and self. A nation consists of communities and community is made up of individuals. Identity, self and individual have been major concerns of individualistic societies. The individuals or groups other than these forces were marginalized either in the name of religion, race, region, community, caste, gender or nationality. While talking about minority fiction, R.S.Pathak says, "The fiction written by minorities is of special importance, for it enables us to have an intimate peep into their psyche. The question of minority in the Indian subcontinent is highly complex, critical and in many ways unresolved" (Pathak: 2001).

The minority literary discourse has not received the attention as it deserves. Jan Mohammed and Lloyd have defined 'Minority discourse' as a "a variety of minority voices engaged, in retrieving texts repressed or marginalized by a society that espouses universalistic, univocal and monologic humanism (Mohammad: 1990). The Parsees constitute a minuscule minority community in India. Parsi writers in India have contributed a lot to the literature of the country. Parsi novel has developed as a sub-genre in the recent years within the English fictional tradition of the Indian sub-continent writers.

Dina Mehta is one of the celebrated figures among the Parsi writers. She has distinguished herself as a playwright for the

stage, radio and television. Her first novel, *And Some Take a Lover* centers on a proposed inter-caste marriage between a sophisticated Parsi girl, Roshni Wadia and the simple Gandhian boy Sudhir, for whom the public duty is of great importance than any other thing in life. The typical Parsi paradoxes, identity crisis, apprehension and political debates are brought in by Dina Mehta in this novel. The novelist also tries to depict the plights and problems of the Parsis in the context of Quit India movement and other related developments. The novelist has tried to record faithfully the Parsis life style and their preferences. It is the Parsis craze for western values and civilization that has attracted the novelist's attention more than anything else.

And Some Take a Lover is a novel which explores the double bind of imperialist ideology and patriarchal tyranny as it operates on its protagonist, Roshni Wadia. Dina Mehta and Roshni Wadia are not just women, but Parsi women, therefore, there is triple marginalization that of the colonized, women and a minority community. Dina Mehta has depicted these things perfectly. Dina Mehta tries to depict how people are colonized. They have different preferences. They are crazy for western values and civilization. The novelist has focused on the way of life of Parsi community. It is definitely different from that of other Indians. While analyzing Parsi novels, R.S.Pathak remarks, "Characters in the Parsi novels almost invariably adopt European values and relate themselves to their Ruler's way of life" (Pathak: 2003). Roshni Wadia is a central character in the novel. She has received western education and has life style that is more English than Indian, Roshni is conscious of the extent to which she herself has become westernized:

The Parsee way of life was the most westernized in India. More than the Anglo-Indians they could afford the tastes, the standards, the luxuries introduced by the alien rulers. She spoke English better than her adopted mother-tongue, Gujarati. She even thought in English—. She read no Gujarati books or papers. She did not know Persian, the language of her ancestors (P.188).

It is clear through the above statement that most Parsis have a typical weakness for western values and civilization and try their best to have a close connection with English. Roshni Wadia, the protagonist of the novel admits that her home itself is

And Some Take a Lover: A Minority Discourse

patterned on the western style, right from its Victorian mass and solidity to venetian glass vases and Dresden art-piece. The novelist also tells us that most Parsis are relentless eaters and have a remarkable passion for "elaborate food of most indigestible kind." (P.13). Most Parsis owe their allegiance to everything English. In Dina Mehta's novel *And Some Take a Lover*, Parsis used to make a point to visit the summer-resorts, which was "a matter of pride and prestige" to them. They forget all about "the strings and freedom-agitations in the country." The world of Roshni Wadia is a mirror image of the colonial master. Her Parsi family lives in houses where "the Indian sensibility was missing." (P.14). They eat at dining tables, use forks and spoons instead of their fingers. Through the character, Roshni Wadia, the novelist has tried to project her view of the predicament of modern young people who are eager to adopt a foreign culture and yet can not shake off their traditional mores. The problem of this character is the problem of most of us. In this way, the English language and aspects of its culture are thus an integral part of the way of life of the Parsi.

Through this novel, the novelist has portrayed her characters like Roshni and others, the essential loneliness of human beings. They are a closed ethnic group which resulted in inbreeding and reduction in their number. Roshni Wadia is attracted towards Gandhian movement especially because she loves Sudhir who is an active follower of Gandhi. She is always dressed in Khadi sarees. She tries to share some sort of work that he is doing. Her love is rejected by Sudhir, who is drawn by high ideals and call of duty. She gives up Khadi. When she learns of Sudhir's marriage to a Harijan girl from a newspaper she feels frustrated and betrayed which only results in her acceptance of Rustom, the husband of her friend Mithu, as her lover. But with Rustom, it is mere sexual relationship and nothing much. She is filled with "desperation and fears" in the course of the novel. The novelist aptly describes, "The most frightening thing now was her isolation. There was nobody to tell, nobody to ask." (P.58).

There is another character Rustom, who is Bohemian sensualist. When Roshni enters in his house, she becomes conscious of his rootlessness. He is like other Parsis' who have failed to have a sense of belonging. He asks Roshni,

Did you not feel how rootless they (the Parsees) are? That they do not belong? What has this country to offer us? What kind of cultural life? We Parsees are aliens here (P.18).

The character named Sudhir is also affected by loneliness. He is a foil to the rootless character. He sacrificed his love at the altar of his mission and feels like a stranger and a captive. In the presence of Roshni, he always built a "citadel of aloofness." (P.62). However, the novelist has delineated the different kinds of alienated characters. In their novels, Parsi writers throw light upon the dilemma of the minority and its identity crisis. Roshni recalls her grandmother's views about the majority community. The younger generation is not free from the dilemma. Roshni represents their challenges faced by them in varying degrees. Manjushree K. Kumar states, "There is subtle presentation of another version of non-belongingness here, in the specific context of Roshni's life. She has received western education and has a life style that is more English than Indian" (Kumar: 1995) Roshni is running after Sudhir to get his love. For that purpose she wears khadi and tries to work with Sudhir. But, Sudhir tells her that she is not deceiving others but herself. An identity is cross questioned. Roshni's struggle with herself, her associates, and with incidents that spell contain intrigues. She is till the end, "in between, the half-way person" (P.316). Roshni's identity crisis can be traced to her childhood days. She spent her childhood away from her parents in Panchgani with her maternal grandmother and aunts. Sudhir whom she loved and would have helped her to come out of morass, understood Roshni's problems better than anybody else. He told her, "You will be cut off your family, home, your way of life— but also from your emotional attitudes, compulsions, even your memories. And they will never let you go. You will always be pulled in two ways." (P.190). She failed to make the right choice at the right moment and hence her crisis. She continued to remain like many other problems of her community and time. Dina Mehta also stresses on the position of women in the novel *And Some Take a Lover*. The root cause of women's problems is the undue dominance of the male in the family; the woman's role is being confined only to four walls of her home. Unfortunately, women themselves contribute to the perpetuation of the male dominance. At the very

And Some Take a Lover: A Minority Discourse

beginning of the novel, Roshni raises the pertinent question pertaining to women and their lot:

But then should woman – be distinguished by the caste of her mind or by the income her husband enjoyed and the kind of people she was dining terms with. (P.14).

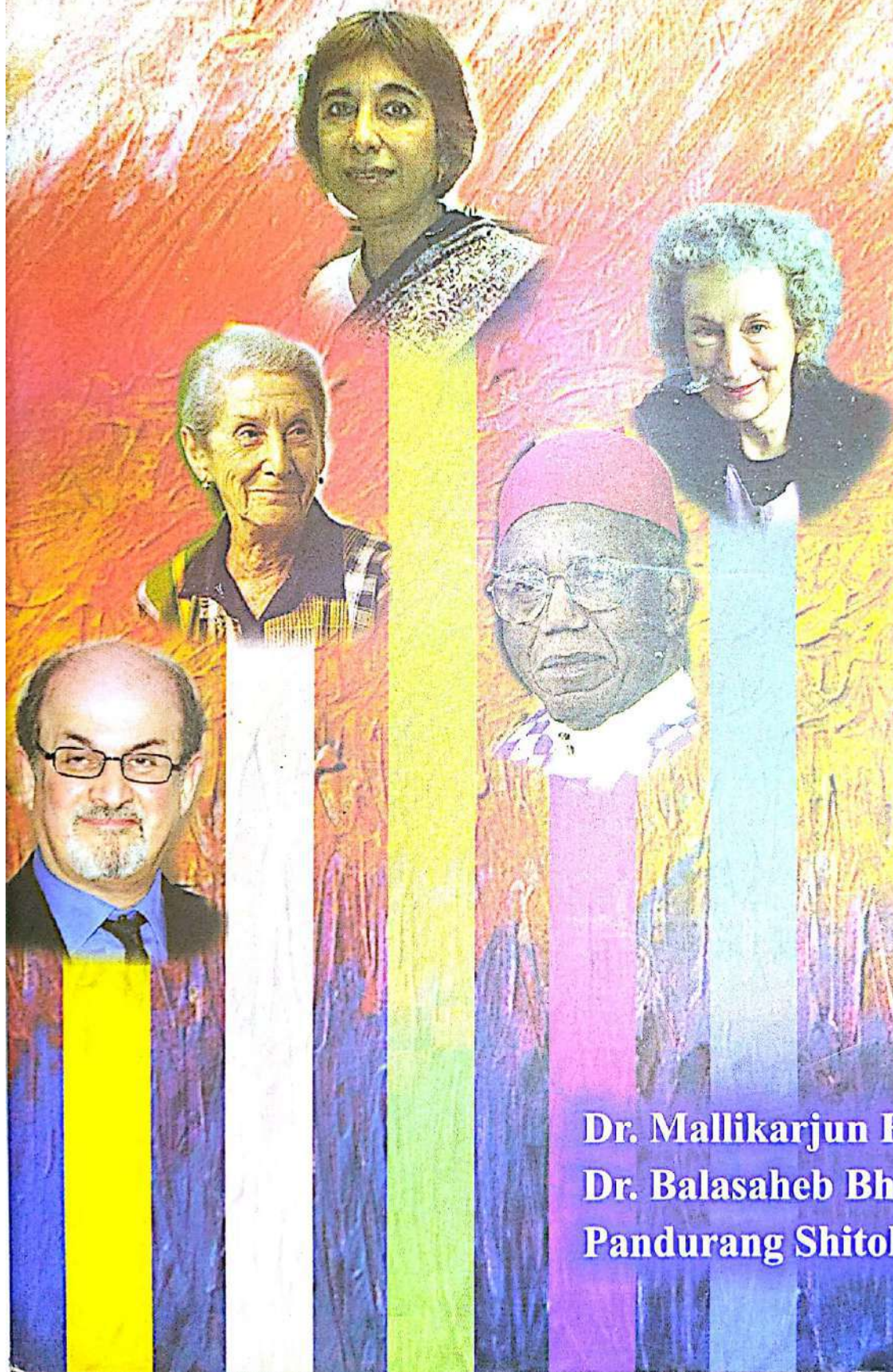
Roshni was also warned that if a woman remained unmarried at twenty four, her behavior amounted to defying “the pattern of the world” (P.16). So, there are very few opportunities in such a setting for a woman’s spontaneous development. There is a character like Piroja who thinks, “College is a waste of time for girls.” (P.101). The most surprising thing is that some educated women seem only to willing to conform to the expected pattern. It is shown through Roshni’s friends, Mithu and Jer, both of whom belonged to her own community. To talk about this issue, R.S.Pathak says, “The growth and development of these two women illustrates that most Indian women are supposed to be born only for matrimony, house-keeping, procreation and domesticity. The unfortunate part is that even some educated women accept the roles assigned to them without any qualms and resistance” (Kumar: 1995). Roshni is of the view that she is like a western woman. To Sudhir, she was like any other “conventional, respectable girl.” The girl born to get married to have a man fawning over her and indulging her. Roshni’s notions on sexual liberation, like those of her friends, were “based on shaw’s prefeces, Ibsens plays and a paper back edition of Havelock Elli’s.” Her life was totally different from her mother whose “life was the sum total of her household problems.” (P.32). Roshni had gone for in asserting her identity but had miles to go to be independent like her western counterparts.

In this way, Dina Mehta’s novel *And Some Take a Lover* shows the triple marginalization i.e. colonized, women and a minority community. She throws light upon the colonial terrors and inequities, but also bears witness to how both colonialism and nationalism suppressed female voice. She also gives the details of an acute awareness of the issues pertaining to the people, their community and the country.

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Search for 'Individuality' in Atwood's *The Edible Woman* & Lawrence's *A Jest of God*

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Margaret Atwood's masterpiece *The Edible Woman* is structured like a journey into the interior landscape of its protagonists, Marian and her association with several male and female acquaintances and friends. Through her close association with them, she realizes her real 'self'. The main action of the novel puts the various alternatives before Marian who is present throughout the novel either as an observer or as active or passive participants. The theme of the novel is acquiring a confident voice of her own, identifying her 'self'. In the first part of the novel, Atwood uses the confessional mode. Marian tells us about herself, her own voice, projecting different attitudes towards womanhood out of which the protagonist chooses one as her ultimate destiny and she looks for choices in terms of alternatives to her present situation.

One of Canada's most accomplished writers, Margaret Laurence (1926-1987) was the recipient of many awards, the Governor General's Award for her novel *A Jest of God* (1966). In 1972, Laurence was made a Companion of the Order of Canada. She wrote many works as *A Tree for Poverty* (1954), *This Side Jordan* (1960), *The Tomorrow-Tamer* (1963), *The Prophet's Camel Bell* (1963), *The Stone Angel* (1964), *A Jest of God* (1966), *The Fire-Dwellers* (1969), *A Bird in the House* (1970) and *The Diviners* (1974). She has also written many Children books like *Six Darn Cows* (1979), *The Olden Days Coat* (1980) and *A Christmas Birthday*

Story (1982). Margaret Lawrence is one of the foremost Canadian woman writers who particularly deal with the causes of women's suffering in the context of mystifying terrain of human relationships. In this novel the author deals with an institution called motherhood. She also touches upon various issues like individuality, family, marriage and also the status of an unmarried mother. The basic concept of motherhood is challenged by the author. Motherhood is shown in this novel in negative light. The traditional glorified motherhood has been interrogated by Lawrence, yet Rachel, the protagonist, of the novel makes attempts to be a 'mother' because she is in a search for identity. Another reason for it is the authority and the power accompanies with traditional motherhood. For the protagonist being 'mother' seems to be the only way a livable for her self-actualizations.

Marian McAlpin is a researchers working for Seymour Survey Company, a highly stratified, three floors, hierarchic market organization where men hold all responsible and respectable positions. Exclusively men are the top floor of the research organization. It is not acceptable to Marian. While at the lower level are old housewives. This is received categorization in patriarchal discourse. Marian says: "On the top floor are the executives and the psychologists-referred to as men upstairs, since they are all men. Below us are machines- mimeo machines." (p.19)

Marian gets grooved in to the middle point of the office structure for the whole of her life. Marian's predicament types the situation of women in male dominated society. Seymour Survey Company does not give freedom to women in their work. It also prescribes marriage and pregnancy of women in employment as an act of disloyalty. Marian experiences identity crises her place as researcher, because of the discrimination against women. She feels outraged at the comment of a man whom she interviews. He says, "You ought to be at home with some big strong man to care of you." (p.48) Marian's identity crisis acquires a feminine coloration when she looks for choices in terms of alternatives to her present situation. These are various acquaintances, which come in her contact, but no one male or female provides appropriate alternatives for her. Marian inhabits male chauvinistic society, where crisis of her identity.

In search of alternatives, Ainsley is the first woman alternative. Ainsley is the room-mate of Marian but there is difference between their natures. They differ on the issues of marriage and motherhood. Ainsley hates marriage and plans to have a child without marriage. She searches biological father for her child and then looks for a father image. Ainsley offers this radical alternative to Marian's situation. But Marian rejects that role model because bearing an illegitimate child is a cold-blooded

act for which woman has to pay her price. Marian says, "Of course I had always assumed through high schools and colleges that I was going to marry someone eventually have children, every one does...I have never silly about marriage the way Ainsley is." (P. 42)

The second alternative for Marian is the married life of Clara. She is not practical and sensible enough to marriage and run a well-organized married life. Marian realizes how Clara, her friend from college days has become a victim of biology, watches closely how Clara gets involved in succession of pregnancies and feels sorry for her. Clara has not taken precautionary measures through the reasonable practice of reproductive controlling of pregnancies. Marian is aware that the power of the wife declines as the number of children grows. Gradually woman becomes no more than a childbearing machine. She is totally dependent socially and economically upon her husband. Therefore, Marian emphasizes the importance of family planning. "Birth control....all say, it's the population explosion not the atomic explosion that we must all worry about." (p.199)

Third alternative available to Marian is the three office virgins: Lucy, Emmie and Millie. They regard martial lives as their ultimate destiny. They evade sexual relation with men various reasons and that why they are known as office virgins. They are victims in a patriarchal society. Marian rejects these artificial blondes because they invite victimization. Hence, Marian accepts neither the radical and extremist feminist view point of Ainsley, nor self-destructive innocence and ignorance of the office virgins. In a nutshell, Ainsley, Clara and Lucy, Emmie, and Millie the three different role models fail to offer appropriate alternatives to Marian's identity crisis, she seeks male alternative in Peter, her boyfriend and Duncan to fulfill her objective.

Peter is the fiancé of Marian whom she sees as an alternative for her identity crisis. Marian looks upon him as not only rescuer from Seymour surveys but also a provider of stability. She is drawn to him because his pleasing manner and impressive way of talking. She thinks that it was all in order to win her. Peter a law graduate who is well known for his hobbies. Peter needs a wife to complement his collection of knives, guns and cameras. He likes Marian, as she never demands from him. He sees her as, "Girl who wouldn't try to take over his life" (p.61)

In course of time, Marian understands the true character of Peter as a manipulator and gets insight into the truth of her relationship with him. She realizes that she has let herself be sold as some kind of dispensable commodity. She identifies Peter with an anonymous caller who has introduced himself to ladies as a surveyor on underwear. Peter narrations

of hunting spree shocks. Marian discovers that Peter enjoys shooting and killing of rabbits and other animals mercilessly as a matter of pleasure and pride. He is very fond of non-vegetarian food. The image of Peter as the hunter and herself hunted enters her mind. She begins to distance herself from him. However, she is aware of that one has eaten to live. She chooses to eat very rarely and stops eating non-vegetarian food. This seems to be a form of her disapproval and protest against all that Peter represents. Marian realizes that her interests and identity can never be safe and secure in the event of her marriage with Peter. She begins look at him as a destroyer of her individuality and identity. The plot reaches its climax when Peter arranges the cocktail party. She is no longer herself but only the image of a wife of Peter and what the society cherishes. She becomes progressively divided and objectified in the marriage market. The cocktail party provides Marian with the perception that Peter has an ability to devour her in civilized way and he has a strong motive to negate her; individuality and autonomy thereby expecting her to assure the roles of a traditional wife and mother. She surrogate of her own artificial self she presented at the cocktail party, Marian offers Peter the cake as a substitute for herself when he comes to demand an explanation for her disappearance from the cocktail party; she says:

"You've been trying to destroy me... you've been trying to assimilate me but I have made you a substitute something you'll like much better. This is what you really wanted all along." (p.271)

Peter is embarrassed by the cake and Marian's behavior. He realizes that he can no longer play the game of deceit with her as a hunter; she begins to eat the cake ending her withdrawal from food as soon as Peter leaves the place. The cake, which Marian finally bakes and eats, is seen as symbolic evidence of the development of her vision and refusal to be a victim of male-dominated society. She comprehends that Peter is a threat to her identity. So Marian does not want to be trapped in a decorative life where both her identity and individuality are likely to be mercilessly crushed. She feels the need for fresh air, the freedom to grow and develop her personality. She refuses to be this *Edible woman*.

There is another male alternative that is Duncan. Marian takes her flight to Duncan. But it is like jumping into fire from pan. She hopes to find some kind safety and shelter at the place of Duncan. Instead she becomes a helpless victim of Duncan's lust. Duncan takes advantages of her credulous and simple nature. Marian may not be the first one to become the victim of Duncan's lust. Deceit is the very breath of his life and with meticulous planning he exploits many women. Marian encounters with

Duncan shatters her completely. She decides to stop eating altogether until she finds a way out of to resolve the crisis and chaos in which she finds her. She understands how she has allowed Peter and Duncan to exploit and 'eat' her. Thus Marian is made up victim of symbolic, cannibalism.

For years Rachel Cameron has dreamed of leaving her small town and manipulative mother; but duty and caution have kept her at home. At thirty-four, she finally confronts passion and death, and realizes that she cannot continue to sacrifice love and freedom, but needs both to survive. Rachel's passage toward self-discovery is one we will all recognize - one that is exciting, sad, funny, and true. A thirty-four-year-old school teacher living with her mother, Rachel Cameron feels trapped in an environment of small-town deceit and pettiness—her own and that of others. She longs for contact with another human being who shares her rebellious spirit. Finally, by confronting both love and death, Rachel earns the freedom she desperately needs.

A small town school teacher, Rachel. Rachel is 34 years old and a single female taking care of her mother after her father's death. Through Rachel's eyes the reader is shown her thoughts, desires and struggles. One side of Rachel that is seen in this novel is the struggle with death and her father; Rachel approaches death as way out of her life, an escape from the "claustrophobic life" (p.214) trapping herself from being the person she wants to be. Before the novel even begins we are shown a glimpse of how Rachel approaches her spiritual life and how death is an integral part of the way she thinks: "I was swallowed one time deep in the dark" (p.5).

The causes or reasons behind the attempts made by Rachel in order to be comes a mother are as fallows. Rachel is a school teacher in a small town, Madawaska. She lives with her widowed mother. The typi9cal portrayal of Rachel by the novelist is sufficient to lead us to dig out the reasons behind Rachel's striving to be a mother. She develops a low-self-esteem because she can't able to continue her university career. Rachel's physical appearance also is one of the chief reasons of her hating herself. The unpleasant fact that even at the age of thirty-four she is single, not settled, besides her sister her own happy family. This forces Rachel to have negative image of herself.

Rachel's mother has an undeniable influence on Rachel. Because of this influence, Rachel is almost completely isolated from the rest of the wand isolated from the rest of the wand. She is firmly duty bound to her mother. Thus under such an influence, Rachel loses her person self. She is unable to establish normal and friendly relationship with anybody. Wherever and whenever she lies to establish contact with somebody, the

second self of her mother comes in the way and tragically advise her from doing so. This unhealthy influence of her mother makes Rachel to think that being a mother is definitely having some privilege. Thus, she thinks of Motherhood as a powerful means of exercise virtual power and authority. In this way, she takes the concept of motherhood in a negative light instead of the traditional glorified concept of a mother.

Rachel's elder sister, Stacey, also plays an important role in Rachel's causes to be a mother. In fact it is Stacey who is a son of ideal mother for Rachel. She is married and has four children. She is fully enjoying her married life. Unlike Rachel, she is hold. She doesn't care a bit for his mother. When she entered into Rachel's room she doesn't knock because she thinks that Rachel is unmarried and she does not heed any privacy. This shows that an unnamed woman has no status in the family. Rachel thinks that whatever the problems, however the hard, she must be coma mother. She thinks that it is the only way to assert her identity and authority & so consequently she on detract attempts one after the other. In this way, the author deconstruct mother hood through Stacey also.

The first attempt to gain a power by becoming mother is madder in the school where Rachel works. James is a sweet little boy and he at tracks her. Rachel treats as her object of motherly love. School is not important for her but students are more important than other things. She is natural in her treatment of James and she bathers herself for that, "I am not natural- I am not defeated and- I know it". She tries to become Jaime's mother but thinking that her liking for James might suffer him from his class males and James's mother, Grace. Her sending James to killed, the principle of the school asserts, according to James, her betrayal of him. Therefore, James seems to renounce the mother-child relationship. Another reason for Rachel's failure of being a mother of James is the fact that James mother, Grace Doherty, is a very strong woman. She represents the constructive force of motherhood. Margaret Lawrence deconstructs motherhood very carefully and she comments "They (parents) think that they are making a shelter for their children but actually it is the children who are making a shelter for them. They don't know".

Vacation of Rachel a real break & brings change in her behavior brings change in her behavior at least to a certain extend. She meets Nick kellick, a former school friend. Many times Rachel meets him and she thinks he loved with her. She develops a close relation shift with him but it doesn't seem to be an equal terms. Nick plays a role at victimize in Rachel's life. It must be noted that Nick himself, likes Rachel, is striving to establish his own identity. He himself is 'someone' but not the one. Yet, when it seems

to him that Rachel is confined his individual existence through the image of a father and also the responsibility that accomplish the image. He states that, "He is not a God and so he cannot solve any problem". However his shading of responsibility doesn't end there itself. He denounces the relationship by showing of his own photograph Rachel and creating an atmosphere that would lead to Rachel to assume that it is his son's. It opens up various possibilities about his identity. Rachel has to break away the relationship because she thinks that he is married. Resultantly, her second attainment at biological motherhood is also a failure. Rachel suffers a lot due to first, her attempt to become a mother and then because of the suspicious that she is pregnant and then again the negation of any such possibility. Actually Rachel's getting a tumor in her uterus she takes it as princely. When the tumor is removed, every concrete trace of Rachel's relationship with Nick is removed.

However, the suffering that Rachel undergoes is not vain. It certainly proves rewarding in the process of her transformation. The suffering and the experience of suffering gives her power and she is able to actualize herself. She comes out as a new being till she was a silent character but here onwards she uses silence here on works she uses silence as strategy to silence her foes. By the same strategy, she is able to make her self-assertion possible. She becomes decisive, firm and assertive. She takes over some of the features of her mother & her sister. Opportunity individuality and assertion of individuality expensive of power & authority use of silence as a strategy etc. are some of the things which lead her to become a whole being. Rachel succeeds to take the decision to leave Manawa. She is also able to control the destructive motherly love. She defeated her mother by using the same weapons of motherly love and motherly authority which her mother had used. After the operation, Rachel says, "I am the mother now". As a result of this Rachel's journey of herself is complete. Rachel's decision to move away from Madawaska indicts that she is an autoerotic individual trying to orate her own identity.

Thus, in Margaret Atwood's *The Edible Woman* Marian is submissive and passive woman. She accepts male-chauvinistic society. But at the end of the novel she finds with her 'self'. In the second part of the novel Atwood employs the third person narrative mode to show a deep penetrative probe into Marian's psyche as she begins to realize that by agreeing to marry Peter is a denial of her womanhood. Marian at the end of the novel begins to talk in the first person narration. Thus, she gains her own 'self'.

In Margaret Lawrence's *A Jest of God* Being a mother is only way available to assert your individuality. Motherhood gives power

and authority. It gives different status to women in society. Through motherhood, she exercises her authority upon some body and controls his/her behavior. Psychological motherhood is important for women but not a physical. Unmarried girls are lives life under the control of their mother. Undoable, the motherhood is destructive when a mother comes in the way of child's progress.

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A Critical Study of The Short Stories of MulkRaj Anand and R. K. Narayan

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The present research paper has been attempted to explore the ethos of Indian village and town life in the short stories, by Mulk Raj Anand and R.K. Narayan. The paper mainly focuses on the portrayal of family and its milieu with Indian culture and further tries to show how injustice, exploitation, untouchability, inequalities, class conflicts are the features that run through all their writings to demonstrate two cordial qualities, one is humanity and the other is their gentle irony.

Keywords: Ethos of Indian village and town life, injustice, exploitation, untouchability, inequalities, class conflicts

R.K. Narayan began his literary career with short stories which appeared in *The Hindu*, and also worked for sometime as the Mysore correspondent of *Justice*, a Madras based newspaper. His collections are *The World of Malgudi* (2000), *Salt and Sawdust* and *Stories and Table-Talk*. Besides, R. K. Narayan contributed short stories. These are *Dodu* (1943), *Cyclone* (1945), *An Astrologer's Day* (1947), *Lawley Road* (1956), *A Horse and Two Goats* (1970), *Malgudi Days* (1982), *Under the Banyan Tree* (1985), *The Grandm and other Tales* (1993), *Talkative Man*, *Fruition at Forty*, *Indian Thought* (1941), *The Missing Mail*.

R.K. Narayan In his short story, *Talkative Man*, the experience extends the limits of emotions expansion by suggesting growth and development of all possible attitude and aptitude. The following statement is suggestive Indraguru records : "They call me Talkative man, Some affectionately Shorten It to TM : I have earned this Title, I suppose, because I cannot contain myself." 1

The individual is proposing a set of correlates for the purpose of his own emergence as someone magnificent and convenient for the needs of every body. Narayan constitutes a frame work for smaller and minor incidents to suggest an assumed universality of the given situation. There is a familiarity that suggests the identity of the person and therefore the identity becomes a medium through which given individual enlarges himself. The occasion of becoming felt by the series of absolute observations is primarily the cause of comprehension that we can find at any place and at any point of time.

The story *A Horse and Two Goats* is one of the typical examples.

"Of the seven hundred thousand Villages dotting the map of India, In which the majority of India's Five hundred million live, flourish And die, Kritam was probably the tiniest." 2

In *A Horse and Two Goats* Narayan creates exact position of the character that brings about situational enrichment. The warmth and the anguish have been presented through the round events that are in the continuity of the innocence of the character. The feelings have been a natural correlation with the objects of sensation and simultaneously the author attends both the projections. If we could attend the words 'live', 'flourish' and 'die' we could just find how the deeper moorings of an otherwise are homogeneous individuals that create an environment of success for him. There is a finer conception of indicating the scope of emotion.

The story *Annamalai* is one of the outstanding stories by Narayan, R. K. The logic of bringing convergence in all the simultaneous situation is achieved immediately and the moments at which goodness is an active aspect of the functional personality have been reflects in Annamalai "I want to give you I began, And dashed in to fetch some money, When I returned with ten rupees, He was gone." 3

The fundamental mooring of the individual is prior to the attainment of the necessity of goodness that is absolutely created in the will of sensible action. Agony and emotive affection propose a new beginning to the point of new start in own career. The problems posed by Narayan one always comes back with a firm assurances that the reward will equally

benefit the genuine concern of anybody and the position that brings about an ideal affection for anybody will all continue to be recreated into the destiny of man.

It is convincing to state that Narayan is trying to create a form for the human being in as much as he always places the people of the world in relation to the people of life. The reality is that there is no distinction between the ethos of the world and logic of leaving in that is ultimately the society that creates the individual and in turn it is the individual who is transmuted into the laws of social norms to regulate the whole order. This is really fascinating and interesting since each person is capable of composing some unique features and even qualities of life and living. Hence, there is a thorough and deep rooted proposal to build up a new system in which care and concern will be basic ideals.

“Veena, however, never lost hope of Seeing her novel in print and sham never lost hope that some day he would be allowed to cook, and the master cook could be secretly persuaded or bribed to leave.”⁴

In the story *Salt and Saw Dust* the situation in which the people constitute their basic moorings in the concern, care, hope and prolonged want and watch is more powerful.

It must be accepted that there is a primary goal of different aims of life and quite naturally it brings about one's engagement in immediate situations. It is for these reasons that Veena and Swami are engaging themselves in active pursuits. There might be the possibility that the individual who is really thorough going finds himself beset with situations that call for an altogether different circumstances. For example, an honest man has to work hard to find any good meaning for himself in wretched and wicked conditions.

Mulk Raj Anand started writing at an early age. Although Punjabi and Hindustani were Anand's mother tongues, he wrote in English, because publisher of English language did not reject his books due to their themes. As a writer, Anand began his career in England by publishing short notes on books in T.S. Eliot's magazine *Criterion*. His acquaintances from this time included such authors as E.M. Forster, Herber Read, Henry Miller and George Orwell who tried to offer Anand a full – time post at the BBC. The most important influence upon Anand was that of Gandhi who shaped his social conscience.

In *Two Leaves and a Bud* (1937) Anand continued his exploration of the Indian society. The story is told about a poor Panjabi peasant. He is brutally exploited in a tea plantation and ultimately killed by a British

official. Anand's famous trilogy, which consists of *The village* (1939), *Across the Black Waters* (1940), and *The Sword and the Sickle* (1942), is a strong protest against social injustice.

Basically, Anand is a writer of Indian soil. He sensitively delineates various aspects of Indian life. For example, *Lullaby* is a story that presents its readers with a host of Indian features (a) the soothing strains of the rhythmic song against the background of cacophonous, rhythmic movements of a lifeless machine, (b) the constant feeding of the machine against the perpetual lullaby offered as a substitute for food for the baby, (c) the sense of duty of a woman employee against her helplessness to perform her duty as a mother, (d) a mother's constant affiliation and for her baby's well being against the hopelessness of her impoverished condition which makes her conscious to the cries of her baby, (e) a woman's yearning for her elusive lover against her lack of love for a dissolute husband, etc.

Phalini, the heroine of this story, is a woman of few words and, therefore, there is hardly any dialogue in this story that would expose and sensitize its readers to the inner workings of her mind. She is aware that her one-year old son, Suraj Mukhi, has developed fever and perhaps, even dehydration because there is "a sour smell" about him. However, her impoverished condition due to lack of support from her self-indulgent husband forces her to work in a jute mill to escape starvation. She is compelled to work even when her son is in a bad condition because would mean that she would have no money that day to buy food for herself, and in case she starved for the day, she would not be able to give her son his regular daily feed.

Nowhere in the story does one find any mention of Kirodhar, her husband, working at all. He does not seem to be the family's breadwinner and thus, the onus of feeding her family lay with her. She does not like the work she was doing but the helplessness of her situation would not allow her to stop working. She had begun to hate herself, and to hate the way she looked tired and emaciated! She feels constantly "stirred by the black night" of her "soul" when she walked into the ever-waiting arms of her husband Kirodhar mistaking him for her young lover from the Northern Hills, and ends up conceiving yet again, which is the reason for her feelings of giddiness and nausea, her malnourishment notwithstanding.

She knows this instinctively because of a similar feeling she had when, after walking into the arms of her lover of her free volition, she had conceived Suraj Mukhi. Her soul yearns for her lover, "a wild, wispish boy", who was "shy" and "a child himself", but who had gifted her with Suraj Mukhi she feels "the pangs of parting" from "the gay child, her

lover, her baby, so simple, so stubborn, so strong" even today and weeps for him on several occasions, for he had made her feel how beautiful life and relationships could really be.

Kirodhar, her lawfully wedded husband, has had nothing offered her beyond playing her as mate, and she felt like "a caged bird" in her married life with him because there was no love for him. It is at such a time as she is, lost in her reverie, feeding the machine before her mechanically, and singing a lullaby to put her son to sleep, that her Suraj Mukhi dies moaning. She is not even aware of the fact that this would be her last lullaby for him as he has gone to sleep forever, and what lies in her lap is not her son Suraj Mukhi, but a corpse that had all the bearings of a rigid effigy. She breaks into tears, screaming and beating her breast at her loss for a second time in two years because she had suffered her first loss when her lover had disappeared into the blue as it were, much in the same way as he had come into her life.

It is indeed interesting to note that the narrator uses a single statement of different occasions in the story. This is almost in the nature of a refrain one finds in a lyric. Although repeated four times, the difference is made in the fourth statement wherein the narrator trails it off with an ellipsis. There is no apparent reason for doing so and we can only infer from it that the lot of information remains unsaid and it has been left for us to figure out it.

The refrain is used four times and is logically patterned. One, when Phalini surmises that Suraj Mukhi "must be ill"; Two, when she feels exhausted thinking about her life wherein she must work in order to earn a living; Three, when she is busy thinking about her lover after discovering that she was expecting yet again. However, it is followed this time by a second statement; "And she had to go on feeding the mouth of the machine", Four, when she has lost her son and the story ends with her mourning her loss. There is a gradual movement backward in time from the actual present to the present as a whole. It lapses into the past but only to rebound to the actual present, with the pain she experiences all the way.

The most representative writer, Anand Mulk Raj, occupies a significant niche in the field of Indian writing in English. He is an established short story writer who sensitively uncovers common and every-day themes of Indian village and town life. In his short stories he strengthens his characters to survive even in the world of despair and discontent.

It is observed that Anand's characters are born and shaped in poverty, even grow in unhealthy conditions, lack of money, lack of education and land also. However, they feel to rise from the dejected condition. To them positive revolution is at hand, this hope boosts them to fight against

obstacles.

On examining the short stories *Barber's Trade Union*, *Old Bapu*, *Duty*, *Martyr's Corner*, *Dasi the Bridegroom*, *Uncle*, *Naga*, *The Seven House* and *Salt and Saw Dust* of Mulk Raj Anand and R. K. Narayan, it is found that they forcefully depict the trivial happenings associated with innocence, superstition, care, affection, commitment, injustice, helplessness and general understanding of humanity.

In the present context, the story *Martyr's Corner*, which is taken from R.K. Narayan's *Lawely Road and other stories*. This illustrates Narayan's two cordial qualities, one is humanity and the other is his gentle irony. However, Talkative Man is an illustration of innocence that a reader experiences during the course of his interaction with the fellow beings of the world. In *Horse and Two Goats* Narayan projects exact passion of the character that brings about situational enrichment through the measure of perfect external equivalents.

Narayan's another wonderful story *Dasi the Bridegroom* is taken from *An Astrologer's Day and other stories*. He narrated the characteristic rustic fellow dramatically in a lucid style. The story suggests the wide gulf that always separates illusion from reality. As Dasi's dream of marrying a beautiful film star is shattered; he finds himself locked in a mental hospital. But he still tenaciously clings his fanstasy. What makes the story fantastic and twisting is its skilful blending of humor and pathos.

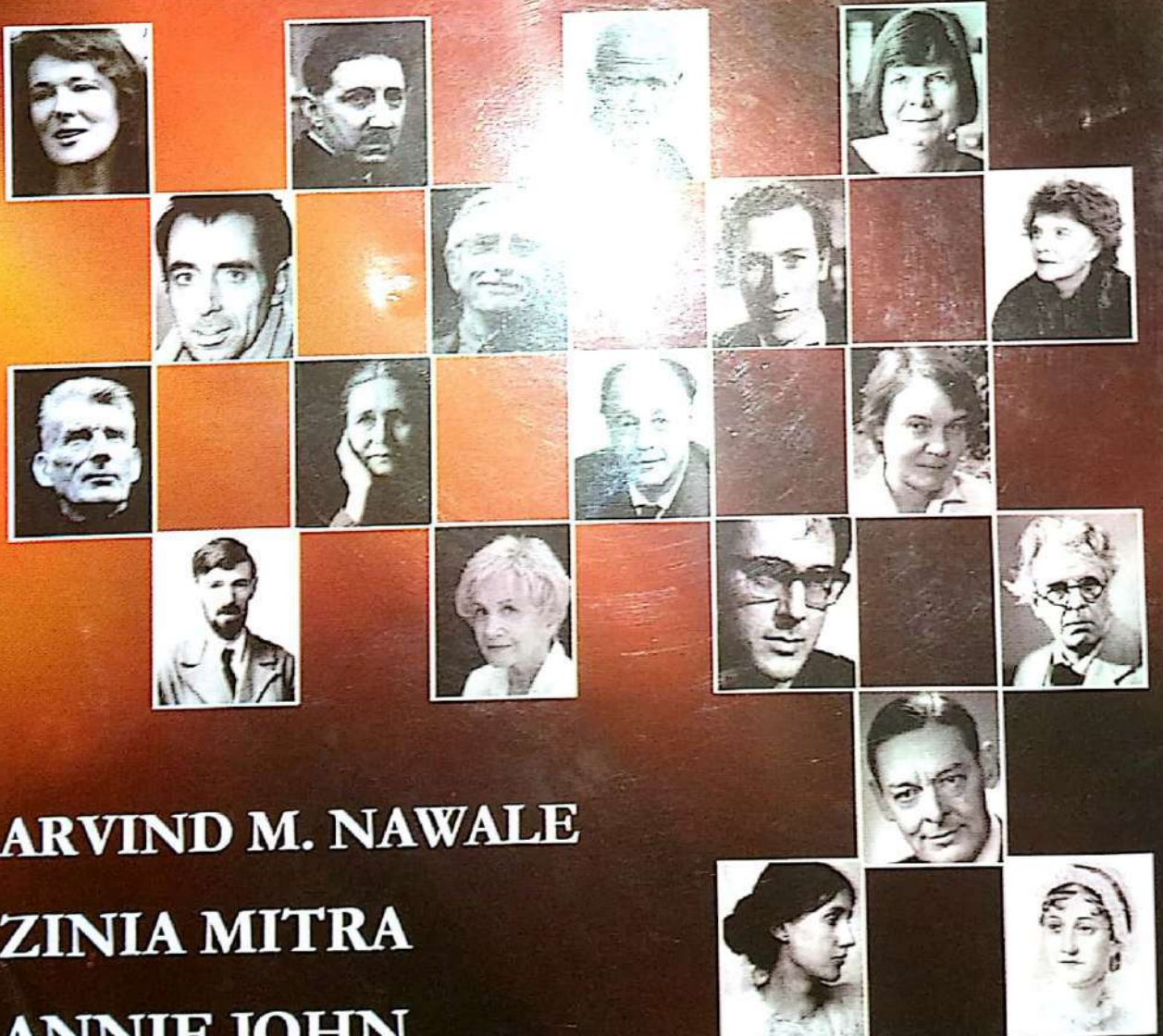
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Twentieth Century British Literature

Reconstructing Literary Sensibility



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John Osborne's *The Entertainer*:
A Failure of an Individual

Ajay R. Tengse

This research paper is not comprehensive depicting the complex totality of the post war drama. The aim is to recount the major issues and themes in a broad outline so as to reconstruct the background against which the play of Osborne would attain relevant focus.

The dramatic import of John Osborne has been somewhat sidetracked by his admiring contemporaries. Critical attention has not been paid to the social concern of the dramatist but the over enthusiastic Labels like "Angry Young Man" have obscured the pith and core of Osborne's serious dramatic purpose.

The Entertainer (1957) by Osborne is a social criticism. It criticises Britain during the Suez crisis. This play can be interpreted in various ways. Firstly, it is a story of British family. It is a story of lower middle class family. This consists of Billy Rice, grandfather, his son Archie Rice and Phoebe, and their children Jean and Frank. The family undergoes crisis for its existence in the welfare state of Britain. It lives merely on the hope for a better future. But at present they are frustrated; thus the play can be regarded as the study of decay of the British family.

Secondly, the play is mainly interpreted as a story of self-deceit and self-pity. Archie Rice is trapped into the clutches of his family's existence without acknowledging the fact. The fact is that he struggles all the time make his family happy. But his family disregards him and holds him responsible for the miserable life.

Thirdly, the play examines the fortunes of a particular family during the Suez crisis. The family represents the British and the music hall stands for England. Thus the play reveals to us the lowest ebb of British family. Symbolically it is the lowest ebb in the fortune of the British empire. In this respect the play more or less deals with politics.

Fourthly, if we take a wider view the play can be interpreted as a symbolic representation of the theme of isolation of man. Archie Rice is isolated from his family and forms his audience. He is frustrated in his family as well as in his profession. He is a failure as a father and also as an artist—as a music hall comedian. There is a lot of communication with the other human beings in materialistic consumer society.

Fifthly, the entertainer is at the same time a drama of people, an expression, understanding their problems and their despair. It explain the phenomenon – sentimental longing for an order of thing. The play presents the response of three generations. Billy Rice, his son and Archie's children, Jean and Frank. To the contemporary social values Billy Rice is a representative of old generation. Archie Rice represents the new generation. Joan and Frank represent the modern generation. Thus the play throws light on the gulf between the old and the new culture of England.

For Frank, nothing in the contemporary British life pleases him. His character has not been sufficiently developed. We get some insight into his character from the Jean-Phoebe discussion

about him. Frank, as it appears, is weak, sickly and confused. He has no philosophy of life. He has a deep distrust about himself and others. He refuses to join services, partly because physically he is not up to it and partly because that is the only way to protest against the welfare state. He refuses the job and it is hard to find a new job. He is now playing the piano during some late night. He knows that his future is bleak under the welfare economy. He is young and poor. The future holds no promises for him. Therefore he decides to migrate to Canada in search of a new job.

Look around, can u think of any good
Recon for staying in this cozy little
Corner of Europe? You have not got a chance
Who are you – you are nobody you have no
Money and you are young.

I am dead behind these eyes. I am dead it doesn't matter
because I don't feel a thing and neither do they were just as
dead as each other.

The Entertainer deals with the theme of isolation of man. Archie is isolated from his audience because of his lack of communication. He fails to communicate his feeling to them. He tries to establish his relations with the audience but the audience does not listen to him. They call him a flock or a buffoon and laugh at him. Despite all this he wishes to be a successful artist – a music hall comedian like his father Billy Rice. He desires to acquire self-instinct and wishes to be respected by the audience but he fails to achieve it. His attempts to entertain the audience are useless. He doesn't feel an emotional intensity and the audience is indifferent to him; in spite of this he is prepared to go there where they work thus. He needs human passion and passions for communication but it is highly impossible for him. That way he is aware off his incapacity to feel deeply and his

inability to communicate. He explains it to Jean mechanically. He tells her that it is like a surgeon giving a medical report. Thus he fails to establish human relationship with the audience though he tries again and again. He invests his money into road shows but it is of no use. The parents of his girlfriend are ready to give finance but the plan has been upset because his father has already told her parents that Archie is already married. Thus he is deceived and has deceived himself; so it is clear that Archie Rice fails in his life as an artist. He is rejected by his own audience and thereby he is isolated from them.

Archie Rice is isolated not only from the society and audience but also from his own family. This is because of his disloyalty to his wife. He indulges in the company of the girlfriends and deceives them. He plans to be a successful artist with the help of the family of his girlfriend. Moreover, he has invested all his life's income in road shows and nothing comes out of it. So Phoebe hates him, degrades him and is disgusted with him. Therefore, she escapes from him and goes to the movie thrice a week; that is her 'occupational therapy'. In the presence of her husband she is about to tell the fact that Uncle Bill gives money for her children's education, so she admires him, and so she disregards her own husband. That way Archie Rice as a husband fails in his life and is isolated from his own wife.

He is even in conflict with his own daughter Jean. She disrespects him because of his disloyalty to his wife and because of his failure in his life. After Mick's death all family members assemble to put their pieces of life together. Jean doesn't allow her father to avoid the issue or to talk about the family issue. She accuses her father of being alive. But in spite of this Archie wants to establish his relationship with them and desires to be respected by his family but is rejected totally. He wants Jean to talk to him but she rejects.

This is no emotional communication between Archie and his father Billy. Archie desires that his wife should have compassion and should take pity on him but it doesn't happen. He also desires to be loved by his father but Billy always blames him for the misery of the family and holds him responsible for their frustration in life. When Billy asks Archie about his failure Archie threatens him. Thus, Archie Rice is emotionally alienated from his father. He fails as an artist, as man, as husband, as father and as on. He is like a cagedbird and therefore he suffer from the agony of a lonely artist. In all areas he fails miserably.

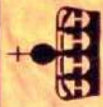
It is not only Archie but also the other characters are isolated and fail in each and every facet of life. Billy also is isolated in his house as nobody comes to him or talks to him. The newspaper is his companions. His wife Phoebe always visits the cinema theatre, and his son Archie is out all the time. He wants Jean to talk to him when she comes from London. Phoebe doesn't informs him that Jean is coming home from London. She also insults and scolds him for biting off a piece of cake which she had brought for Mick. His own son Archie, who hates him, makes an attempt to murder him. Thus, Billy also is isolated and fails as a grandfather.

Jean's life is full of frustration. She is isolated and fails in her life, and gets isolated from her finance Graham Dadd. She refuses to marry him because he doesn't allow her to attend 'Race Rally'. She realizes that her lover does not feel deeper emotions. He is well educated and well dressed but lacks feelings and emotions. She thinks that she will find human compassion in her parents' but they have done nothing for her. Her father is a drunkard, and her mother does not care for her family or her marrying Graham Dodd. She finds her home like a prison. She doesn't like Mick's participation in war, so she feels frustrated and isolated, and hence fails in each and every sphere of life.

Frank also has failure in his life which leads to isolation. He dreams and wishes to materialize his dreams. He longs to go to Canada because British Island is too small for his larger dreams. As he is isolated there that he decides to escape from Britain to Canada. His dreams of a happy life are reduced to nothing and so also his hopes Billy, his son Archie and Phoebe, Archie's wife, and their children, Jean and Frank, are failures. Archie wants to cling to the past but cannot, and his attempts to bring the past into the present are futile. Osborne in which thus touches on the vital aspects of the environmental situations. Their individuality is lost in an unstable modern world.

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Intersection in Use and Function between Literature and Ideology: Theorizing and coupling

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Abstract

As any other term, ideology is amenable to be defined, with difficulty however. In literature as in politics and theology, ideology is an important term that is hard to ignore or overlook. The vast number of different literary theories and criticism on top of which is the Marxist tradition, by and large, abide by the basic definition given to ideology in the first place; i.e., a set of beliefs and ideas. As for the connection and coupling between ideology and literature, one needs to initiate some kind of investigation. The investigation of a plausible interface between literature and ideology has typically been a Marxist preoccupation. Thinkers like Louis Althusser, Fredric Jameson and Terry Eagleton stand more prominently than others in recognition to their attempts to couple literature to ideology. Thus, to decide whether or not it is possible to establish some kind of plausible relation between ideology and literature, which is going to be the aim of this paper, one needs, I assume, to come to terms with some rendering for the concept of ideology and to investigate the prominent theories that have tried to establish that kind of connection and coupling between literature and ideology.

Key Words: Ideology, Literature, Rendering, Theory, Interface and Coupling.

Introduction

In the world of literature, the debate over what reality truly is, what is real and what is not and what the appropriate function and mission of literature and therefore of a writer should be, has ceaselessly and relentlessly persisted in sparking controversies down the centuries and up to the present. Like Plato and Aristotle, thinkers, theorists and philosophers still disagree on issues as such. Likewise, the investigation into whether or not there exists a connection between ideology and literature has long been a troubling question and a disturbing proposition often than not approached by writers, theorists and literary thinkers. It has also been the food for a considerable existing body of theories in that respect.

Thus, to decide whether or not it is possible to establish some kind of plausible relation between ideology and literature, which is going to be the aim of this paper, one needs, I assume, to come to terms with some rendering for the concept of ideology and to investigate the prominent theories that have tried to establish that kind of connection and coupling between literature and ideology. In that vein, I can assume that the realm of writing representing the groundwork for this paper belongs to the Marxist writing tradition for obvious reasons such as the majority of theorists on this topic belong to and follow up the line of work of this tradition.

Rendering the Concept of Ideology

As any other term, ideology is amenable to be defined, with difficulty however. In literature as in politics and theology, ideology is an important term that is hard to ignore or overlook. The term ideology has first been introduced in France in the late eighteenth century by the French philosopher Destutt de Tracy appearing as '*idéologie*' in French. It is meant by Tracy to mean a system of ideas. It has also been propounded to be a set of conscious as well as unconscious beliefs, ideas or convictions. Ideology is believed to be an all inclusive vision of life and the world; a set of goals to be achieved, expectations to be met and a set of abstract ideas to be applied to manage and administer the public affairs of society.

Ideology, as any other concept, has not been granted the pleasure of having one meaning. It has developed different meanings for different people in different times. From its genesis, the word ideology is first used to mean science of ideas by Tracy. Whereas, in the Cambridge Advanced Learner's dictionary, for instance, the concept of ideology is defined as 'a theory, or a set of beliefs or principles, especially one on which a political system, a party or

organization is based'. In the Longman Dictionary of Contemporary English, ideology is described as 'a set of beliefs on which a political or economic system is based, or which strongly influence the way people behave'. Ideology, beside being a set of beliefs and ideas, is also rendered as a philosophy, a vision and a way of life.

In the Marxist tradition, the conventional definition for ideology is, 'a false consciousness of social and economic realities, a collective illusion shared by the members of a given social class and in history distinctively associated with that class, ((McCarney 96).

Terry Eagleton himself in his book *Ideology*, 1991, finds it difficult to provide one specific definition for ideology. He confesses that:

Nobody has yet come up with a single adequate definition of ideology, and this book will be no exception. This is not because workers in the field are remarkable for their low intelligence, but because the term 'ideology' has a whole range of useful meanings, not all of which are compatible with each other. To try to compress this wealth of meaning into a single comprehensive definition would thus be unhelpful even if it were possible. The word 'ideology', one might say, is a *text*, woven of a whole tissue of different conceptual strands; it is traced through by divergent histories, and it is probably more important to assess what is valuable or can be discarded in each of these lineages than to merge them forcibly into some Grand Global Theory, ((Eagleton, *Ideology* 01).

Theory and the Concept of Ideology

The vast number of different literary theories and criticism on top of which is the Marxist tradition, by and large, abide by the basic definition given to ideology in the first place; i.e., a set of beliefs and ideas. In other words, though they all attempt to analyze the way in which these ideas produced by ideology become dominant in terms of class, and despite the fact that they provide too many different definitions, the bottom line of the matter is that all these definitions conclude, in a way or another, that ideology is a set of ideas and convictions. Nonetheless, theorizing the concept of ideology requires and demonstrates a variety of interesting takes and exegeses on the topic. It reflects the different backgrounds, times and subjective takes of the theorists on the matter, albeit they all belong to the same tradition, the Marxist tradition.

Therefore, people have developed various and different conceptions of the word. Hegel and Marx, for example, divert from the original meaning of ideology given by Tracy and come up with a whole new sense and conception they call “false consciousness.” Hegel, for example, speaks of the general public as being unaware and unconscious of how they lead or are supposed to lead their lives. “In Hegel’s view, man owes his identity as a rational chooser to a process of development that implicates him inescapably in obligations which he did not choose” (Pike 272). He assumes that they have no real knowledge or understanding of the roles they should be endorsing and performing, “we have ideology ‘in-itself’: the immanent notion of ideology as a doctrine, a composite of ideas, beliefs, concepts, and so on, destined to convince us of its ‘truth’, yet actually serving some unavowed particular power interest” (Zizek 10).

Marx follows up by introducing the kind of ideology that is intended to represent both all the mental activities and epistemology of humans as well as material and worldly engagements and practices; ideas, conception, consciousness, and practicing politics or law, modeling morality or embracing religious views, for instance.

Unlike Hegel who provides us with no name or specification of class, Marx builds his whole theory of ideology on the idea of class division and class conflict. Marx, roughly speaking, divides the society into two classes identifying them as the ruling and the ruled. He links this division to production, the modes and relations of production:

Marx speaks of the conflict between material forces and the relations of production, a conflict which the logic of his system enjoins us to see as manifesting itself through class struggle, and goes on to refer to the ‘legal, political, religious, artistic or philosophic-in short, ideological forms in which men become conscious of this conflict and fight it out’

(McCarney 06).

Ideology, according to Marx, operates as the superstructure of a society. He then defines the superstructure as the set of beliefs, practices, conventions, traditions, convictions and culture, put together, that compose the dominating ideas of a society. Therefore, in any given situation in space and time, the ideas by which the society is ruled and through which the society is formulated and given a particular identity are necessarily produced by and belonging to the class that is dominating, governing, controlling and ruling, the ruling class. These ideas, the ruling ideas, represent and embody the articulation model of governing and

prevailing material relationships perceived as ideas projecting a particular class as the ruling class and consequently these ideas as the ideas of their domination.

Marx establishes a fine line of connection between ideology and politics but the credit is given to Gramsci for consolidating that line. Antonio Gramsci is an Italian philosopher who is best known for his writings on politics, hegemony and consent. However, he is recognized by many to have offered a crucial contribution to the definition and concept of ideology. Gramsci, while expounding the concept of hegemony, extends its meaning to ideology. He explains that the concept of hegemony means the power of ideology and that this power is basically extracted and drawn from a manufactured consent which does not require the implementation of state force.

According to Gramsci, ideology is not to be grasped as merely a set of ideas; rather, it gets developed and modified in sense and meaning to be adopted and practiced as valid and commonsensical. Though these habits and practices are in the beginning phony and external, they get absorbed and normalized through the passing of time. Ideology, Gramsci asserts, is exploited and employed by dominant society class(es) to serve their agenda and maintain their interests. In that vein, ideology gets extended to practice and is inculcated by the privileged or controlling class so that it becomes a lifestyle for society. All the practices, habits and attitudes generated by ideology gain normalization and seem natural and ordinary.

For Lacan, however, the journey of ideology starts from the stage of birth and even before that. This baffling assumption presented by Lacan gives us an inkling into how intriguing and unpredictable theorizing the concept of ideology is as it continues to heatedly spark arguments and along the way takes interesting turns and twists; turns and twists like moving from society and class to politics, the case with Marx and Gramsci, and even to the field of psychoanalysis with Jacques' Lacan.

Language, linguistic and ideological makeup and formations are the basic and foundational principles in Lacan's interpretation and conception of the real. The individual's participation or involvement in and conception of society and the social order is determined by the linguistic model, language, through the ideological structures. It is these ideological structures, according to Lacan, that raise our knowledge and account for our conscious and unconscious lives. Language marks the human subject's entrance into the social and public order. Only through language does the individual possess the ability to grasp and perceive their relationship to themselves and to others and that this doorway into language leads essentially to a fundamental rupture and radical departure from the sense of materiality:

This concept of the real marks the state of nature from which we have been forever severed by our entrance into language. Only as neo-natal children were we close to this state of nature, a state in which there is nothing but need. A baby needs and seeks to satisfy those needs with no sense for any separation between itself and the external world or the world of others. For this reason, Lacan sometimes represents this state of nature as a time of fullness or completeness that is subsequently lost through the entrance into language.

What is supposed to be the real world, argues Lacan, in which we live is not the actual reality; rather, it is a fantasy, an imaginary fancy vision of which we have come to persuade ourselves into believing. Actual reality is the materiality existence of things beyond and outside language and prior to it, and therefore overwhelmingly inexpressible. Due to our need to project our model of reality in and through language, the individual subject develops by incessantly misrecognizing the real and along the way forms a particular ideology.

Among the neo-Marxists who have evidently been influenced by Lacan and Gramsci is Louis Althusser. He, in a way, continues moving on the direction following the same trajectory of work and theory started by Lacan to comprehend how ideology functions in any given community, society or nation, and in another, builds on Gramsci's conception of ideology as extending from solely a set of ideas to material existence embodied in common sense practices and understanding.

Both Lacan and Althusser attract our attention to the importance of language and how reckoning solely on it makes it difficult for us to attend to the real conditions of man. They both agree that in order to effectively and appropriately address or come closer to understanding the real conditions of human existence there is an urgent need for a comprehensive approach to conceive the society as a whole; socially, economically, historically, etc.,

Althusser suggests that ideology is not synonymous with what the real world is and means.

The real world and in effect the real conditions of the existence of man are beyond ideology, and that ideology neither represents nor reflects the real conditions of man in the real world. Rather, it stands for the imaginary association and connection of humans to the real world. Because of language and our independence on it, we tend to manufacture and produce a number of versions and representations of reality and end up eventually having different ideologies, but not different realities, not even different representations of reality. Therefore, ideology is not a representation of the real world or of the individuals' relationship to their real conditions of existence.

Nonetheless, ideology is not merely a science of ideas, an abstraction as adopted by the earlier philosophers like Tracy, Condillac, and Bacon, for example. Ideology can readily be perceived as materially existing as well. Consequently, ideology is supposed to be installed and fulfilled in an apparatus, embodied and embraced in a practice and it indeed does; a given religion sets its religious ideology to motion by inculcating specific beliefs, adopting certain rituals and forms of worship, a particular educational system gets its ideology practiced by schooling certain concepts and notions and a political ideology gets to practice when executing certain policies on the stage of reality.

For the purpose of executing and producing such policies, the state or society, Althusser argues, relies, for the most part, on its ideological bodies and institutions to create the desired subjects who are expected to accept the projected state and abide by its rules and regulations.

Louis Althusser elucidates more about the state apparatuses in his writing entitled, *Ideological State Apparatuses*, (ISA). He establishes a clear distinction between two categories; ideological state apparatuses and repressive state apparatuses. Like Marx, who speaks of two main society structures; superstructure and base, Althusser mentions two main structures; the human subjects, and the state with its apparatuses. Yet, Althusser provides us with a detailed account of all the levels and institutions of the state apparatuses in order to lay more emphasis on the proposition that ideology is more material and omnipresent. In the first category, i.e., ideological state apparatuses, he incorporates schools, family, religious system, legal system, political system, trade unions, media and the cultural state apparatus which takes in literature and arts. In the second category; that is, repressive state apparatuses, he takes account of government, administration, army, police, courts, prisons and other executive institutions.

Adding up to the existing work on ideology, Fredric Jameson significantly embarks on two distinctive conceptual theorizations of his; viz, history as an absent cause and the idea that there is more than one dominating ideology in any given society and at any given time.

Jameson expounds what he means by history as an absent cause by affirming that it is truly difficult to recall, verify and reconfigure history in its totality. The reason is that not all the events of history channeling down from generation to generation have been accurately and reliably recorded and documented. In many cases, they are expected to fail the test of endurance and validity as historians could not have been present and available throughout the entire space and time of the course of history and its events. In addition, history writers are

reportedly proven to be, in most cases, incapable of escaping criticism and the accusation of being subjective, biased and lacking in knowledge or expertise.

Therefore, history is better to be conceived and dealt with as an absent agent or at best partially absent. However, history is repeatedly reported to be the originating reason behind many hostilities, enmities and sour disputes in the present posing itself as a cause. And that leads us to project and conjure up fantasies of our own to render valid the actual enmities we experience in the present thus becoming unable to evade the ideological inconsistencies completely.

In so far as his hypothesis that there exists more than one dominating ideology, Jameson deliberates that the precedence of some past ideologies does not necessarily entail their ultimate vanish or disappearance; some continue existing alongside the current ideologies making up at times the dominating ideology. This new conception obviously sets aside and repudiates the long held proposition that in any society in space and time there has to only be one dominating and pervasive ideology serving the ruling class, maintaining their control and dominance and represented by their ideas of power, authority and governing.

Ideology and Literature: Coupling the Concept

The investigation of a plausible interface between literature and ideology has typically been a Marxist preoccupation. Thinkers like Louis Althusser, Fredric Jameson and Terry Eagleton stand more prominently than others in recognition to their attempts to couple literature to ideology. Althusser, for instance, presents the concept of ideology with many different senses but he stands out for establishing the notion for a material existence for ideology. In his essay, *Ideological State Apparatuses*, Althusser attracts our attention to the role played by the state institutions: schools, universities, courts, for example. He accentuates the importance of these institutions and the particular role they play to produce, generate and maintain a particular ideology in a given society or state:

It takes children from every class at infant-school age, and then for years, the years in which the child is most 'vulnerable', squeezed between the family State apparatus and the educational State apparatus, it drums into them, whether it uses new or old methods, a certain amount of 'know-how' wrapped in the ruling ideology (French, arithmetic, natural history, the sciences, literature) or simply the ruling ideology in its pure state (ethics, civic instruction, philosophy). Somewhere around

the age of sixteen, a huge mass of children are ejected 'into production':
these are the workers or small peasants, (Zizek 118)

Similarly, Terry Eagleton provides us with further analysis and deeper insight into the materialist nature of ideology. He does that by means of introducing a number of categories for, he states, a Marxist theory of literature. The categories can be listed as follows:

- (i) General Mode of Production (GMP)
- (ii) Literary Mode of Production (LMP)
- (iii) General Ideology (GI)
- (iv) Authorial Ideology (Aul)
- (v) Aesthetic Ideology (AI)
- (vi) Text

(Eagleton 44).

Therefore, the dominant mode of production in a given society, i.e., the general mode of production spells a general ideology and is closely and specifically in intersections with the general mode of literary production. Thus, the author of a text is deemed to be placed in this general ideology and is likely to mark his/her placement by social determinant factors such as sex, race, religion and the like inevitably leading to the making of his/her literary product an ideological one. The literary text, thus, is to be seen as a product of ideology, though may not be an expression of ideology as such. The reason a literary text is deemed ideological is because the nature and circumstance of, 'every LMP is constituted by structures of production, distribution, exchange and consumption. Production presupposes a producer or set of producers, materials, instruments and techniques of production, and the product itself,

(Eagleton 47)

In the Marxist tradition there has been a sort of resorting to the domain of psychoanalysis as one of the ways to approach the concept of ideology touched upon by both Althusser and Eagleton. Yet, it is Fredric Jameson who gets involved in employing the theory of psychoanalysis in an attempt to improve or, for that matter, perfect the scope and take of the Marxist tradition on the concept of ideology. In that regard, Jameson resumes the work on the notion of history proposed by Althusser in which history is proclaimed to play the role of allegory demonstrating allegorical reflection of historical reality and class conflict. He

disapproves of the take on history by Althusser presenting his own interpretation for it as an absent cause.

To explain his notion of history as an absent cause, Jameson draws our attention to the fact that the process of recording and documenting the events and happenings of history is not altogether reliable. It is very difficult to verify those events or to guarantee the totality of their recollection. Some events are left out and some others are recalled and recorded in parts. For that and other reasons related to the historians themselves and the effect of subjective writing, history is better be treated as an absent cause.

However, history is repeatedly reported to be the originating reason behind many hostilities, enmities and sour disputes in the present posing itself as a cause. And that leads us to project and conjure up fantasies of our own to render valid the actual enmities we experience in the present thus becoming unable to evade the ideological inconsistencies completely.

Jameson circumscribes the scope and functioning of ideology to three echelons or levels; viz, the political, the social and the historical. Jameson, on the political level, argues that human beings or individuals pursue their lives on the basis of a created or made up illusion or imaginary motion out of contradictory reality. He establishes a connection between the literary product, the text, and the background associations of the author's domestic fancies. The author's own fantasies and background fed and promoted by the contradictions of society align with the combination of the social and political realities to bring about an ideological attitude towards or contention on society itself.

As for the social level, Fredric Jameson speaks in terms of social classes in which there exist two opposing classes and the ideas and values defining the dominant class stand in opposition to the dominated class producing a relational class ideology. In respect to the historical level, Jameson contends that throughout history and down the centuries the different modes of production coexisting with and succeeding each other produce a distinct genre-related ideology within the text. Postcolonial and black American literature of the late twentieth and early twenty-first centuries serve the point in hand, for example, or 'black nationalism developed as a public discourse and accented by the failure of theories of ideological alienation to take race into account', (Gordon 06).

The fact is that a, 'sophisticated consideration of literature's relationship to ideology can be found in the critical controversy over German Expressionism which took place during the 1930s', (Hawkes 127). Nevertheless, Althusser picks up where others left off and thinking about literature as ideological in the light of Althusser's theory leads us to think about the

subjective response to literature. The involvement of subjectivity stems from the claim that the experience of a text as literary depends to a certain extent on a relationship to the national language coming out of the societal different apparatuses of education. Beside discourse, language is 'One of the crucial social practices influenced by ideologies ..., which in turn also influence how we acquire, learn or change ideologies, (Dijk 09). This argument of nationalism, national language or nationalistic influence, on literature spurred by Althusser has been consolidated by Terry Eagleton as well. In his book *Literary Theory: an Introduction*, he questions the existence of literature itself as an object preferring to consider it as a category of texts and attributing its current notion and status to the educational establishments which have presented the literary texts as something of value and is worth studying and in which these constructions of literature have been endowed with ideology.

According to Eagleton, English literature as a discipline has not been founded on innocent grounds or established by a spontaneous initiative. The genesis and initial rise of English literature as such, he argues, has been motivated, in part, by and rooted in a nationalistic animosity against the German philology after the First World War. Besides, religion being on the wane at the time, there has emerged an urgent need to make up for its decline and replace it with another ideological construction to unite the English society classes and boost their cultural sensitivity. For Eagleton, the main purpose of literature is to produce, sustain and nourish subjectivity especially among the elite class(es) of any given society through filtering and directing the cerebral potentials which in turn will preserve and uphold the dominance of class relationships in and for that particular society.

Therefore, the challenge to couple the concept of ideology with literature in the study of certain literary texts has never ceased to exist and continued flourishing with impressively resulting effects. Take for example; Althusser's essay *Ideological State Apparatus*, Jameson's *The Political Unconscious*, Eagleton's *Criticism and Ideology*, Zizek's *Mapping Ideology*, *The Sublime Object of Ideology* and others.

Unlike Eagleton, Slavoj Zizek shares a common ground with the other theorists concerning the objectification of literature and coupling it with ideology. Eagleton speaks of literature as a category of texts, whereas Zizek builds his theory on the conviction that there already exists a body of literature, an object on which there exists criticism and theories. Thus, Zizek does attempt to provide accounts for the coupling between literature and ideology and gets distinctly recognized for his endeavor to theorize ideology with relation to psychoanalysis and other theoretical discourses. He speaks of psychoanalysis as, 'The famous Lacanian

motto not to give way on one's desire is aimed at the fact that we must not obliterate the distance separating the Real from its symbolization: it is this surplus of the Real over every symbolization that functions as the object-cause of desire,' (Zizek, *The Sublime Object of Ideology* xxv).

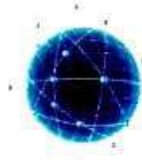
Conclusion

Summing up, a considerable number of leading schools and trends of literature and criticism stand ready to testify to the use and employment of the concept of ideology in literature; postcolonial and black American literatures, as mentioned earlier, just add up to other fields as feminist criticism and racial ideology or male supremacy ideology, state and domestic ideology in political and new historicist areas of study, to mention only a few.

Thus, the use and study of the concept of ideology with relation to literature continue to exist and resist the attempts to be ignored or overlooked. As long as literature or rather certain literary texts continue to engage in and depict themes and aspects of the social relationships, the literary text is supposed to inspire and motivate the kind of responses which are capable and expected to detect an ideology of any sort in that given text.

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A Psychological Critical Analysis into Dostoevsky's Notes from Underground: the Underground Man as an Outsider

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Abstract: Each one of us lives and experiences the life of coexistence or double being of self and other. We might not confess it, recognize it or rather prefer not to do so and we have our reasons, but it is there, the least in thought and assumption. Therefore, since this coexistence of the self and the other is a putative reality, as it were, since each one is the other for himself and for anyone else as well, since this duality, this reciprocity is a necessity of life; one would raise the question, why the other would be an issue, why the other would pose a threat, and more importantly, why the 'other' of a person should have a difficulty coping with its 'self' as well as the other's 'other'. Moreover, we need to know how some people end up being outcasts or outsiders in a society as a result of this personality doubleness, and eventually what is the difference between the two. The current paper is intended to do just the same.

Keywords: Self, Other, Double Being, Outsider, Outcast.

I. Introduction

Human beings with different colors, races and ethnicities all over the world, each and every one of them is in a way or another a twofold agent. They live a life of dual personality. This duality of living does not necessarily spell contradiction; rather, it represents the human nature at its fullest and clearest picture. That is to say, each one consists of two beings whom it is often difficult to separate, a fact that we do not always realize.

Accordingly, one of these beings is a person like the rest of us: they have their delights and sorrows, their good and bad times. A normal human being, who is pleased of their successes, does not like to fail, to be hungry and does not like it when they are destined to a life of wretchedness. They feel pain as suffering and misery, and good fortune as satisfying and fulfilling. The other being, who overlaps and is interwoven with the first, is a person as a bearer of racial features, and as bearer of culture, beliefs, education, race, color, views of life, convictions, an executor and representative of traditions etc.,. Neither of these beings appears in a pure, isolated state; they coexist, having a reciprocal effect on each other.

However, it would be wrong to mistakenly suppose that this relationship existing within each of us, between the person as individual and personality and the person as a representative agent of culture, race and the like, is immobile, rigid or static, or even fixed inside and within us for good. On the contrary, the typical features of this kind of relationship are dynamism, mobility, variability and differences in intensity and degree of demonstration, depending on the external context, the demands of the immediate moment, the expectations of the environment or even one's own mood and stage of life.

We as humans must definitely go through and encounter in our daily lives experiences of coexistence or double being of self and other. Recognized by few, this coexistence of the self and the other goes unobserved or relegated to a state of inactive or sluggish denial. The duality of the self and self's other on one hand, and the other's other on the other hand, is generally thought to exist as a putative reality, to say the least.

The Underground Man: Outsider vs. Outcast

In Dostoevsky's Notes from Underground, the underground man demonstrates and exercises a disturbed and confusing duality, a consistent conflict of 'self' and 'other' and an ambivalence of feelings, attitudes and decisions throughout the novel. The underground man's self, which is a human self, is very much like any other self, a human self that is weak, fragile and dynamically changeable, the self that has human characteristics and traits common to all other human selves, the self that likes, hates, feels, writhes in pain if it is hurt or impinged upon, the self that frolics in joy, the self that complains and grumbles, with no vanity whatsoever, once is depressed and is done unjust for, the self that seeks refuge and asylum when it feels insecure or is put to jeopardy, the self that admits humbly of its vulnerability and susceptibility and the 'other' which is the bearer of religion, race, culture, color, language, etc.

The underground man is too conscious of his 'self' and the 'other' so much so that he fails to adapt himself with his surroundings. The self pushes him on towards a normal social contact with the people around him, whereas the other hinders his approaches and stands as an obstacle between his 'self' and the outside milieu. This conflicting contradiction and paradox has been the prevailing and dominant disposition of the underground man in his relations with the outside world. It has as a result, made him an outsider to the people and environment around him.

The coexistence of the self and the other within a person is a fact widely known and acknowledged by the intelligentsia. Freud, like Dostoevsky, has lately found out that even important or powerful men possess secret selves, "internal enemies." One glimpse into their own depths, beneath the shallow optimism of their official social consciousness, and they are filled with mistrust of the masses upon whom they wish to impose the boon of Utopia. Perhaps, ever so vaguely, they are even filled with mistrust of themselves. A joke current in the Soviet Union some years ago had Stalin standing before his mirror and studying his reflection. "One of us," he declared, "cannot be trusted. Is it you or I?"

At the opening of *Notes from Underground* the underground man begins speaking about himself. He introduces himself to us as a 'sick' man; yet, he refuses to get treated. At a glimpse and through his initial oscillation of feelings, he lets us shape an idea and a beforehand insight into his contradictory, ambivalent and confusing personality, to begin with. He is sick but does not know how and why. Plus, he does not want to get treated and loathes going to a hospital. It is not because he hates the doctors or the medication, but merely refusing it out of 'spite', and still insists on not going to the hospital or getting treated. He declares that he respects doctors and medicine, nonetheless.

In addition, the underground man speaks ill of himself. The reader gets deeply confused at the kind of man the underground man is. He exposes himself to us as sick and disgusting. He degrades and ridicules himself. He feels shame and contempt for himself and he confesses that. This is the distorted image that we immediately conjure up in our minds of the underground man. He seems at a loss, in a maze not knowing who he is or what he has to do.

The underground man, indeed, seems to be nothing more than a chaotic pile of conflicting emotional impulses; and his conflict may be defined as that of a search for his own character, his quest for himself. "It was not only that I could not become spiteful," he tells us, "I did not know how to become anything: neither spiteful nor kind, neither a rascal nor an honest man, neither a hero nor an insect," (Dostoevsky 6). At the very moment when he feels most conscious of "the sublime and the beautiful," he tells us, he was also "guilty of the most contemptible actions which- well, which, in fact, everybody is guilty of, but which, as though on purpose, I only happened to commit when I was most conscious that they ought not to be committed." Why, he asks plaintively, should this be so?" (Dostoevsky 10).

To satisfy our curiosity as humans, always looking for a reason why, and for the sake of providing some plausible explanation for the state of mind of the underground man, I would rather suggest that we have a flashback, in brief, into the underground man's childhood life. This flashback, as we are going to observe, tells us that the underground man has had a miserably disturbed childhood and has been homeless, "If I had had a home from childhood," he tells Liza, "I shouldn't be what I am now. I often think of that. "I grew up without a home; and perhaps that's why I've turned so . . . unfeeling" (Dostoevsky 95).

In an atmosphere of warmth, security, and esteem, a child develops the necessary skills and unique alive forces of his real self: the clarity and depth of his own feelings, thoughts, wishes, interests. The special capacities or gifts he may have; the faculty to express himself, and to relate himself to others with his spontaneous feelings. All this will in time enable him to find his set of values and his aims in life. Under unfavourable conditions, on the other hand, when the people around him are prevented by their own neurotic needs from relating to him with love and respect, the child develops a feeling of being isolated and helpless in a world conceived as potentially hostile.

This feeling of "basic anxiety" makes the child fearful of spontaneity, and, forsaking his real self, he develops neurotic strategies for coping with his environment. These strategies are of three kinds: the individual can adopt the self-effacing or compliant solution and move toward people; he can develop the aggressive or expansive solution and move against people; or he can become detached or resigned and move away from people.

Therefore, whatever the strategy that the underground man has developed, it belongs to one of the three categories mentioned earlier. And we have to keep in mind that it is an unhealthy strategy. Accordingly, the underground man has supposedly developed the strategy that has ultimately made him an absolute outsider. In the government service when he is describing his life, the underground man tells us that he was "a spiteful official. I was rude and took pleasure in being so.... When petitioners used to come for information to the table at which I sat, I used to grind my teeth at them, and felt intense enjoyment when I succeeded in making anybody unhappy," (Dostoevsky 5-6).

The underground man did not really enjoy what he was doing to the petitioners, "But do you know, gentlemen, what was the chief point about my spite? Why, the whole point, the real sting of it lay in the fact that continually, even in the moment of the acutest spleen,". The underground man goes on exposing his conflicting personality to us and some reasons for that saying that, "I was inwardly conscious with shame that I was not only a spiteful but even an embittered man, that I

was simply scaring sparrows at random and amusing myself by it," (Dostoyevsky 6). As a matter of fact, he wanted to befriend his co-workers and to be gentle to the petitioners for that that was happening was not what he wanted and what he felt, "I might even be genuinely touched, though probably I should grind my teeth at myself afterwards and lie awake at night with shame for months after. That was my way," (ibid, 6).

The underground man desires to belong in his government service and to feel fit. Yet, the problem lies in his inability to acclimatize himself and to behave normally just as everybody else does. It is because of his consciousness that he was behaving awkwardly and fumbling. He tells us that, and states that it is becoming a sort of an abnormally normal condition in him, "yet I am firmly persuaded that a great deal of consciousness, every sort of consciousness, in fact, is a disease. I stick to that. Let us leave that, too, for a minute," (Dostoyevsky 9).

The excessive feeling and demonstration of consciousness is, according to the ground man, one of the main reasons behind his sickened and disturbing reality. He is capable of exercising normal acts of communication and behaviour; yet, it is that

exact moment of his readiness and capability that he mostly tends to fumble. The underground man himself is confused why and is dying for an answer:

Tell me this: why does it happen that at the very, yes, at the very moments when I am most capable of feeling every refinement of all that is "sublime and beautiful," as they used to say at one time, it would, as though of design, happen to me not only to feel but to do such ugly things, such that ... Well, in short, actions that all, perhaps, commit; but which, as though purposely, occurred to me at the very time when I was most conscious that they ought not to be committed. The more conscious I was of goodness and of all that was "sublime and beautiful," the more deeply I sank into my mire and the more ready I was to sink in it altogether, (Dostoyevsky 10).

The underground man is not a simple-minded man, though. He is educated, intelligent and is considered to be cultured and cultivated. But what makes us feel resentment and have a bad impression about him is that, I think, because he reveals to

us our inner deeper psychology. Dostoevsky has that unique writing ability and skill to fathom into the depths of the human psychology, analyze it, grasp it and then present it to us through his underground man in this novel as he has done in other novels for he is considered to be the greatest psychoanalyst writer ever and many people even think that he has contributed to psychology as a science more than anyone else, Freud included.

It is the part of us that we do not want to know and always try to detach ourselves from. The underground man may have exaggerated in his account, but it does not mean that a great deal of it is not true and does exist. Personally speaking, when I first read Dostoevsky's *Notes from Underground*, and as I went further deep into it, I did not feel that I was simply reading a novel; rather, I felt that Dostoevsky himself came to my room, fetched a chair, sat in front of me and began narrating to me, about myself.

The underground man is a symbol and a representative of many hidden and unseen other underground men, not only of his age and society but also of all ages and societies in space and time, at least as I think. Humans will continue to be humans no matter how much change they experience and incur on themselves. Their psychology remains one of the things they share and have in common at all times and in all places. Therefore, this inner conflict of emotions, psychology and character variably exists and is differently demonstrated, but, as I will mention later in a considerable detail, our nature as humans refuses to admit it. I think that nobody could ever claim that they have never happened to feel guilty, of anything and for any reason, hate themselves or feel helpless and that they have never experienced any sort of contradiction or ambivalence. This is our psychology; it is characterised as changeable, deep and perplexing and is exposed to be affected and influenced.

As a result, the underground man's having neither home nor relatives in his childhood is not to be taken for granted and accordingly gathered as solely the reason behind his misery and wretched life. Life is full of ups and downs and is never meant to be a paradise. The point is that the underground man could have led the same miserable wretched life even if he had had a home; there could have been many as good a reason for him to have led that particular life as any other.

Consequently, it seems to me that we experience and go through similar circumstances at different degrees and to different extents and therefore can identify ourselves with the underground man. There is a resemblance, a likeness between us and the underground man, as I have said earlier to some extent and degree, obviously. The core dissimilarity, I think, is that we refuse to admit it; it hurts our pride, diminishes our

perceived value and stains our image, it makes us look weak, lacking confidence, distrustful and more importantly it drives people away.

We, as humans, are social beings by creation, by nature, by instincts and by cultivation. When Adam was first created alone, he felt lonely and discomposed even in paradise and God Almighty could observe that and therefore created Eve and let us not forget that paradise is always a far better place. We need people to share our life experiences with. We need people to understand us, to help us, to collaborate with us, to condole and console us, to speak with us, to smile at our faces, to show compassion, respect and to sympathize with us. We rather strive to gain existential recognition and hold firm to it, never let go without a fight, metaphorically speaking.

In fact, the sheer occurrence of the idea scares us to death; nobody likes to be left alone, abandoned by friends and excluded from his social circle or isolated. If you ask somebody to cut themselves off from the people and society for anything in return, they will definitely reject the idea for a simple reason that there is nothing that can ever amount up to socializing with people, being loved, admired and cushioned by cosiness and affection. It is, indeed, a difficult choice of which you have either to win people's recognition or to be cast off and lead the dreadful life of an outcast or worse of an outsider just like that of the underground man.

In that vein, it seems to me that the life of the outsider is a lot worse than the life of the outcast. Opposed to the outsider, the outcast is ostracised by society and not by his inner 'self' as in the case of the outsider. The outcast usually lives at peace with himself. He is an active social member who is qualified and fully recognised by the society, maybe more than anyone else. It is just because the outcast trespasses a border, crosses a line or breaks a rule and therefore challenges the well-being and established system of the whole society and consequently gets banished.

Plus and away from that, the outcast's inner 'self' exercises no internal conflict and is, as a result, usually most capable of coping with its 'other' and the other's 'other'. On the other hand, the outsider is included in the society but, alas! He is hardly ever recognised, conceived with an ever-attending distorted image, is disqualified and is unable to cope with the people and society around him. The outsider alienates himself from the society and not the other way around as in the case of the outcast. This alienation is the result of the excessive self-consciousness and the constantly inner struggle between the outsider's 'self' and 'other' causing him to live in the margins of society, of consciousness and of memory, so to speak.

This is exactly what people fear the most and are fully aware of. The underground man is an outsider precisely because of that; the society does not reject him or tries to expel him. The problem lies in him, within his inner oscillating, indecisive, conflicting and confused self. He thinks too much, and is doubtful of himself and of the people around him. He cannot manage and cannot cope with almost every situation that comes up in his daily life. He does not know what he wants and what he is doing.

Furthermore, his inability of socialising and his lack of spontaneous mannerism all put together make him what he is. He behaves clumsily and fumbles with his co-workers in the government office. He spoils the dinner party at the Hotel de Paris, makes much ado about nothing and plays a fool of himself, whereas he could have engaged himself into a friendly conversation with his friends and could seize the moment. In his encounter with Liza, for instance, he first makes love to her, then preaches her, talking her into quitting and finally he gives Liza his address bragging that she can come to his place any time of her choosing. But once Liza comes, he gets furious and reproaches her severely for believing in what he told her the other night and for coming. When Liza tries to console him and sympathize with him, he feels humiliated and to revenge her he makes love to her and sends her off.

All in all, we come to get convinced, aware of and familiar more and more deeply with the bitterness and agony of the underground man's dilemma as really, truly an outsider. The underground man cries out: "Surely I have not been made for the sole purpose of drawing the conclusion that the way I am made is a piece of rank deceit! Can this be the sole purpose? I don't believe it." The underground man is desperately searching for some solution to his racking dilemma. He makes it very clear that the underground revolt of the personality, valuable though it may be, is by no means a positive answer. He is aware of his existential predicament that seems to be an existential uncertainty of which he sees himself a victim, "it is simply a mess, no knowing what and no knowing who, but in spite of all these uncertainties and jugglings, still there is an ache in you, and the more you do not know, the worse the ache," (Dostoyevsky 16).

The underground man tries to find a solution for it. He wishes with every piece of his heart to be a normal man and reaches the stage of paroxysm in which he envies and grudges the normal man, "I envy such a man with all the forces of my embittered heart," says the underground man. Although, the underground man conceives this normal man as stupid, it does not seem to him way too pricey to trade for his freedom and

emancipation, so to speak. He wishes to be normal even if it means stupidly normal, "He is stupid. I am not disputing that. But perhaps the normal man should be stupid," (Dostoyevsky 13), the underground man says.

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Vision of Life, Myth, Religion, Dream and Destiny in Alchemist

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Abstract:

Brazilian's literature refers to literature written in the Portuguese languages by Brazilians in Brazil. Throughout the 20th century Brazilian literature progressively changed. Brazil has a rich literature tradition stretching from Machado De Assis, Clarice Lispector And Jorge Amado To The Modern Day Writers Paulo Coelho, Chico Buarque And Luiz Alfredo Garcia-Roza. Brazilian literature encompasses of types of fiction from the vivid, lyrical and colorful stories of Jorge Amados magical realism, mysticism and the visionary attitude towards life of Paulo Coelho. Literature of Brazil began with the development of a Brazilian national identity and culture. Brazilian literature can be divided into two major periods colonial and national.

Paulo Coelho was born in 1947 Rio de Janeiro, Brazil. He attended a Jesuit school. As a teenager, Coelho wanted to become a writer. He's a logical, reasonable man with a very clear vision of the world. At his parents' wishes, Coelho enrolled in law school and abandoned his dream of becoming a writer. One year later, he dropped out and lived life as a hippie, traveling through South America, North Africa, Mexico, and Europe and becoming immersed in the drug culture of the 1960s. Composing with Raul led to Paulo being associated with Satanism and occultism, due to the content of some songs. In 1974, Coelho was arrested for "subversive" activities by the ruling military government, who had taken power ten years earlier and viewed his lyrics as left-wing and dangerous. Coelho also worked as an actor, journalist, and theatre director before pursuing his writing career. In 1982 Coelho published his first book, *Hell Archives*, which failed to make any kind of impact. 1986 he contributed to the practical manual of vampirism, although he later tried to take it off the shelves since he considered it. After making the pilgrimage to Santiago de Compostela in 1986, Coelho wrote the pilgrimage. The alchemist has gone on to sell more than 65 million copies, becoming one of the best-selling books in history, and has been translated into more than 70 languages, the 71st being Since the publication of the alchemist, Coelho has generally written one novel every two years including *By The River Piedra I Sat Down And Wept*, *The Fifth Mountain*, *Veronika Decides To Die*, *The Devil And Miss Prym*, *Eleven Minutes*, *Like The Flowing River*, *The Valkyries And The Witch Of Portobello*. Two of them the pilgrimage and the valkyries are autobiographical, while the majority of the rest are fictional, although rooted in his life experiences. Others, like *Maktub And The Manual Of The Warrior Of Light*, are collections of essays, newspaper columns, or selected teachings.

The alchemist has given the vision of life by the journey of an Andalusia shepherd boy named Santiago. Santiago, believing a recurrent dream to be prophetic, decides to travel to the pyramids of Egypt to find treasure. Here Coelho has made the personal thematic approach of a character to pursue his own legend of life. The alchemist is a stimulating novel that bursts with optimism; it is the kind of novel that reinforces everything is possible as long as the person really wants it to happen. The novel unfolds the tale of a boy named Santiago, who has a dream and the commitment to pursue it. After listening to 'the signs', the boy ventures in a journey of exploration and self-discovery, symbolically searching for a hidden treasure. Coelho lays great stress on good omens throughout the novel and his protagonist unlearns that those who read most are not necessarily great observers and that it's the observation that man can learn which

books fail to teach. Coelho writes: "simple things are the most valuable and only wise people appreciate them." The alchemist traces the path of Santiago, a young Spanish shepherd who is compelled to follow his dream of finding hidden treasure in Egypt. He must leave the comfort zone of home, learn to trust the "soul of the world," and believe that there are forces in the universe that want us to be happy. He has to discover his personal legend that is to say; he must to discover what he is meant to do in the world. Fortunately, he listens to his heart to overcome over the fear. As Santiago continues his sometimes-painful journey, he discovers that one cannot be dissuaded from pursuing a "personal legend," even if the choices seem impossible to bear. Here Coelho has shown the man's own command on his dream. Coelho assures his readers, is physical and spiritual reward. He has many obstacles to clear his

vision. He has to complete his dream. He has to understand that the worst thing in life is to deny ones dream. He takes help from many persons. . He has to believe in the interpretation of his dream land. Paulo Coelho has shown the vision of fulfilling ones dream in the novel *Alchemist*. It is a novel about a dream of Santiago to find a Hidden treasure at pyramid. And there are four obstacles he has to follow during his journey 1.Impossible 2. Fear and guilt 3.personal calling is invisible 4. Fear of the defeats 5. Dreams 6. Power of love 7. Fear of realizing the dream.

The novel *Alchemist* has represented the vision of love, ambition, dream, hope and spiritual journey of man towards his destiny of life. The version of the myth makes the *Alchemist* very happy. The *Alchemist* traces the path of Santiago, a young Spanish shepherd who is compelled to follow his dream of finding hidden treasure in Egypt. He must leave the comfort zone of home, learn to trust the "Soul of the World," and believe that there are forces in the universe that want us to be happy. He has to discover his personal legend that is to say; he must to discover what he is meant to do in the world. Fortunately, He listens to his heart to overcome over the fear. As Santiago continues his sometimes-painful journey, he discovers that one cannot be dissuaded from pursuing a "Personal Legend," even if the choices seem impossible to bear. Here Coelho has shown the man's own command on his dream. Coelho assures his readers, is physical and spiritual reward. He has many obstacles to clear his vision. He has to complete his dream. He has to understand that the worst thing in life is to deny ones dream. He takes help from many persons. . He has to believe in the interpretation of his dream land. Paulo Coelho has shown the vision of fulfilling ones dream and receiving the real love of Santiago. During his journey he works in a crystal shop.

Vision of treasure finding the real aim of Santiago both physical and spiritual. Like the four corners of the earth there are four points of contentions through which the protagonist must travel in order to find his treasure. The novel has divided in to two parts. Part one begins in an abandoned church, the place where the young shepherd has taken refuge for the night. He has to realize his own dream in life. Santiago's story

begins in an abandoned church, the place where the young shepherd has taken refuge for the night. Life is with the livestock; Santiago longs for more and thinks back to how he arrived at this place in his life. Paulo Coelho's *The Alchemist* can be considered a bildungsroman novel for his protagonist, Santiago. A bildungsroman is a novel in which a relatively innocent young person achieves spiritual, emotional, and psychological maturity. In the beginning of the story, Santiago is a shepherd. The parallels to a young biblical Joseph and to Christ are evident. It is a narrative technique that blends reality with the fantastic. Both the ordinary and the extraordinary are presented as a matter of fact and there is usually a strong hind of social criticism that runs throughout the narrative. An ordinary shepherd boy wanted to realize his journey and to find his dream. Magical realism means the universe want people to succeed if a person is following his or her true path force will conspire to help. The character Melchizedek explains that there is force that wants you to realize your personal legend. In order to find the treasure you will have to follow the omens. Magical realism calls for people to take active roles in pursuing their dreams by paying attention and acting on lessons learned in life. . Fate intervenes, however, in the form of the recurring dream of a great treasure hidden thousands of miles away at the base of the Egyptian Pyramids. When Santiago meets Melchizedek, a strange wise man who claims he is a king from a far-off land, he decides to seek his treasure. The next day, Santiago sells his sheep and embarks to Africa to pursue his dream. Upon arriving in Africa, though; it becomes apparent that things will not be as easy as he thought. The first day Santiago is in Tangiers, he is robbed and left completely alone. He is not speaking a single word in Arabic. . At first Santiago contemplates giving up and turning around. He remembers the words of the wise man, though, and decides to carry on—getting a job at a local crystal shop. After working at the crystal shop for a year, learning much about life and about his Personal Legend, Santiago earns enough money to buy a new flock of sheep and return home. At the last minute, though, Santiago decides to risk it all and join a caravan to Egypt. Once in the

caravan, Santiago meets an Englishman who has come all the way to Africa to seek a renowned alchemist. As they travel through the desert, the Englishman tells Santiago about the secrets of alchemy. Santiago finds the Englishman's ideas to be very similar to Melchizedek's. They both speak of a Soul of the World to which we are all connected and of the necessity of following our heart's true desires or our Personal Legend. Santiago, however, prefers to learn these secrets by observing the world, while the Englishman prefers to learn from complex books. While they travel, they begin to hear rumors of a coming tribal war. When they finally arrive at the Al-Fayoum oasis—the home of the Alchemist—Santiago meets a beautiful girl named Fatima with whom he immediately falls in love. Coelho has shown the theme of love in the form of Santiago and Fatima. He discovers that love, like the Personal Legend, comes directly from the Soul of the World. While walking in the desert, Santiago has a vision of an upcoming battle. He rushes back to warn the elders at the oasis and, when his vision is confirmed, they offer him a position as a counselor. Santiago considers staying at the oasis with Fatima, but the Alchemist finds Santiago and tells him that he will lead Santiago to his treasure.

Once again on the move, the Alchemist teaches Santiago to listen to his heart. Almost to the pyramids, Santiago and the Alchemist are taken prisoner by a warring tribe. The Alchemist tells the tribesmen that Santiago is a powerful magician who can turn himself into the wind. The tribesmen are impressed and will spare the lives of the men if Santiago can do it. Santiago has no idea what he is doing. After three days of meditating, Santiago uses his knowledge of the Soul of the World to ask the elements to help him. First he asks the desert, then he asks the wind, then he asks the sun and, finally, he asks the Soul of the World. Immediately, the wind whips up, and Santiago disappears and reappears on the other side of the camp. The Alchemist takes his leave of Santiago, who continues on to the Pyramids. Once there, Santiago is attacked by robbers. Asked what he is doing there, Santiago replies that he had a dream of a treasure buried at the base of the Pyramids. One of the robbers laughs at him, and says that he has had the exact same dream, except that in his the

treasure was buried in Spain. Santiago realizes that the treasure was back in Spain the entire time. The story then jumps forward in time and finds Santiago digging a hole at the base of the tree where he had had his first dream. Sure enough, he finds a trunk full of gold—enough for him and Fatima to live happily for a long time.

In the epilogue of the novel we find that Santiago arrives at the abandoned church as night falls and looks at the stars. He remembers when he and the alchemist looked at the stars while traveling in the desert and thinks about how far he has come both physically and spiritually. The next morning he begins digging, and within half an hour his shawl hits something hard. Within the next hour he has unearthed a huge chest full of gold and jewels. He remembers that he must go back to Tarifa to give the gypsy her share. When he is ready to leave he smells the wind blowing off the desert - bringing with it the kisses of Fatima. Dreams are central to The Alchemist's action as well as its meaning. Santiago's dream is the novel's inciting incident (the event that sets the story in motion), and the author's primary message seems to be that we should follow our dreams. Fate is often cited as a reason not to pursue one's Personal Legend, as in the case of the crystal merchant, whose motto is *maktub*: "It is written." Without love, according to The Alchemist, our lives are incomplete. Once Santiago discovers unconditional love in the person of Fatima, however, there is little he cannot accomplish. Omens are introduced by Melchizedek, the king of Salem, omens are central to the action of the novel. They play a crucial role in Santiago's success, as when he correctly interprets the omen of the two hawks fighting over the desert outside the oasis. Religion is a double-edged sword, according to The Alchemist. On one hand, Santiago has the recurring dream that sets him on his way in the sacristy of an abandoned church; on the other hand, he must abandon that church to experience his Personal Legend. Santiago learned to read because of his religious studies, but books are not especially useful to him in his quest.

The Alchemist is a stimulating novel that bursts with optimism; it is the kind of novel that reinforces that everything is possible as long as the person really wants it to happen. Fear of

failure seems to be the greatest obstacle to happiness. In his journey to unknown and unseen lands, the young Santiago sees the greatness of the world, and meets all kinds of exciting and crazy people; from kings to paupers, impersonate to genuine, and know-all to down to earth people, and eventually the alchemist. However, towards the end of the novel, he discovers that 'treasure lies where your heart belongs' and that the treasure was the journey itself; the discoveries he made and the wisdom he gained.

The alchemist has given the vision of life by the journey of an andalusian shepherd boy named Santiago. Santiago, believing a recurrent dream to be prophetic, decides to travel to the pyramids of Egypt to find treasure. Here coelho has made the personal thematic approach of a character to pursue his own legend of life. He then tells a lone gypsy about this treasure. the gypsy says that if he does find the treasure, she wants one tenth part of the treasure. Dreams are the language of god. Language of the soul. Sheep are afraid of strangers. The child transformed the old woman to Egyptian pyramids. I wants one tenth of the treasure. Dreams about hidden treasure. And this is my interpretation you must go to the pyramids in Egypt. I have never heard of them but if it was a child who showed them to you they exist there you will found a treasure that will make you rich man. 1.P14. On the way of his journey to find the treasure there are encounters love, danger, opportunity, disaster and learns a lot about himself and the ways of the world. One of the significant characters in the novel he meets is an old king named Melchizedek who tells him about discovering his personal legend: what he always wanted to accomplish in his life. "when you want something, the entire universe conspires in helping you to achieve it." this is the core philosophy and motto of the book.2

During his journey, he meets a beautiful Arabian woman named fatima she suggests him that if he follows his heart, he shall find what it is he seeks. Santiago then encounters alchemist who tells about personal legends. He says that people only want to find the treasure of their personal legends but not the personal legend itself. He feels unsure about himself as he listens to the alchemist's teachings. The novel alchemist

has represented the vision of love, ambition, dream, hope and spiritual journey of man towards his destiny of life. One of the most popular novels to emerge in the past twenty years, paulo coelho's the alchemist is a pursuit of happiness, has endeared its author to thousands of readers worldwide. The novel started the prologue the myth of narcissus. . The myth of narcissus traditionally tells how a youth, whose name was narcissus, loved his own image so much that he spent days looking at his own reflection in a lake. One day, he was so infatuated with himself that he lost his concentration, slipped and drowned in the lake. A flower grew by where he fell and this plant came to be called the narcissus. The goddess of the forest found that lake has converted in the lake of tears. And the lake is weeping for narcissus. The version of the myth makes the alchemist very happy. The alchemist traces the path of Santiago, a young Spanish shepherd who is compelled to follow his dream of finding hidden treasure in Egypt. He must leave the comfort zone of home, learn to trust the "soul of the world," and believe that there are forces in the universe that want us to be happy. He has to discover his personal legend that is to say; he must to discover what he is meant to do in the world. Fortunately, he listens to his heart to overcome over the fear. As Santiago continues his sometimes-painful journey, he discovers that one cannot be dissuaded from pursuing a "personal legend," even if the choices seem impossible to bear. Here coelho has shown the man's own command on his dream. Coelho assures his readers, is physical and spiritual reward. He has many obstacles to clear his vision. He has to complete his dream. He has to understand that the worst thing in life is to deny ones dream. He takes help from many persons. . He has to believe in the interpretation of his dream land. Paulo coelho has shown the vision of fulfilling ones dream and receiving the real love of Santiago. Dreams: dreams are central to the alchemist's action as well as its meaning. Santiago's dream is the novel's inciting incident and the author's primary message seems to be that we should follow our dreams. fate is often cited as a reason not to pursue one's personal legend, as in the case of the crystal merchant, whose motto is maktub: "it is written. Love:

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27. SRI AUROBINDO'S SAVITRI: A STUDY IN SYMBOLISM

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ABSTRACT

Savitri is one of the most significant poems in Indian English poetry by Sri Aurobindo. It depicts a story from Vanaparva of the Indian epic Mahabharata. It is a story of Savitri who regains her husband from Yama, the lord of death. The three major characters in the poem are: Savitri, Satyavan and Yama. Aswapathy and they stand for symbols for the poetic expressions of the poet. Sri Aurobindo transforms the legend completely by his creative vision into a cosmic symbol. The present paper makes an effort to view the imagery and symbolism in the great epic.

Key Words: Symbol, image, mythology, Vedas, soul, maya, spirit, moksha, tapasya, divine, humanity, deliverance, creation, penance, salvation.

Savitri is Sri Aurobindo's greatest odyssey of Spirit. It is an unparalleled vision in the modern times. It is a magnificent epic poem of over 23,803 lines, covering such a vast range of Sri Aurobindo's spiritual experiences on all the levels of consciousness in the most powerful language that it beautifully evokes the mystic images. Sri Aurobindo turns this legend into a beautiful symbol of his own spiritual experiences, keeping intact the main lines of the development of the story. The legend achieves its most profound significance in the hands of Sri Aurobindo.

Epic poetry, in today's world is looked to be as obsolete. But Sri Aurobindo looks at it differently. In his opinion, 'epic poetry comes when a seer appears' (qtd. in Bhattacharjee). Sri Aurobindo is a seer for us, a hope for humanity, emerging from the past. The opening lines of the epic show the appearing 'divine event':

It was the hour before the Gods awake
Across the path of the Divine event.

Sri Aurobindo started to compose the poem when he was in Baroda and worked upon it about fifty years, from the different levels of consciousness. The original story appears in Mahabharata. King Aswapathy has no issue, who goes to the forest and performs penance for eighteen years. The Divine Mother Gayatri gives him a blessing that she would be born to him. After her birth, he names her 'Savitri'. When Savitri grows up, Aswapathy asks her to choose her own companion. After two years, she chooses Satyavan, the son of a blind king driven out of his kingdom. Narada suggests her not to marry him as he is destined to die within a year. She refuses and marries the Prince. She practices certain religious austerities like prayers, fasting etc. the day arrives and Yama, the God of Death takes the soul of Satyavan. Savitri follows him, which Yama does not like. However, he is aware that the river Vaitarani separates the heaven and the earth and no mortal will be able to cross it. Savitri, by the strength of her penance, crosses the Vaitarana river.

Yama admires her skill and capacities, and gives her boons with return of her husband.

Savitri is the master work of Sri Aurobindo. It is designed as the modern epic of the world. He titles it as 'A Legend and a Symbol'. This explains the symbolism significant in the poem. In the author's note, Sri Aurobindo explains:

The characters are not personified qualities, but incarnations or emanations of living and conscious forces with whom we can enter into concrete touch and they take human bodies in order to help man show him the way from his mortal state to a divine consciousness and immortal life (Author's note on the poem).

Symbols are used in poetry as effective means for poetic expressions. The poets have special faculty of creating the images that work as sign-language. The image created by the poet is effective and therefore authentic in proportion as it conveys the experience or the state of his consciousness, without distortion. A symbol does not merely represent the experience but conveys the experience and is the most effective expression of it in language. Sri Aurobindo calls this as 'the finding of the inevitable word'.

The three major characters in the poem are: Savitri, Satyavan and Yama. Aswapathy, his Consort and Narad are the other three important characters. The action in the epic is depicted at two levels. At the legendary level, the King gets Savitri as a daughter. She marries Satyavan, triumphs over Yama and regains her dead husband. This legend has been kept almost intact in its story-part by the poet. But the legend itself can be interpreted it but, in fact, has transformed it into a living symbol.

The names of the characters of the story have a meaning appropriate to its theme and the role of each character. The word 'Savitri' is derived from the word 'Savitrī' which in its turn is derived from the root 'su' which suggests 'to give birth to'. It links therefore the creation and the delight of creation. Savitru, therefore, means the Divine Creator, One who gives birth to, or brings forth from himself into existence, the creation. In the Veda, Savita is the God of illumination, the God of creation. Usually, he is represented by the material sun which also illuminates the solar system and is its creator and sustainer. Savitri thus, means, "an energy derived from the Sun, the Divine Creator". Savitri is the princess who embodies Divine Grace descended in human birth to work out with the aspiring soul of humanity. She comes down upon earth in response to the aspiration and the call of terrestrial humanity, represented by Aswapati, its protagonist and leader, in order to help and save mankind.

Etymologically, the word 'Satyavan' means 'one who possesses', —or wants to possess,—the truth', or 'one who has the truth'. Satyavan is the soul, carrying the di-vine truth of being within himself, but unconscious of it. He has developed into a fine being, but his is a search for reconciliation between the Self and the world or between Spirit and Matter. It is not by renouncing the world and its forms, but by an active participation in it. He has tried to realise this but in vain. However, he feels the possibility of this realization in his meeting with Savitri.

'Aswapathy' literally means the Lord of the Horse. Sri Aurobindo calls him 'the Lord of Tapasya', (Author's note on the

poem). In the poem, the poet significantly calls him 'the Lord of Life' (Book II, Canto XV). In the Vedas, Aswa, the horse, is the symbol of life-energy or vital power. Thus, Aswapathy would mean the Lord of Life'. In the poem, King Aswapathy is the symbol of the aspiring soul of man as manifested in life on earth. He represents the aspiring human soul down the millenniums of evolution in his search for the truth of himself, of the world and of God. He acquires immense knowledge of the possibilities of the human consciousness, and its depths by his tapasya. He feels the possibility to create the image of the perfection on earth. Aswapati represents the controlled and concentrated energy of a spiritual endeavour. Kailas Jhaveri remarks that Sri Aurobindo describes his own spiritual experiences through Aswapati. In his opinion, the epic is a spiritual adventure, revealing mystery after mystery of the creation of the universe, its purpose and its glorious destiny (p. 428).

The life of the childless king Aswapathy performing tapasya in order to have a child has been entirely changed by the poet into a symbol of human soul descended on earth from divine heights trying to acquire to acquire knowledge of the Self and the world.

As stated earlier, in Indian tradition, horse stands for vital energy. The vital being, with its likes and dislikes, desires and passions, is the chief barrier to the spiritual path. However, when surrendered, it is of chief aid to it. Aswapathy, as the name suggests, is the master of vital force. His vital energy becomes a great aid for his spiritual quest:

His was a spirit that stopped from larger spheres

Into our province of ephemeral sight
A colonist from immortality
Appointing beam on earth's uncertain
roads (Book I, Canto 2, p. 22)

Aswapathy denotes the desire of the world for deliverance from ignorance and death. He has come to this world for deliverance. He undertakes severe spiritual discipline and implores divine Mother to incarnate on earth and change the destiny.

Let a great word be spoken from the heights.

And one great act unlock the doors of Fate (book 3, Canto 4, p. 345)

The divine Mother gives a boon and incarnates as Savitri. She has come to change the destiny of the world, in response to the aspirations of the world for its deliverance, to unlock the doors of fate. She has come to save the soul of the world symbolized by Satyavan. It denotes that Savitri has taken birth for the salvation of the earth. Satyavan is the soul of the earth. Sri Aurobindo says that Savitri is 'the goddess of the supreme Truth', 'who comes down and is born to save' (Author's note on the poem). Here are a few lines about Savitri:

At once she was the stillness and the word,
A continent of self-diffusing peace,
An ocean of untrembling virgin fire;
The strength, the silence of the gods were hers (book I, Canto 2, page 15)

Satyawan symbolizes the human soul in the world of death and falsehood. He indicates the divine portion of the human beings, our true individuality. The divine mother has descended on the world full of sorrows. It is her great sacrifice. Sri Aurobindo describes:

The great World-Mother by her sacrifice

Has made her soul the body of our state
(Book 2, Canto 1, p. 99)

Yama stands for Destiny and Death. The cosmic 'Time, Space, Action' are displayed in terms of the victory over death, that emphasizes truth. King Aswapathy's spirit attains the immortal will and invokes the divine for the deliverance of the mankind.

Savitri is the incarnation of the Divine who has incarnated on the earth for deliverance of mankind. Deliverance refers to emancipation and liberation. The soul is replica of the universe, imprisoned in the human birth. The man is confined in the *maya*. It distracts the soul from the real. The release from the earthly magic or evil is the process of refinement or deliverance, from the virtual to the real. It refers to freedom from the cycle of death and rebirth. Further, it also refers to freedom from ignorance and self-realization. It is a central concept in Hindu tradition and included as one of the four goals of human life. The release of the soul from *maya*, however, is not easy. It demands sacrifice from the worldly temptations. It requires the delivering agent, or *sadhana*. Sri Aurobindo has achieved it through love and yoga and poured it through his literary output. *Savitri* is one of the most significant illustrations of this fact.

In the poem, Savitri becomes yogi and acquires Spiritual power. Thus, she is not only a devoted wife, but a deliverer of mankind. Sri Aurobindo, through the poem, optimistically envisages deliverance of Mankind. Eternal dawn illuminates the earth for infinite bliss:

A power leaned down, a happiness found
its home.

Over wide earth brooded the infinite bliss.

The originality of the poet goes to its

peak when he deals with the life of Savitri and Satyavan after the conquest of death. In the legend, they return to the earth and Satyavan regains his father's kingdom. He rules it for many years and is happy ever after. In the poem, however, both Savitri and Satyavan rise from the kingdom of death to the region of Eternal Day where the Sun of Truth never sets, where Ignorance is unknown and death has no place. After staying this region of Truth for some time, they look upon the earth and return to it in order to accomplish their Divine work—the creation of a new humanity. Thus the legend is completely transformed by the creative vision of the great master into a cosmic symbol.

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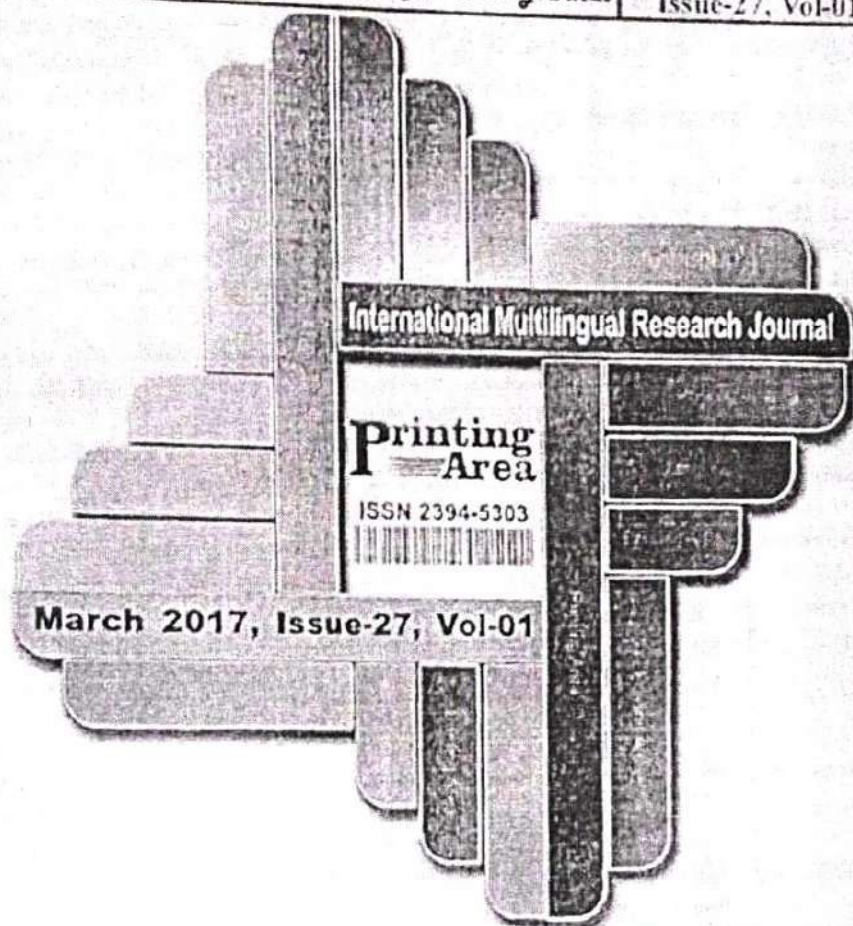
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Multiculturalism in Anita Desai's Bye - Bye Blackbird

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Abstract

Anita Desai is one of the most outstanding woman novelists in Indian writing in English today. She has won several awards for her writing such as Padam Bushan (2014), Sahitya Academic Award and national and International Prize so on. The multicultural aspects of literature is shown in the works of different writers in their different languages. In Bye - Bye Blackbird there are characters who are product of two different cultures and nationalities India and England. In similar ways they react to the problem of multiculturalism. The novel explores the consciousness of the 'Blackbird' the Indian immigrants to England. The cultural Factors exert tremendous pressure on Sarah to marry Adit, an Indian settler in England. It is neither absorbed or affects native culture. The novel deals with cross cultural marriage.

The effect of multiculturalism in literature has been reflected in so many ways. Both the fiction and the poets of the writer have been trying to highlight the multicultural role played by society in their works. The study of the Indian literary historiography clearly indicates the wider horizon of literature. The multicultural aspect of literature is shown in the works of different writers in their different languages. The regional writers have been trying to make use of Vernaculars to invite a large number of readers who may not be able to read a

foreign language but are able to read their vernaculars. Anita Desai is known for her lucid, finely crafted novels about life in contemporary India. She tries to look for the deep desires, emotions and feelings felt by her characters and shows them as the influencing factor behind their action. She basically portrays the plight of modern woman in the existing man dominated society where she makes an effort to voice herself. She has come across their culture their language, their food habits the forms of their entertainment, their oddities and eccentricities and their perversities.

The present paper will try to explore multicultural aspect of Anita Desai's writing by specially concentrating on her particular novel. She is one of the outstanding woman novelists in Indian writing in English today. She has won several awards for her writing. She has recently been awarded Padma Bhushan (2014). She is a fellow of the Royal Society of Literature, the American Academy of arts and letters and of Griton college, Cambridge. She writes for the New York Review of books. She has been shortlisted for Booker Prize for her fiction: *Fasting, Feasting* in 1999. She has been also an honoured with National and International Prizes and so on. She has been awarded Alber to Maravia Prize for literature in Italy (2000). Bensusan Medal of Royal Society of literature in 2003, Winifred Holtby Memorial Prize for *Fire on the Mountain* in 1978 and finally she has got the highest award in Indian literature known as Sahitya Academy Award for her great novel *Fire on the Mountain* in 1978. She finds place in Book Reviews, Journals, Interviews and Seminars.

The theme official multicultural occupies the Major part of her fiction. Most of her characters feel alienated and ensiled even if the stay is crowd yet they never feel the lack of culture around them. Her fiction can be analyzed taking into consideration the psychological motivations of her novels as psychic, ruminations, flashback, diary - entries, self analysis, rumbling of dialogues and descriptions of

places and people. The multicultural is also often used to refer to non European immigrant groups in countries such as the United States, Canada, Australia, and New Zealand. Multiculturalism is the view that the various cultures in society merit equal and scholarly interest and specified its locus in the United States in the 1970s, 1980s and 1990s. It is a combination of many streams. It is a Sangam that flows towards ocean which pacifies everything.

The polyphonic voice of the people, their customs, traditions, a way of life etc. are beautifully reflected in the multicultural literature. In simplest way, as John Kibble says, "This could mean one culture+ second culture+ third culture+ or many cultures within culture i.e. sub culture+ subculture+ or combination of both". For LUSO: multiculturalism can be best explained by reference to its three most prominent paradigms i.e. collectivism, Egalitarianism and Diversity. In short, Multiculturalism is a negotiation between two or more cultures within the country and beyond it. The stream of Indian literature originates from Vedic literature which, passing through the passages of spiritual and devotional spots, roots on nationalist consciousness and national movements during the colonial period, is the post colonial India. We witness a tension between tradition and modernity, Indianisms and westernization. Therefore, it is a representative multicultural novel of contemporary India, written in elegant style. The contemporary variations in their multicultural literatures in India are available in their multicultural forms.

Anita Desai's novel *Bye – Bye Blackbird*, Published in 1971 portrays the plight of Indian immigrants in London. The novel is in three parts 'Arrival', 'Discovery' and 'Recognition' and 'Departure'. Dev arrives in England for higher studies, stays with Adit and Sarah. He is perturbed when he finds Indians humiliated in both public and private places. In the second part Dev is changed. He begins to feel a charm for the country. In part three Adit develops homesickness

for India. Dev stays on there (England). Adit and Dev are in the major part of the novel. Both of them are two poles of the thematic burden of enchantment and disenchantment of England. Adit analyses his fascination for England in the following way: "I like the pubs, I like freedom a man has here-economic freedom /social freedom/ and I like the Thames. I like old Ma. Jenkins who cleans my rooms see the dark aspect of Adit's love and the bright aspect of Dev's hatred but we have their cheerfulness" (Bye-Bye Blackbird). Ramchandra Rao rightly says, "Since the novel is about Indians living in England, the author makes a very valiant attempt to create the English environment. The rich, Visual imagination of Mrs. Desai is once again at its best".

The first part of the novel describes Dev-Adit wrangles in which Dev condemns England and Adit highly praises it. Adit loves England. He is happy there. He likes and goes to Covent Garden opera house. He feels like a millionaire. He likes the girls there and dancing with them. He commends thatched cottages, British History and The Times Newspaper. He enjoys pubs. Social economic freedom. In the part IInd "Discovery and Recognition" Dev wanders about in London like a tourist. He undergoes a slow change. He is impressed by the Battered power station. He thinks of all the long programmes of music, theatre, cinema and art exhibitions that he sees in the papers. The novelist comments, "It's a strange summer in which he is the bewildered alien, the charmed observer, the outraged outsider and thrilled sight seer all at once and in succession". With this slow change Dev feels a strange sort of schizophrenia expressive of his existential dilemma, as to whether he should stay on in England or return to India, his homeland. Dev is perfectly aware of the schizophrenia that is inflicting all Indians abroad. At times they invite it, at times they fight it. Dev decides to stay and marries Sarah. In part IIIrd "Departure" of the novel Adit's attitude towards

England has a sea house. He has disturbing nostalgia for his homeland. It develops by his visit to his in laws, the Roscommon James. Adit's homesickness corrodes his heart. He longs for Indian landscape of vastness and wilderness, sunrise and sunset. He fed up with narrow parochial life of an Indian immigrant in England.

In the newspaper, the Statement quotes, "Anita Desai touches on a very real problem a facet of "east is east" and "west is west" which has been hitherto little explored in novel form". In this novel there are a numbers of Indian as well as English characters. Among the Indians we have, apart from Dev and Adit, Samar, Bella, Jasbir, Mala, Swami, and Krishnamurthy. Interesting English Characters are Sarah, Emma Moffit. The Rascommon James, Christine Langford and the millers. Dev, Adit and Sarah are only developed characters. The remaining are unrealised caricatures. In Bye – Bye Blackbird there are characters who are product of two different cultures and nationalities India and England. In similar ways they react to the problem of multiculturalism. Desai's acute use of detail to present a culture and its psychology shows her comprehensive vision. The novel explores the consciousness of the blackbirds the Indian immigrants to England. The cultural factors exert tremendous pressure on Sarah to marry Adit, an Indian settler in England. The novel deals with cross cultural marriage. Sarah suffers from a state of spiritual or mental division because the two different cultures break her from within. She also suffers from a sense of separation, attachment and detachment, Sarah marries with an alien and has been estranged from her own folk. The novelist unmaskes her anguish. "She had become nameless she had shed her name as she had shed her ancestry and identity, and she sat there, staring, as though she watched them disappear" (P 31). She accepts to live in a conservative community even though she is totally alien to it. Sarah is a typical case of cultural exile more so after her marriage with Adit, "But Sarah and Bella sat in stiff silence,

their Anglo Saxon face impassive. They had learnt exactly how much of this foreign world was theirs and had given up their early attempts, made out of curiosity and a desire to join, to interpret jokes which seemed to depend entirely on such matters as a Bengali's accent or a Punjabi's habits or a Bihar's intellectual limitations which they naturally had no experience or comprehension" (P 25). She makes positive effort to connect herself to India. Her journey to India is a final move towards personal wholeness.

To sum up, the theme of East – West encounter refers to the conflicts and reconciliation two cultures. It is mainly Indian on one hand and American or European on the other hand. It is on personal or social levels in the matters of love, sex and marriage. Adit has fascinated the India culture so that he decides to return to India with his wife Sarah. Towards the end of the novel things change. Adit begins to be nostalgic for India and gets gradually disenchanted with the new place, England Dev, who had difficulty in adjustment begins to settle down there. However, the alienation which she realizes points that she wants to be true to herself, caring even in the least for her identity. She makes positive effort to connect herself to India. Her journey to India is a final move towards personal wholeness. Finally he says,

"Pack up all my cares and woe, Here I go singing low,

Bye-Bye Blackbird, where somebody cares for me,

Sugar is sweet and so is she, Bye-Bye Blackbird".

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Awarded to

*Ajay R. Tengse and Shrinivas
S. Gadhe*



*In recognition of an outstanding contribution to the quality
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S. P. Rajguru

**Editor-in- Chief
S. P. Rajguru**



ANITA DESAI'S FASTING, FEASTING : A MULTICULTURAL STUDY

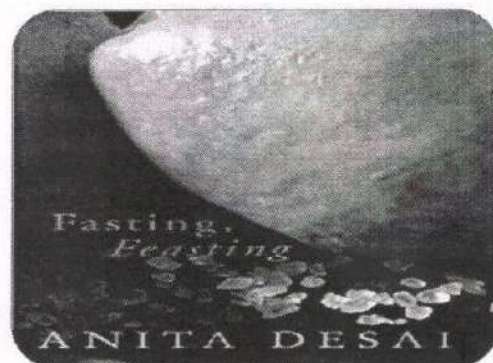
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ABSTRACT

Anita Desai is one of the Prominent novelist in Indian Writing in English today. She finds place in all types of writing such as short-stories, novels, seminars, interviews, book - reviews and journals. She is a prolific writer nowadays. *Fasting, Feasting* is a novel which was nominated for Booker Prize in 1999. The present paper deals with in what way Anita Desai is an exploration of a character's cultural and multicultural inner life. The researcher tries to recapture the family life of two different cultures and places them side by side in a fictional paradigm. The novel presents two extremes: One is *Fasting* and other is *feasting*. The novel has two parts one dealing with Indian life and the other with the life in the United State of America. It is the story of an Indian family and its Children namely, Uma Aruna, Arun and the Patton family. The novel unfolds the story of small family in which mamand papa are the central characters with three children.



KEYWORDS: Prominent novelist, character's cultural and multicultural inner life.

INTRODUCTION :

Anita Desai is one of the most important fiction writers today. She belongs to bilingual writers a Bengali Father and German Mother. During the last four decades a large number of woman novelists in Indian fiction in English have attracted a great deal of attention and favourable comment. There are famous woman novelists such as Veena Paintal R.P Jhabwala, Kamla Markandaya, Nayantara Sahgal, Jayshree Chatterjee, Attia Husain, Namita Gokhale, Nargis Dalal, Santha Ramarao, Tapti Mukherjee and Anita Desai. She finds place in all types of writing such as seminars, interviews, book- reviews and journals. Her fiction can be analysed taking into consideration. The psychological motivations of novels as psychic drama through ruminations self analysis rumbling of dialogues, diary entries, flash back and description of people, society, places etc. She uses stream of consciousness techniques in her writing.

Commenting on the language and style of Anita Desai, Dr. R.K Srivastava writes, "Among the Indian novelists experimenting consciously with the English languages, Anita Desai has a unique place. While the efforts of Mulk Raj Anand and Bhabani Bhattacharya have been towards making English close to Indian language to make it more adaptable to Indian needs. Anita Desai has raised it to lyrical heights showing as it were, that Indians are capable of writing in a language which can compare well with the best in the English speaking courtiers. Her sentences vary, now short, now long, now endlessly gushing forth like jets of coloured water sprouting from the syringes of holi revelers, flowing disjointedly or in a stream. She polishes her sentences, chisels her phrases and converts the rough hews stone into a piece of art".

The present paper deals with in what way Anita Desai's novel *Fasting, Feasting* is an exploration of a characters cultural and Multicultural inner life. Anita Desai's novel *Fasting, Feasting* was published in 1999. It was nominated for Bookers Prize in 1999. She lost for the second time and the Prize went to Coetzee for *Disgrace*. In this novel, Anita Desai tries to recapture the family life of two different cultures and places them side by side in a fictional paradigm. The novel presents two extremes: one is fasting and the other is feasting. This novel is in two parts one dealing with Indian life and the other with the life in the United States of America. It is a story of an Indian family of the children's lives. At one level, it is a very sensitive exploration of human values through what happens in the lives of Uma, Aruna, Arun and the Patton family. The artistic and aesthetic merit of the novel can be easily visualized from the following perceptive remarks about it. "If we could have chosen a runner-up, we would undoubtedly have given the runner up award to Anita Desai and *fasting, feasting*, most beautiful novel, very moving, very funny, terribly illustrative of what happens to woman in different part of the world", (Gerald Kaufman, chairman of the Bookies prize 1999)

Anita Desai's novel, *Fasting, Feasting* (1999) unfolds the story of a small family in which mamand papa are the central characters with three children. Desai writes, "MAMANDPAPA, Mama, Papa, Papa Mama. It was hard to believe they had ever had separate existences, that they had been separate entities and not Mama Papa in one breath". (*Fasting, Feasting*. P.5) Uma and Aruna are the two daughters are shown as contrasts. Uma was cheated in her marriage and ultimately brought back home by her parents. Aruna, on the other hand, got a good husband and moved to Bombay to lead a prosperous and happy life. The only son Arun who was sent to U.S.A for higher studies, came back disappointed. As the narrator says, "Their opinion differed so rarely that if mama refused to let Aruna wear a pearl necklace to the matinee at the Regal cinema or papa decided Uma could not take music lessons after school, there was no point in appealing to the other parent for a different verdict: --- (P.14)

The picture, Anita Desai, paints of Mama Papa is erroneous and does not represent Indian parents that it is likely to be taken for by the foreign readers. The character of papa is more of a magistrate than of a loving father bossing all the time in the house and is different to his children and wife. It is also unconvincing that mama papa who are well-educated, well off and are influenced by the western life style. The novel presents two extremes: the one is of fasting, we have just dealt with another is of feasting represented by Aruna. Mama Papa are more considerate and happy with Aruna. The novel constitutes two parts. Part one deals with the extreme or exceptional cases from Indian life. Part two centres round the life of Aruna in the United States of America. Aruna says, "These were like voices shouting out of another world, another civilization: Hey, hey, baby, I can't let you go. Their very volume created fence, a barrier, separating him from them." (P.170)

The present time the novel *Fasting, Feasting* depicts the picture of the cultural dislocation is obvious. There are two different cultures and places. They are confronted with the values of two different countries; India is described as a place of shortage whereas the United States as a place of plenty. Both the societies beget frustration: in India, it is due to the patriarchal society based on gender discrimination in the U.S.A, it is provoked by the rapidity of the way of life, and the absence of commitment among persons. The community of America is not connected because there is no feeling of belonging among people. Two different atmospheres, both with flaws creating loneliness with-in the family characters highlight the contrast that exists between the two cultures and the two countries. Aruna experiences cultural dislocation in the U.S.A. The Newspaper, Times rightly quotes, "Anita Desai is one of Tolstoy's inheritors. Like her, her writing is sensuous, radical and uncannily perceptive *Fasting, feasting* is a by happy hypnotically readable story, in language which has the precision of poetry an ambitious, successful and disturbing novel." (The Times)

The theme of quest for identity is revealed through the second part of the novel *Fasting Feasting*. Mrs. Patton, who embodies the American way of life, does not really acts as mother. When she discovers her daughter's sickness, she truly becomes a mother, with motherly preoccupation : Mrs Patton has cleaned herself, on her knees." (P.227) Here, her position on her knees shows how she is affected by her daughters illness, and by the fact that she was blind to Melanie's problem. At the end of the novel, the East has integrated a part of her and helped her to become a real mother. Aruna gives her the presents he has received from his family, as a ritual to start her new identity as a mother." He withdraws quietly, going up to collect his suitcase

and finding his way out by the kitchen door leaving her sitting on the porch with the box of tea on her knees and the shawl around her shoulders." (P.No228). There are the last words of the novel and the last image is a fusion between East and West in the character of Mrs. Patton. It is sometimes difficult to separate the time of the narration and the flashbacks, because they are numerous and do not refer to the same period. At the beginning of the novel, there are in the present: Uma is urged to send a parcel to Arun and to prepare tea. Then in chapter second we are at first in the present, then in the past with Arun's birth and all the changes the event brought about. The novel is divided into two parts. The first part of the novel and the second part of the novel are supposed to happen at the same time part I In India, the second one in America. Uma's oppression is deeply rooted inside her so Desai keeps referring to her past to build Uma's identity. But in the second part of the novel points out the writing is focused on Arun's American experience as if nothing has existed before and indeed. "He had no past, no family and no country." (P.171)

In *Fasting, Feasting*, western marriages are also questioned. The Patton family embodies the American family and the way of life. They do not seem to be happy and way of life. But husband and wife do not seem to be happy together: Mrs. Patton hides her problems by acting as a compulsive shopper and when Mrs. Patton speaks to her, it is only to reproach her because the children do not come to eat the meat she has prepared. By the time vacation comes to an end, the students return to their respective institutions after their excursion trip. While Arun takes leave of Mrs. Patton riding to his room in the University Campus carrying with him, the rich experience of America's family life is seen in the suburbs. Therefore, Arun's staying away from his fellow, India students serve the narrative design of the novel. However one feels that it could have been more appealing if Arun had been shown growing in maturity and familiarity with the life around or had been shown shedding off his timid self.

To sum up, It may be observed that, Unlike her other novels, Anita Desai has made an attempt to present, Uma as a girl who has to live in the society accepting all the humiliations, injustices sufferings and miseries without raising any voice or making resistance. Like the traditional Indian woman, Uma suffers quietly only to prove her great sense of endurance and stoic acceptance, after her tragic withdrawal from her husband Harish, Arun. The youngest sister, whispers to her in the dark and silences, "Uma, Uma Didi-did he touch you? Uma burries her head in her Pillow and howel - No -NO". (P.171) The story of a family that seeks to exist against the society with all its common and universal elements. In the word, it may be said that in this particular novel, Desai intends to transcend all her earlier limitations to present a simple human situation in the most simple way to establish her credibility as a contemporary Indian English fiction writer. It gives a concentrated effect whereas as the first part produces a diffused effect covering different aspects of life childhood, marriage, of her family affairs, and religion. The third person, omniscient narrator, tries to achieve objectivity in giving panoramic view of the family life in two cultures.

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2

A Critical Analysis of Datta Bhagat's Translated Play Routes and Escape Routes

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Research Paper - English

ABSTRACT

Datta Bhagat is a leading dalit dramatist of modern Marathi drama after 1960. The playwright has written several plays dealing with social issues. The play Routes and Escape Routes is one of the celebrated plays of Datta Bhagat. It depicts the struggle of dalits for justice in the upper caste dominated society. The present paper aims at focusing the struggle of dalits in the post independence India through the characters belonging to the three generations influenced by Ambedkar's ideology.

Key Words: Vikrand, memorandum, Boudhmahasabha, fraternity, revenge motive

Introduction:

Datta Bhagat is a leading dalit dramatist of modern Marathi drama after 1960. Several other forms of literature such as urban literature, rural literature, regional literature and dalit literature emerged along with the changing scenario. Maharashtra is known for its craze for drama. It has an age long dramatic tradition. The modern play is a mixture of traditional and contemporary aspects. The playwrights began to write the plays dealing with domestic, social, cultural and political issues.

Plot of the Play Routes and Escape Routes:

The play Routes and Escape Routes (1988) is a modern dalit play in two acts



and seven scenes in seventy six pages. This play gained acknowledgement to Datta Bhagat as the modern dalit playwright. Today, the dalit drama presents social realism on the stage. Kaka represents the generation who honestly supported and participated in the Ambedkarite movement under the influence of Dr. B. R. Ambedkar's ideology. Prof. Satish Godghate represents the second generation. He is associated with a dalit organization 'Vikrand.' Arjun is the representative of the third generation. He is proud to be a dalit and lives like a dalit. In the real sense, Arjun is the protagonist of the play. The play Routes and Escape Routes depicts the picture of the dalit exploitation under political influence and the dalit revolt. Initially the title of the play was Sakhed Sadar Karit Ahe (Presenting with Regret) but it was changed considering the different ways of the people.

The play opens with the conversation between Kaka and Hema. This conversation helps the audience to understand the straightforward nature of Kaka. Hema is the daughter of Justice Vishnupant Ranade who is a Brahmin and Prof. Satish Godghate is a Boudh. It is inter-caste marriage of Satish and Hema. They are associated with the movement called Vikrand. They come close in the camp of Vikrand. They fell in love and decided to marry. They did not face any oppose from the father of Hema because he was justice. On the other hand Kaka was not in favour of this marriage but in the course of time he became mild. Their married life proved to be successful married life. Kaka thinks that a dalit woman could have lived happy life as a wife of Satish. He keeps on taunting Hema about her caste but she tries to make him normal as follows:

KAKA: (A bit crestfallen, but without showing it.) You want me to stop? Okay, I will. (Pauses.) But tell me, does caste disappear if I stop talking about it? Babasaheb used to say, what you can't cast off is caste.

(Bhagat, Datta: 2002:287)

Later on Kaka realizes his mistake. He had brought up and educated Satish after the death of his father. He is deeply moved to see his nephew married with a Brahmin woman. Kaka has anger for upper castes because he is the eye witness of the exploitation and atrocities imposed upon the Dalits by the upper castes.

Arjun Jadhav is the protagonist of the play Routes and Escape Routes. He is the representative of the third generation influenced by the ideology of Dr. B. R. Ambedkar.



He tries to get the homes for the homeless Dalits in Bhim Nagar from the houses built for the flood affected people. He submits the memorandum to the Sub-Divisional Magistrate (Tahasildar) taking the signatures of the Buddhists who are homeless. He gives illegal possession of the houses to the Dalits breaking the locks of the houses. It is the beginning of the revolt in the play.

Sonal is the daughter of Dasrao Guruji. She loves Arjun. He also loves her but he adopts the way of struggle for the welfare of the marginalized people. He refuses the proposal of her marriage and another reason for is her father has insulted him. Sonal tells the difficulties of inter-caste marriage to Sonal but she is extremely desirous to welcome all the troubles which will follow the inter-caste marriage. Though, Dasrao Guruji is freedom fighter, he does not support equality in the society.

Kaka is proud of Arjun's courage to stand against the injustice and struggle for the welfare of the Dalits. He supports Arjun's act because he is fighting for the dalit cause. So, Kaka reaches to the police station for Arjun's bail. He cannot produce the required documents for the bail. Then, Satish goes there and bails Arjun. At this moment, Kaka feels satisfaction for educating Satish. Arjun has been accused for the murder of Shewanta and has been arrested. All the upper caste students demand Arjun's termination from the college. They close the college for their demand.

The third scene of the second act denotes conflict in the mind of Satish and Hema. There is a riot in the city and Sonal is trapped in this riot. However, Arjun and his friend take her safely to her house. On the other hand, Dasrao Guruji has preconception about Arjun. He thinks that his daughter has been kidnapped by Arjun so he requests Satish and Hema to bring her back. Later on, Dasrao Guruji begs pardon of Arjun as per his insistence. Arjun does not believe in the effect of the law in the welfare of the Dalits. All the accused savarnas are acquitted from the cases charge-sheeted against them in the riots on the basis of non availability of the evidences.

House of Prof. Satish Godghate is the center of Dalit movement in the play Routes and Escape Route. Major action of the play takes place in the house of Satish. The inter-caste marriage of Hema and Satish is successful and they are living with mutual understanding. Jayvant Dalvi and Vijay Tendulkar have tried to show that inter caste



marriage cannot be successful marriage but Datta Bhagat has created ideal couple Hema-Satish. Dr. Yashvant Manohar has rightly observed about the play Routes and Escape Route as:

Satish and Hema's love is an ideal one due to the movement. They are living respecting each other's emotions with maturity. There is no conflict between them. The house of a Dalit professor is not only house but also the center of the movement. No immature thing happens in this house. It an ideal abode of a Bouddh professor. I convey you, it is a representative house. (trans.) (Rahegaonkar, Madhukar: 2003:77)

Thus, Datta Bhagat has made an attempt to project the house of a Dalit professor and his feelings about the society.

Dramatic Technique in the Play:

The play Routes and Escape Routes is a problem play. It a social as well as a problem play. It makes a discourse on the dalit issues in the society. The play exhibits the influence of Ambedkar's ideology on the three generations in a dalit family. The dramatic technique of the play is based on the Vag, Tamasha, Phule-Ambedkar's Jalse and Folk plays. It depicts the picture of the dalit exploitation and the humanitarian struggle for the welfare of the Dalits. Entire action of the play Routes and Escape Routes takes place off the stage and they are discussed on the stage. The play Routes and Escape Routes has Two Acts and Five Scenes. Here, Datta Bhagat has adopted the dramatic technique followed by Ibsen, Brests and Shakespeare.

Characterization in the Play Routes and Escape Route:

Characters in the play are very important and they are the mouth piece of the playwright. They play vital role to make the play a sublime work of art. All the characters in the play Routes and Escape Route are important. The message of the play is transmitted to the audience through the characters in the play Routes and Escape Route, Kaka, Satish, Hema, Arjun, Sonal, Dasrao Guruji and Shewanta.

Kaka:

Kaka belongs to the first generation of the Dalit movement during British Raj. He is a courageous Dalit activist influenced by the ideology of Dr. B. R. Ambedkar. He participated in almost all the satyagrahas staged by Dr. Ambedkar. He is illiterate and out



spoken but very kind and generous. He is presented as the symbol of loyalty and values. He is Ambedkarite by his thoughts and action. Kaka never followed the politicians and was very much firm on his values of life. He feels that the thoughts of Babasaheb are murdered. He is deeply moved and falls on the ground and dies.

Prof. Satish Godghate:

Satish Godghate is the representative of the second generation influenced by the ideology of Dr. Ambedkar. He is well educated and economically stable in position. He lives in the promises of the democracy and is serious about the social issues. Prof. Satish is an activist of the movement called Vikrand. He has married a Brahmin girl named Hema. He intends to finish the conflict between savarnas and Dalits through inter-caste marriage. Prof. Satish is a disciplined and rationalist personality. He has respect for the reformist movement. He takes every decision with reason. He has immense love for the human values such as liberty, equality, fraternity and humanity.

Hema:

Hema is the daughter of Justice Vishnupant Ranade. She is Brahmin by caste. She meets Satish in the camp of Vikrand. Their friendship turns into love affair and finally, they get married. Hema belongs to the family of reformer therefore nobody from her family opposes this marriage. A Brahmin woman lives successful married life with a Dalit husband. She accepts all the challenges of life for the cause of her choice. She tries her best to win the heart of Kaka.

Arjun Jadhav:

Arjun Jadhav is the protagonist of the play Routes and Escape Routes. He is the representative of the third generation influenced by the ideology of Dr. B. R. Ambedkar. He is of revolting natured and vibrant activist of the Dalit movement. He works to resolve the problems of the Dalits. He struggle for the houses of the flood affected people. His struggle is against the savarnas. He thinks that Dalit society is deprived of development so he is angry with the system dominated by the savarnas.

Sonal:

Sonal is the daughter of Dasrao Joshi studying in B. A. S. Y. She is well cultured and modern minded girl. She loves Arjun right from the core of her heart. She writes love



letter to Arjun and puts it on the table so that her father would find it easily. Sonal wants to marry Arjun but she is helpless before her orthodox Brahmin father, Dasrao Joshi. He arranges her marriage with Arvind Deshmukh, a black and ugly boy who is a Brahmin. Sonal cannot deny the choice of her father.

Dasrao Joshi Guruji:

Dasrao Joshi Guruji belongs to the Brahmin community. He is responsible to enhance the struggle and conflict in the play therefore he seems to be the villain of the play Routes and Escape Route. He is very selfish and cunning character in the play. He is a freedom fighter and a teacher. His personality has dual sides. He is reformer to show the world but at the heart, he is very orthodox and wicked.

Other Minor Characters in the Play:

Shewanta is another character in the play. She is a Dalit widow. She is the widow of an auto rickshaw driver. She does not appear on the stage but her presence behind the arras makes the content of the play an effective one. She tries to stand on her own feet with the help of Kaka. She is killed in the riot by the bullet of the police. Shewanta does not appear on the stage but her contribution to the play is considerable. Arvind Deshmukh also plays the same role in the play. His contribution to the play accelerates the plot of the play Routes and Escape Route.

Dialogues and Style in the Play:

Dialogue is one of the important aspects in the play. The content of the play is transmitted to the audience through the dialogues and action of the characters in the play. The status of the play is determined by the dialogues. The dialogues among these three generations are very significant but varied from each other. The dialogues of Dasrao Guruji are hypocritical and of double standards. The dialogues of Sonal are out of social pressure. Hema and Satish are educated but are under the influence of Brahmin ideology. The dialogues of Arjun show his struggle for the welfare of the poor flood affected people. The dialogues in the play Routes and Escape Route are meaningful, aggressive, revolutionary and humanitarian. The dialogues in the play uplift the status of the values like humanity, fraternity, equality, social justice and liberty.



Conflict in the Play:

Conflict is the soul of the play. The play *Routes and Escape Routes* is a problem play so the conflict in the play is very vast, ideological and as a tool to remove the inequality in the society. The play focuses on the ideological conflict of the three generations influence with ideology of Br. B. R. Ambedkar. There is a gap in these generations and it is one of the reasons of conflict in the play. The play begins with the domestic conflict between Hema and Kaka. Kaka feels that she has snatched away the right of a Dalit woman by marrying Satish. He always talks to Hema on the caste but Hema does not take it seriously and she succeeds in winning the heart of Kaka.

Stage Background and Language:

The house of Professor Satish Godghate is the place where major action of the play takes place. The stage is nothing but drawing room of Satish. There is a portrait of Dr. Babasaheb Ambedkar and the calendar of Sevadal on the wall. There is a study table in the corner with some books. The drawing room has a sofa with a teapoy. A shoe stands is at another corner. The arrangement is neat and simple. When the curtain goes up, it is evening. KAKA- age between fifty and sixty- sitting in a chair, trying with considerable efforts to read a newspaper (Datta, Bhagat: 2002: 286).

The play *Routes and Escape Routes* became popular for several reasons and one of the reasons is language used by Datta Bhagat. Though the language of the play is simple, it is full of meaning. The hard reality of human life is depicted straightforwardly in the play *Routes and Escape Routes*. The language befitting to the content of the play gives a special status to the play. The language used by the playwright in the play is capable to express his sarcasm. The words used in the play denote the minute aspects of Dalit life. Proverbs, phrases, idioms, rhetoric and symbols have enriched the language of the play *Routes and Escape Routes*.

Issues Reflected in the Play *Routes and Escape Routes*:

The play *Routes and Escape Routes* is very popular problem play by Datta Bhagat. It was selected for the Workshop on Drama Writing by Vijay Tendulkar. It was staged on 27th Dec. 1987 for the first time. It is an honest attempt of the playwright to focus on the social issues in the play such as creed, religious discrimination, caste



discrimination, lack of equal opportunities, dalit exploitation, problem of women strata in the society, social issues, financial issues, educational problem, political problems, problem of corruption and law and order.

Conclusion:

The playwright believes in the cause of the humanity therefore revenge motive is not seen in the play. There is no such situation in the play in which the revenge for the death of Shewanta or the ill - treatment of Arjun is sought. It shows that he has immovable faith in humanity because he thinks that humanity is eternal. There are several issues in the society and revenge is not solution for them. The playwright believes in the reality that love begets love and violence begets violence. Arjun is a tiny spark to retain the Dalit movement which will help the poor Dalits to attain social justice.

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Theme of Communal Violence in Mahesh Dattani's 'Final Solution'

Ajay R. Tengse

India is known for its secularism and regarded as one of the largest democracies in the world. It is hailed as the land of spirituality and philosophy. Hinduism is supposed to be the largest religion in India. India was freed in 1947 from the British Rule. It is not absolute freedom as it got divided between India and Pakistan with the view that the partition would help to resolve the communal tension and violence in India. After the partition, the Hindus became majority in India and Muslims in Pakistan. The partition divided the identity of being Indian into the identity of two nations. The fact is that even after the six decades of independence, India is burning under communal violence.

The policy 'divide and rule' introduced by the British has deep impact on India. Britishers thought that the Hindu-Muslim unity was a major threat to their Raj in India. Therefore, they started dividing them on the basis of their religion after the revolt of

1857 and thus created communal consciousness. The division of Bengal in 1905, based on religion, was the unique example of communalism.

The most important issue in the post-independence era was the demolition of Babri mosque in Ayodhya which remained the cause of communal tensions between the two communities and making the nation restless. The demolition resulted into communal riots throughout the nation claiming a serious loss of life and property. The demolition is followed by bomb blasts in Mumbai. The so-called leaders of both the communities added fuel to fire. Some claimed that India is a Hindu Rashtra and only the Hindu culture is authentic India culture. Muslims are also Hindus. Muslims cannot bear the approach. It is further resulted in communal riots.

Mahesh Dattani, a popular contemporary playwright, is known for performance-based scripts. He expects emotional as well as intellectual response from his audience. His plays show commitment to “manifestos of the new realism” (Iyengar, 1997: 195).

Dattani, in his play, *Final Solution* tries to “analyse the nationalist conceptualization of India’s Islamic legacy” (Agrawal, 2013: 237.) He exposes the fundamentalist and orthodox persons who use religion as a weapon for their personal interest. The play presents different shades of communalist attitude prevalent among Hindus and Muslims.

His play the *Final Solution* is based on the communal riots that took place after the demolition of Babri Mosque. He has divided the characters in two groups – Hindu and Muslim. The first group of characters belong to Hindu community that includes Hardika / Daksha, Ramnik Gandhi, his wife Aruna and his daughter, Smita. The characters from the Muslim community are Javed, Bobby and the members of their family. Mahesh Dattani has introduced the chorus in the play. The chorus is also divided into the communities of Hindu and Muslim. The focus of the play remains on the communal violence between the two communities.

The entire action of the play takes place in Ramnik Gandhi's house who is from Hindu community. The two outsiders, Javed and Bobby, took shelter in his house as these boys were beaten and robbed by the people because they belong to Muslim community. The people also remarked harshly on the way of their prayer.

You pray to a god you do not know! You pray to a nothing.
You do not know his form. And you seek to destroy our
gods! Drive them out! Kill the sons of swine! Kill the sons
of Swine! (CP: 178)

Hardika, representing the old generation, recollected her memories regarding the communal riots that took place at the time of partition. Both the situations are different. In present situation. This time it wasn't the people with the sticks and stones. The two young boys are asking for help and want to save their life from the mob outside. There is feeling of distrust between the two communities.

Ramnik, the civilized person, decided to protect the two boys from the mob. He was unknown about the boys' background, he considered them guest at his family. The mob outside his house became furious and asking again and again to release the boys from the house. The mob wanted to kill them. "The chorus can be heard crying out, 'Throw them out!', 'We'll kill them'" (CP: 180)

The people were in a state of frenzy. They wanted the possession of the two boys and kill them before the boys could do any harm. Ramnik remained firm on his decision not to release the boys. Instead he asked them to kill him first if they wanted the boys. The crowd called him and his family a traitor, "you are a family of traitors". (CP: 182). His wife Aruna Gandhi also suggested that Ramnik should hand over the boys to the mob waiting outside. Ramnik, being the good host, turned down her opinion and remained firm on his own decision. He further offers them a glass of water as a gesture to his hospitality. His wife thinks that the presence of Muslim boys might pollute her house. But the boys,

being thirsty, picked up the glasses and drink the water. Dattani presents a very lively picture saying:

Aruna holds the glasses with her thumbs and index fingers, on the side which have not been touched by their lips. She takes them away and keeps them separate from the other glasses. (CP: 185)

Aruna, who is under religious dogma, still has the fear in her mind. She asks her husband not to go near them. Bobby has presented another situation what happened him in the past when he was playing the cricket with his friends and a Postman dropped in saying to deliver the post to his neighbor. He just delivers the post to his neighbour and the person asked him to drop it to letter on the wall. The man came out with a cloth in his hand and wiped the letter before picking it up. When the postman came to know the matter, he just asked him to take no notice of it.

This one is the gloomy picture of India where casteism is still valued. Mahesh Dattani thinks that all the religions should be respected to avoid the communal violence. Aruna also considered that all the religions in the world are equal. On the contrary, Javed, who believed in himself and from the minority, was driven by religious fanaticism. Ramnik tried to offer him job in his saree shop, but Smita didn't support it as he was thrown out of his own house. He was working for the fundamentalist and wanted to dominate the world with the religious dogma. Smita, Ramnik's daughter, was quite liberal in her view and ideology. She wanted to get rid of the prevalent customs and belief.

The play depicts the struggle between the minority and majority. The people of Majority class think that they are the destiny makers while the minority are the victims. Hardika aptly commented that nobody is communal by birth, the fundamentalist thinking drove them towards communalism. Religion should be treated as the personal identity and should not be mixed. It should be free from the prejudice and should believe in harmony. We witness the change in Bobby towards the end who is not the fundamentalist. He enters the pooja room and holds the idol of Lord Krishna in his hands.

Aruna shouted at him saying “Put that back! Oh God! No” (CP: 224). But Bobby picks up the image and touches it: “Your God! My flesh is holding him! Look, Javed! And he doesn’t mind” (CP: 224).

This play is Mahesh Dattani’s honest attempt to suggest a solution so that communal violence can be avoided. There is no direct solution, but some hints. He believes in ‘forget’ and ‘tolerate’ policy.

The tragedy is that there is too much that is sacred. But if we understand and believe in one another, nothing can be destroyed. (*Puts on his footwear and looks at Hardika*). And if you are willing to forget, I am willing to tolerate. (CP: 225)

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Thematic Analysis of Mahesh Dattani's
Where There's a Will

Ajay R. Tengse

Mahesh Dattani, one of the serious dramatists, occupied a very significant position in the evolution of Indian English drama who usually deals with the burning issues in the contemporary society. His plays are based on the concerns of metro and urban societies. His chief goal is to expose the problems of marginalized. He usually deals with the themes such as Indian joint family system, marriage institution, the plight of women and homosexuality which is explosive subject for the Indians.

Where There's a Will (1988) is one of the earliest plays by Mahesh Dattani. The play centred round a rich Gujarati businessman who controls his family even after his death through his 'will'. The play raises questions on the patriarchal system. The human follies are explored in a humorous way. It a drawing room comedy as well as thought provoking.

The play has divided in two acts and has many aspects. The play throws light on marginalized state of women in their own home. To quote Sita Raina:

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Where There's a Will has several interesting aspects. Mahesh described it as the exorcism of the patriarchal code. Women – be it daughter-in-law, wife or mistress – are dependent on men and this play shows what happens when they are pushed to the edge... (2000: 451).

The plot of the play develops in the Hasmukh Mehta's lavishing house consisting of four room. He is a businessman and believer in patriarchal system. He has a dual role to play – he is alive as well as dead. His family consists of four members Sonal, his wife, Ajit, his son and Preeti, his daughter-in-law. Hasmukh, head of the family and an autocrat, thinks that his words should be executed without raising any doubt. He never respects his wife and only cares for his ego. He blatantly introduces his wife, "You think my son is the cause of my hypertension? Wait till you meet my wife" (CP: 458). She, like an obedient servant, carries all his wishes and orders. He asks his daughter-in-law to take care of her: "She (Sonal) is always after me to take mine (medicine) and she forgets to take her own. Why don't you remind her? (CP: 461).

He strongly believed in patriarchal system. The purpose of marriage, according to him, is to get a son who will carry on the family name. He rejects the idea that a woman can be a companion to her partner. His wife Sonal represents typical Indian woman whose satisfaction lies in her duties towards her family. She is a loving and caring mother and obedient and faithful wife. She is interested in cooking food like a it's a new invention and can prepare a five-star menu to a simple one.

Hasmukh is not happy with his wife. He considers her as good for nothing and as good as mud. He thinks that she ruined his sexual life. In fact, it is Hasmukh who taking undue advantage of his wife. He keeps a mistress to satisfy his sexual desires.

Twenty-five years of marriage and I don't think she has ever enjoyed sex with her. So what does a man do? You tell me. I started eating out. Well, I had the money and what about my sex life? Well, I could afford that too..... I needed a safer relationship... Yes. A mistress! It didn't

take me very long to find her. She was right there in my office. (CP: 473)

He often imposes his patriarchal superiority over his members of family denying them freedom of anything. He thinks that they have the right to listen to his advice and obey his orders. His son Ajit is working as joint managing director in his company, but he cannot take his own decisions. His father believes that his son is wasting the money which will lead to bankruptcy. He observes, "Today, I, Hasmukh Mehta, am one of the richest men in this city. All by my own efforts. Forty-five years old and I am a success in capital letters. Twenty-three years old and he is on the road to failure, in bold capital letters!" (CP: 464).

Hasmukh Mehta wanted to control his family even after his death. For this, he prepares his 'Will' which has to be read a week after his demise. Hasmukh has donated all his property to the trust entitled 'Hasmukh Mehta Charitable Trust' which formed by himself. The 'Will' clearly mentions that the members of the Mehta family do not have any legal right to enjoy the property of Hasmukh. They will get allowance from the trust. Ajit Mehta can enjoy the property when he will be 45 and the existence of the trust will come to end. Hasmukh has appointed Kiran Jhaveri, his mistress, as the trustee of the trust. The Will was drafted out carefully, detailed one, and duly signed by the witnesses.

Hasmukh is suspicious and doubtful. He believes on Kiran who has attractive body and sharp brain. He depended on her for everything. She thinks that he was not the real decision maker, but she is. She further comments that Hasmukh wanted a father and he saw in her a woman who would father him.

The father-son relationship is another important aspect of the play. The father, Hasmukh Mehta, strongly believes in patriarchal tradition and hence conservative. The son Ajit Mehta stands in contrast with his father with his modern way of life. He is young and innovative. He has his own ideas which are not respected by his father. His father considers him a 'zero' and never includes him in decision-making process. Ajit needs five lakh rupees, but the

father does not approve it. Ajit has challenged the ideology of his father. He thinks:

Ajit: All right. I can't fight him now. He has won. He has won because he's dead. But when he was alive, I did protest. In my own way. (Laughs.) Yes, I'm happy I did that. Yes, I did fight back. I did do 'peep peep' to him! That was my little victory. (CP: 501)

Sonal Mehta, who represents the typical Indian housewife, earns readers sympathy. She is dependent on her husband and does not care for her own identity. She never gets due respect from her husband. Later on, she compromises and accepts Kiran as a good friend.

The play shows the sorry state of women in the contemporary society. Though there is spread of education and women empowerment, there is no improvement in the plight of women. We have Kiran, who is well educated and employed on one hand and Sonal, who does not have more privilege of education. Though Kiran is well educated and employed, she has to offer physical pleasure to her boss. This is very common in metropolitan life. If one wants promotion, increment or any other benefit, he/she has to provide physical pleasure. Women are falling prey to man's vain pride. They are not suffering due to lack of education and empowerment. They suffer because of their own fault. To put this in another words:

Interweaving his narrative around the scheming and plotting of the family members who apparently have been put in a fix by a dead man's will, Dattani explores the dichotomy between the male / female roles within the archetype of the family headed by a man and what happens when a woman takes over. (Asha, 2005:57)

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Understanding English Loanword Phonology in

Japanese Language for Pedagogical Use

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Abstract

This paper examines some key linguistic adaptations in syllabification and their pedagogical application with regard to English Loanwords in Japanese and the advantages they offer to Japanese EFL students. Status of English language with regard to language education has changed overtime and has attained a significant importance in the formal educational system today. Users of English language have increased manyfold in the past decade due to increasing work opportunities in the context of globalization. Japanese people are required to have a business level English proficiency and sometimes an expected level of TOEIC (Test of English for International Communication) test score, to be able to secure a job position with foreign based companies operating in Japan or aboard. This paper argues that awareness of linguistic processes in syllabification of loanwords or *katakana* English helps language learners and instructional designers in better familiarizing the learner group with the phonological adaptations, and their pedagogical application could help them learn their target language better.

Keywords: Japanese, phonology, syllabification, loanwords, *katakana* English, pedagogical application, TOEIC.

Introduction

Japanese language has a long history of borrowing words from other languages, especially English. Due to the economic, political and cultural influence of US and UK on

Japan, many loan words have been absorbed and adapted from English into Japanese (Backhaus, 2011). These loanwords are commonly used with phonological modifications making it easier for a native Japanese speaker to naturally utter them without much difficulty, by adapting the English words into the phonotactics of Japanese. This paper proposes that understanding the similarities in nativization of loanwords could have pedagogical implications that could contribute to areas like material development and methods of learning of Japanese as a second language. Also, an understanding of syllabification of loanwords could aid better learning of English by initially familiarizing the learners with the target language phonology.

Historical events and a fast paced globalization have exposed Japanese society to foreign cultures at various points of time. Yet, preserving its own culture, Japanese has the phenomena of borrowing of loanwords as an essential process for its society to merge with the global society allowing them to find new ways to express themselves without replacing their original language. In Japanese language, borrowed words are written in a Japanese orthographic form called *katakana*.

Loanwords in Japanese are referred to as *gairaigo*. A classification of *gairaigo* has been done in a previous research by Irwin (2011), where *gairaigo* is broadly classified into three distinct areas:

- (1) 英語外来語 (*eigo-gairaigo*/English words coming from outside),
- (2) 英語外国語 (*eigo-gaikokugo*/English foreign words) and
- (3) 和製英語 (*waseieigo*/made-in-Japan English words).

The first classification refers to words that have been fully integrated into Japanese language system, in terms of phonology, syntax, morphology etc. The second refers to loanwords that are used in Japanese which are not so popularly found in daily use. Such words keep largely appearing in specific domain areas like manufacturing, medicine, finance etc. The third term entails the words that have been created in Japanese originally from English language elements, for example salaryman → *sarariiman* which refers to a white-collar worker in Japanese. (see Irwin, 2011 for a detailed description of these loanword varieties). These categories are further referred to as English Derived Words (EDWs) (Hatanaka & Pannell, 2016). For a linguistic discussion, it can be noted that the former classification is better for understanding and analysis, while for a pedagogical discussion, the latter can be observed to be a convenient one, especially when applying the term for vocabulary materials development or in broader terms, for instructional design. It should be

acknowledged that no single term is of a higher importance than the other as each of these terms carries its own research value and importance.

Linguistic Adaptations

In the process of adaptation of English loanwords into Japanese language, loanwords undergo phonological changes viz., palatalization, voicing/devoicing etc., the result of which allows for a loanword transformation to become intelligible for native speakers.

Examples: Japanese

- i. bus → *basu*
- ii. comment → *komento*
- iii. performance → *pafomansu*
- iv. special guest → *supesharu gesto*
- v. video clip → *bideo kurippu*

These modifications are beyond phonology and orthography as there can also be further changes at morphological level which are not too difficult to assimilate for a second language learner of Japanese language having a prior knowledge of consonant-vowel syllabary as L1 plays a role in second language learning (Nation, 2008). For instance, unlike in English, a syllable in Japanese does not allow consonant clusters. In words borrowed from English, when English consonant clusters are broken up with vowels, they tend to become too long to pronounce. So, loanwords in Japanese are often abbreviated, either on or after entering Japanese. The changes undergone could be clipping where the last part of the word, usually a syllable or two, get reduced as in examples (i) and (ii). Here, the final and/or the penultimate syllables are clipped as Japanese does not allow the consonant cluster of the fricative and the nasal in "-tion". Further, two clipped words can be combined to form a blended word as in examples (iii) and (iv).

Examples:

- i. collaboration → *korabo*
- ii. television → *terebi*
- iii. smart phone → *sumaho*
- iv. professional wrestling → *puroresu*

Above examples demonstrate the phonological adaptation paving a way for a smooth assimilation of these words into Japanese language.

Syllabification of English Loanwords in Japanese

For a fundamental analysis of syllabification, a sample data of loanwords from English in Japanese has been taken and the patterns of phonological changes have been

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observed. Vowel insertion, insertion of a glide and gemination are the most commonly observed changes. Japanese language does not allow a coda in word-final position. Therefore, we can notice examples of vowel insertion in word final position of the borrowed word, as in Table 1 below. Even while the words in English end with a consonant sound, the borrowed version of these words in Japanese and Telugu end with a vowel sound. For instance, "mask" in English ends with the consonant / k/ while in Japanese it ends with the vowel /u/ to satisfy no-coda condition.

Similarly, instances of glide-insertion in words like "camp" are found. Since, Japanese language does not have the sound /æ/, the glide, /y/ is inserted between the initial consonant and the following vowel, /a/, to get *kyampu*.

We can also observe gemination of consonants when words like "cup" are borrowed. In Japanese, there is gemination of the plosive /p/ to derive the loanword, /kappu/. However, it is interesting to note that while we do not see gemination of nasals and fricatives in Japanese, “gum” /gamu/ and “bus” /basu/.

	English	Japanese
1	mask	<i>masuku</i>
2	soup	<i>suupu</i>
3	camp	<i>kyampu</i>
4	cup	<i>kappu</i>
5	bus	<i>basu</i>
6	image	<i>imeiji</i>
7	milk	<i>miruku</i>
8	lamp	<i>rampu</i>
9	table	<i>teiburu</i>
10	stage	<i>suteiji</i>

Table 1: Syllabification with sample data of Japanese loanwords

Discussion

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The process of nativization of the borrowed words from English into Japanese from both a linguistic and a pedagogical point of view has been a potential area to explore for both language teaching practitioners and instructional designers. From a research point of view, it is intriguing to see these processes of assimilation making it ever challenging for the research community to capture a concise picture of linguistic phenomena related to loanwords in Japanese. Considerable amount of work has been done through research in loanwords at a fundamental level focusing on linguistic, sociolinguistic, and pedagogical issues of loanwords (Kay, 1995; Miyaoka & Tamaoka, 2003; Daulton, 1998, 2008; Irwin 2011; Olah, 2007; Inagawa, 2015). However, no significant work has been done in the area of applying these linguistic analyses in the area of syllabus/instructional design. For a practitioner, capitalizing on these for syllabus and instructional design is both interesting and rewarding for maximizing the results of imparting foreign language vocabulary knowledge at a relatively earlier stage of learning. Previous research has revealed crucial challenges of loanwords related to semantic equivalence of the word use in language of origin with their cognates in the target language. It is found in a study that the lexical representations of English equivalents are not processed by Japanese speakers while using loanwords (Miyaoka & Tamaoka, 2003). Also, in a study related to students' attitudes towards loanwords, Olah noted the reality that "If Japanese have a negative attitude toward loanwords then using them as an aid for teaching spoken English would be difficult" (Olah 2007, pp. 182). However, there has not been any considerable research undertaken to examine the issues of learning Japanese language by experimenting with the loanwords particularly in case of non-native Japanese speakers learning Japanese language. Taking up this research thoroughly can help many Japanese EFL learners and practitioners in discovering and emerging with more effective learning materials and methods.

Conclusion

Considering the present context, the growing motivation to learn English has been a notable one due to growing economic ties of Japan with the outside world. The belief that loanword phonology in Japanese helps learners understand English word phonology at a relatively earlier stage is further strengthened by the fact that there is a major size of lexicon that makes learning English frequent words easier due to largely used English frequent words in Japanese in the form of loanwords or *gairaigo*. Further, considering the vocabulary learning theory of vocabulary chunks (Nation, 2001), English loanwords in Japanese being not only single words but also sometimes multiple words which either have been taken directly from, or made of word compounds from other languages, supports the vocabulary acquisition principle of learning in chunks.

As the process of borrowing continues and if the learners/teachers of English expand on the prior knowledge of loanwords, they can prove to attain a first set of active vocabulary knowledge in retention and use. Depending on how the word semantically behaves in Japanese, it is believed to be a comfortable language learning experience which helps in acquiring phonological and semantic knowledge of a large set of English vocabulary with a relatively less effort. Both, knowledge of syllables and English use, is believed to contribute to a blended understanding of how English phonological form can be easily broken down to an intelligible syllabic form used in Japanese. Such ability is believed to enhance a Japanese language learners' accuracy of pronunciation as it would call upon the pre-existing phonological systemic knowledge in the learner's active use (Nation, 2001; Meyer, 2008).

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An Analysis of English Loan Word Inflow into Japanese Language

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Abstract

Japanese language has been evolving with various important changes due to many historical reasons since 1600s. One of the important reasons for which the Japanese language underwent major changes is due to a strong influence of the West during 1900s. Both the policy related to English language education and use, and media's dependence on English words have accelerated the borrowing of English words into Japanese language during the past few decades. It is intriguing to researchers of this field and therefore makes it very important to understand and analyze the reasons to why English loan words have been massively entering into Japanese language to a point where every tenth word used in Japan today is an English loan word. This paper highlights with examples as to why English loan words flow into the Japanese language along with the explanations as to what effect they cause, by investigating the reasons why such adaptation has become unavoidable overtime.

Keywords: English loan words, linguistic adaptation, *katakana* English

1. Introduction

Japanese language is unique in a way that it has a long history of borrowing words from other languages, especially English. Due to the economic, political and cultural influence of the UK and the US on Japan, many loan words have been absorbed and adapted from English into Japanese. These loanwords are used on a daily basis by phonologically modifying them such that it is easier for a Japanese layman to naturally use them. As a result, they become more "intelligible" for Japanese. Languages are not rigid structures belonging to one finite culture but are dynamic and adaptable across time and space (Blommaert, 2010). The adaptations however require conforming to the target language rules of orthography and pronunciation to begin with. The modifications of English loan words adapted into Japanese are both phonological and morphological, in order to provide a smooth assimilation of these words into Japanese language.

Japanese is written in three different scripts: *kanji*, the ideographic characters adopted from Chinese, and the two syllabic scripts: *hiragana* and *katakana*. The Roman alphabet, known as ‘*romaji*’ can be considered a fourth script which makes use of English letters and also optionally makes use of phonetic symbols.

Listed below are few examples of orthographic forms of Japanese language with readable forms and their meanings.

a. *Kanji*

<i>Kanji</i> form	Reading <i>hiragana</i>	Reading <i>romaji</i>	Meaning
花	はな	<i>hana</i>	flower
山	やま	<i>yama</i>	mountain
川	かわ	<i>kawa</i>	river
塩	しお	<i>shio</i>	salt
砂糖	さとう	<i>satou</i>	sugar
桜	さくら	<i>sakura</i>	cherry blossom
国	くに	<i>kuni</i>	country
写真	しゃしん	<i>shashin</i>	picture
車	くるま	<i>kuruma</i>	car
道	みち	<i>michi</i>	road

b. *Hiragana*

<i>Hiragana</i>	Reading in <i>romaji</i>	Meaning
たべもの	<i>tabemono</i>	food
ひと	<i>hito</i>	person/people
うま	<i>uma</i>	horse
まち	<i>machi</i>	town
でんしゃ	<i>densha</i>	train
しんぶん	<i>shinbun</i>	newspaper
しま	<i>shima</i>	island
ちず	<i>chizu</i>	map

かたち	<i>katachi</i>	shape
がいこく	<i>gaikoku</i>	foreign

c. *Katakana*

<i>Katakana</i>	Reading in <i>romaji</i>	Meaning
ラジオ	<i>rajio</i>	radio
テレビ	<i>terebi</i>	television
グローバル	<i>guroubaru</i>	global
パソコン	<i>pasokon</i>	personal computer
スプーン	<i>supuun</i>	spoon
テーブル	<i>teiburu</i>	table
マジック	<i>majikku</i>	magic
サッカー	<i>sakkaa</i>	soccer
バレーボール	<i>barei-bouru</i>	volleyball
アイスクリーム	<i>aisu-kuriimu</i>	ice cream

The ‘*hira*’ in ‘*hiragana*’ means ‘ordinary’, or ‘common’, as this script was considered a writing system for general use or non-government documents (Shibatani, 1990; Akizuki 2005). Due to its non-official status, *hiragana* was enthusiastically taken up by literary-minded women, who were discouraged from learning the more complicated *kanji* characters which were associated with official documents and other sources of male power (Shibatani, 1990). As a result, *hiragana* has been used for casual writings and personal texts which is referred to as ‘women’s hand’ (Ishikawa, 2007). *Katakana* was used in Buddhist Monasteries for helping the Monks in understanding the pronunciation of Chinese characters, as a form of annotation (Akizuki, 2005). The word ‘kata’ means ‘part’ and ‘kana’ means a written form. Due to the dependence on the *katakana* and *hiragana*, they have become widely popular. *Katakana* serves as the main vehicle in orthographical adaptation for loan words to take a place in Japanese language, wherein English loan words, with few exceptions, are always represented using *katakana*. Also, the pronunciation of loan words undergoes changes according to the syllabification in Japanese language. Japanese follows a mora timed phonology so consonant clusters usually get reduced by adding necessary vowels to be adjusted to get mora-timed pronunciation.

All the words coming from other languages can be termed as ‘*gairaigo*’ (foreign words). The extent of English loan word usage makes us wonder as if Japanese people prefer using English loan words in place of native Japanese words which are translatable or have native linguistic equivalents, giving birth to made in Japan English (Norman, 2018). Further, the huge influx and a rapid adaptation of English loan words into Japanese has led to a phenomenon of semantic modification. Various Japanese expressions are coined by using an English loan word partly and by mixing it with a native Japanese term. These terms are referred to as *wasei-eigo*.

The Japanese term for English is *eigo* and the term we use to connote Japanized English is *wasei-eigo* (Irwin, 2011). The peculiarity of *wasei-eigo* is that they are not simple loan words from English but are blended with Japanese words. So, the meanings are derived from both Japanese and English to give rise to a new term. Such coinages although have taken many decades to evolve, they have been rampant over the last few decades for various reasons which we will discuss in the following sections of this paper. The alteration of the word structure both phonological and morphological is a common process in adaptation. Also, if we examine the evolution of any language, it is known to us that the spoken form comes first. When the necessity of written form arises, it is often the fact that the orthography favors simple borrowing from the donor language. Added to orthographic adaptation and phonological changes, loan words also undergo morphological changes. Few examples are given below to demonstrate morphological changes the loan words undergo in the process of nativization into Japanese.

1. *dejikame* – ‘Digital Camera’

‘digital’ has three syllables. ‘camera’ has three syllables.

In construction, apart from phonological changes, both the words ‘digital’ and ‘camera’ are reduced to two syllables (clipped) and blended to form a new term.

2. *kaanabi* – ‘Car Navigation’

‘car’ has one syllable. ‘navigation’ has four syllables

In construction, apart from the phonological changes, the word ‘navigation’ is reduced to two syllables and are blended together to form a new term.

Further a term like *kaanabiapuri* – ‘Car Navigation Application’ has been in use recently where the word ‘application’ is reduced to three syllables and blended similarly as in above examples.

As above examples demonstrate that the borrowings are not only simple but gradually loan words get nativized, 'Japanized' in this case. In the following section, we shall look at the reasons why the borrowings have been taking place in the present context.

2. Reasons for Borrowing

Taking various sources from the internet, media, music, advertising and real conversations as sources of data for this study, we have examined the patterns of borrowing. The real conversations have always been authentic without a specific intent of research but the frequently occurred English loan words have been noted down for analysis. By cross verifying these patterns with the fields they frequently appear in, we have outlined the reasons why word borrowings take place.

2.1 Filling the Lexical Gaps

When we do not have a lexical item to explain ourselves in our own language mainly in the advanced fields of medicine, technology, fashion etc., we depend on a lexical item from usually a superior language like English to fill that idea gap. This happens due to importing of fresh ideas or concepts. As Japan advanced technologically, loan words from English came into conveying new technological ideas. Further, if these terms are combined with the native Japanese terms, they give birth to new *wasei-eigo*.

2.2 Fascination to New

Some native Japanese terms have become archaic as they are nearly completely replaced with their English loan word equivalents. For example, the word '*shocked*' (to be shocked), is far more frequently used than its native equivalent '*odorokimasita*', by saying '*shokku-shita*'. Among the common people, such usage induces an intensity of the feeling attached to the loan word which is fresh and new compared to the mood its native word would convey. Also, in the field of research, as a researcher comes across a new idea or a concept by studying the research published in English language, there are far higher chances that such concepts are taken as they are from English and used in Japanese, even though they can be conveyed in Japanese language. Sometimes this is done unintentionally to emphasize on the freshness that idea brings without intending to replace the native words, however, usage of such terms overtime makes them more common. Kitchen is different from a '*daidokoro*' where the loan word '*kicchin*' makes the experience new, as Japanese kitchens have actually undergone a radical change in recent times with more modern equipment used for cooking.

When we perform Google Search, we enter a search word and get results by clicking the 'search' button. In Japanese these results can be said as '*kensaku-ni-ataru-kekka*', however it is more frequently said by people as '*hitto-suru-kekka*.' The native phrase translates to 'search

results', but the coined phrase gives more freshness to this phrase by saying 'results that are being hit.' Similarly, for the term 'to browse', natively speaking it is 'etsuran-suru', however people more often use 'burauzu-suru.'

2.3 Linguistic Superiority

Prestige is connected with the individual language use. In sociolinguistics we refer to this as individual language variation either connected to the idiosyncrasies of the speaker or connected to the social status of the speaker. Also, there are variations connected to age and gender. The aspiration of learning English in Japan has significantly grown due to its status as lingua franca. Expertise or intelligence can be portrayed by English loan word use as opposed to native terms.

This establishes a superiority in social settings. Historically, Japanese elites have shown a strong preference to this type of borrowings. The Sino-Japanese terms called '*kango*' are now integral to Japanese elite classes as they exclusively belong to the upper echelons of the society and make certain novel concepts incomprehensible to commoners. Due to its popularity, English loan words took over the '*kango*' terms. However, the phenomena of protecting such elite ideas continued among the elites until about the time of Tokyo Olympics of 1964. Soon after that due to the globalization, common people also started showing high preference to such words to sound stylish and sophisticated as they did not want to be left behind in the process of globalization.

2.4 Ideas Promoted by Advertising Industry

'*barentain-dei-choko*' and '*howaito-dei-choko*' can be considered as good examples for the terms coined for gaining commercial attention by the advertising industry. These terms translate to 'Valentine's Day Chocolate' and 'White Day Chocolate'. The word 'chocolate' is added to 'Valentine's Day', to introduce the idea of presenting your near and dears a chocolate to celebrate the Valentine's Day. Further, 'White Day' is a relatively new concept that falls on the 14th of March on which a chocolate is presented in return to what has been received on the 14th of February. Arguably these concepts are rather created by the advertising industry as these days were not celebrated in Japan traditionally.

'*menzu-fasshon-koudineito*', translates to 'men's fashion coordinate', which does not directly make a clear sense when used in English without adding 'colour coordinate', or 'style coordinate'. But a term like this is coined in Japanese to promote fashion industry, emphasizing on the coordinating factor, which attracts consumers.

2.5 Replacing Taboos

Taboos are social stigmas that prevent common use of certain words. In some cultures, terms related to 'death' cannot be directly used. English loan words are also used as acronyms and

metaphors to symbolize or indirectly imply the meaning instead of directly using the word. The acronym 'NG' is commonly used in everyday life to connote 'bad', as the word 'bad' can be taken as offensive. 'NG' stands for 'not good'. 'NG' functions to insinuate that something is not right.

In English we use 'between the jobs' to indicate that someone is 'jobless', as it is harsh to use 'jobless'. In Japanese, the phrase '*jyobu-hantingu-chuu*' can be used as a milder version of saying 'I'm now looking for a job.' There is social stigma attached to the word '*shakkin*', which is to loan money. More commonly, the word '*loon*' is used.

Talking directly about love and affection publicly is also not very common in Japan. A common way of indicating affection between two people is '*rabu-rabu*', in place of using native equivalents.

2.6 Economy, Politics, Science and Technology

The language of science is also the language of larger communication. Borrowing words from a language which allows for communication of broader ideas is likely to get incorporated in the local language in circumstances when the native language is not a language of wider communication. This is because the local language is used by lesser percentage of world population, particularly in the fields of politics and economy. As people get familiar with political or economic terms of other languages, the process of borrowing sometimes becomes unavoidable as those concepts are either new or cannot be translated. Even if such words could be translated, it is easier for such terms to be adapted as loan words due to restrictions of orthography. Reading or paying attention to the media is one way of becoming acquainted with vocabulary borrowed from other languages (see David, Kuang and Qaisera, 2008; Lau, 2008; Kuang and Ng, 2008). Further, mainstream media is a major factor of influence, and foreign news, locations, people, and events will not be genuine, precise, or up to date until new phrases and vocabulary are incorporated to accurately depict activities being reported. Language has a vital part in the media as it helps common people familiarize themselves with newer concepts about various domains.

Furthermore, incorporating linguistic borrowings is almost unavoidable when we talk about science and technology. To find or create the linguistic equivalents of newer terms brought about by science and technology is a humongous task. Also, considering the pace at which these words keep adding, it is another great challenge to create orthographic form in native script. Therefore, borrowing become the only choice. The amount of new vocabulary added to Japanese in the field of science like *uirusu* (virus), *wakuchin* (vaccine), *masuku* (mask) etc. and in the field of computer technology like *pasokon* (personal computer), *mausu* (mouse), *kiiboodo* (keyboard) etc., are few basic examples.

3. Conclusion

To conclude, Japanese language continues to grow in the aspect of loan word use and the mechanism of borrowing is not always the same. Some loan words have linguistic equivalents called ‘cognates’ while some other words are used differently having no semantic relationship with the original words of English, called ‘false cognates’. Also, some loan words take a permanent place in Japanese, while some other loan words get blended with Japanese to form new terms. These multiple possibilities of linguistic borrowing processes make Japanese a rapidly expanding language allowing Japanese to adapt new words smoothly. Also, the Japanese society on the other hand has democratized the use of language and common people continue to contribute to this expansion (Hosokawa, 2015). By doing so, the status of English in Japan continues gaining greater importance making it unsurprising why English language education policy of Japan has been strengthening. Although it comes with its own set of challenges, for pedagogical purposes, these loan words are rather potentially useful processible inputs to learning of pronunciation of English vocabulary allowing the EFL education to explore on new methods of vocabulary instruction (Nishi, 2019). On the other hand, for the learners of Japanese language having prior English knowledge, understanding the similarities among English loan words and their Japanese cognates have pedagogical implications that contribute to areas like material development and methods of learning of Japanese as a second language (Gakkula & Tengse, 2021).

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Knowledge of English Loanwords – an Advantage to L1 Speakers of Telugu in JFL Learning

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Abstract

Recently, learning Japanese as a foreign language has been gaining high importance in countries like India. Until recently, the Japanese language education was offered at only few foreign language departments across India. However, learners of Japanese along with Japanese teachers have increased many folds and currently learning Japanese as a foreign language (JFL) and its culture is becoming a new trend in this country. Among the challenges posed by these learners in their foreign language learning journey, mastering the pronunciation is a primary and important goal. Familiarizing with the written system is also an important aspect to be able to reach higher fluency levels. This paper argues that L1 speakers of Telugu language have an advantage in rapidly gaining the pronunciation of Japanese language because of the linguistic similarities in syllabification of both these languages. This this paper took few English loanwords into account, in both the languages to compare the similarities in syllabification. The similarities are analyzed, and implications are discussed. L1 speakers of Telugu with exposure to English can strategically bridge their existing knowledge to quickly familiarize with Japanese vocabulary due to a large number of English loanwords used in Japanese. In this respect, English loanwords in Japanese serve as a bridge towards fostering JFL language proficiency for L1 speakers of Telugu.

Keywords: English loanwords, phonology, syllabification, loanwords, *katakana* English, pedagogical application.

Introduction

India and Japan have been continuously strengthening the bilateral relationship on various fronts. Historically, both these countries share many common philosophical and religious values. In the modern times, both these countries became strategic partners. As a part of this expanding relationship, Indian students have been finding great interest in Japanese language. One of the notable reasons is also employment as Japan has a very low rate of

unemployment and by speaking Japanese language, chances of finding employment in Japan and also in Japanese based companies in India are very high. Various industrial parks dedicated to Japanese manufacturing companies have been established with the support of both the nations' higher leadership and a continuing positive business and trade relationship due to the initiatives by the previous Prime Minister of Japan, Mr. Shinzo Abe. As a result, learners of the Japanese language in India have been increasing by many folds since the past decade, partly also due to easing of immigration norms for foreigners to live and work in Japan. Jobs in various fields like automobile, IT, communications, media, finance, medical, manufacturing, distribution, services, etc., have opened for foreigners and we can safely predict that this type of immigration will continue in near future. This is further supported by the fact that Japan's population has been declining and the burden of paying taxes is heavy on young working population while the government's capacity of taking care of a high number of aged population is being barely managed.

Japanese language is the 9th most popularly spoken language in the world with over 127 million people who speak the language. On the other hand, Telugu, one of the most popularly spoken South-Indian languages is 15th most popularly spoken language in the world with over 75 million speakers (Gordon, 2005). Japanese language being the only language that is in official use in Japan requires foreigners to be proficient with it, to be able to work in Japan. The same is the case for Japanese people alike, who are required to have a business level English proficiency to be eligible for employment with foreign multinational companies operating in Japan and also companies abroad which require English language proficiency (Gakkula & Tengse, 2021). Although it is relatively new to see Japanese people applying for jobs with foreign multinational companies, it is not rare. There are many opportunities for Japanese people to work in the fields of research and advanced research. Fields like science, engineering and information technology also employ Japanese people across the world.

Various English loanwords entered Indian languages during the British rule in India and have now become a natural part of most of the Indian languages. To begin with, these loanwords are commonly used for day-to-day life purposes. Also, in various fields as listed above, the English loanwords are indispensable. For native speakers of Telugu, English loanwords are also important, partly in standardizing Telugu in its official dialect as various other dialects exist within Telugu speaking population. Same is the case with Japanese, as English loanwords have been playing a role in standardizing the official dialect called 'hyoujungo'. Loanword assimilation involves phonological modifications that make it easier for a native Japanese or a native Telugu speaker to pronounce these borrowed words without any difficulty, by adapting the loanwords into the phonetic system of Japanese or Telugu. Whether the words function exactly as they do in English is a different question. This paper argues that understanding the similarities and differences of English loanwords has a

significant pedagogical implication that could primarily help learners identify the target language syllables helping them to directly apply their previous knowledge of pronunciation. Further, similar types of studies in this area contribute to areas like development of effective learning materials and methods of teaching Japanese as a second language. Finally, an understanding of syllabification and vocabulary exercises aimed to develop the morphological awareness of English loanwords could also aid better learning of English language among native Japanese speakers. The value of research in this area is high, also due to the fact that L1 speakers of Telugu have been finding Japan as one of their dream destinations of employment especially given the fact that Telugu speaking states of Andhra Pradesh and Telangana produce a huge number of engineering graduates every year and not so many jobs are available domestically in India.

Previous Research

The Japanese language has a long history of borrowing words from other languages, especially English. Due to the economic, political, and cultural influence of the US and the UK on Japan, many loanwords have been absorbed and adapted from English into Japanese (Backhaus, 2007). Similarly, in Telugu, a Dravidian language from the southern part of India, we see many words that are borrowed from English. Telugu has many similarities with Japanese pronunciation in the way that both the languages follow a mora timed pronunciation therefore the syllabic assimilation when the English words are borrowed becomes important (Murty et al., 2007).

Research in the area of English loanwords is relatively new. Although, analysing the linguistic processes of nativization has been earlier undertaken by individual researchers, a significant amount of research in this area seems to be missing so far. Also, considering the globalization and massive amount of people immigrating, areas like these can be viewed from both a linguistic and a sociological point of view. Considering both a research and a pedagogical point of view, researching on loanwords has been an important area to explore not only for language teachers, but also for policy makers and instructional designers (Sergeant, 2009).

For both an educational practitioner and a language researcher, it will always remain interesting to see the changes due to nativization process and generalize these processes of adaptation to make it much more accessible both for learners and for the research community. It would greatly help the research community to have a captured and a concise picture of the phenomena involved in nativization so that it can be further tested with other languages and can be verified, if the same holds true for other languages as well. There has been a significant amount of work that has been undertaken through research in loanwords at a various levels which focus on the areas of linguistics, sociolinguistics, and pedagogical issues related to

loanwords (Kay, 1995; Miyaoka&Tamaoka, 2003; Olah, 2007; Daulton, 2008, 2011; Irwin 2011; Barrs, 2014; Inagawa, 2015). However, a comparative study like this has not received enough attention. Comparing Japanese and Telugu using English loanwords has not been explicitly done before. Further, having a clear purpose makes this study a significant one as it aims to directly apply its findings to pedagogy and instructional design. For a language teacher, we believe that applying these findings in their classes have immediate benefits. We acknowledge that a long term study is a better determiner to establish more standard conclusions. However, to begin with, these can be a part of either an experimental study or action research by teachers to measure the effectiveness of the understanding from this study. As a bigger goal, this study aims to equip both teachers and learners with finding value in adapting effective teaching methodologies which can reward and maximize the learning of target language vocabulary at a much faster pace by making the best use of existing word syllable knowledge in the learners' L1.

On the other hand, it is not always the case that loanwords are semantically similar in both the languages. There are several words that either narrow the semantic functions or several others that are used in a completely new way. Previous research has also thrown light upon this issue of loanwords where semantic cognates are identified to have no idiosyncratic behavior in their target language but 'false cognates' exist which are difficult to deal with. In our context, we are focusing only on the part of pronunciation and in reality, pedagogy sometimes considers only pronunciation in isolation. Semantic knowledge of words can be incremental once the knowledge of pronunciation is in place. It should also be acknowledged from previous studies that lexical representations of English equivalents in Japanese language were not easily processed by Japanese learners when tested their knowledge with English loanwords (Miyaoka &Tamaoka, 2003). Further, studies that were undertaken to assess learner attitudes towards loanwords, researchers like Olah noted the reality that "If Japanese learners have a negative attitude toward loanwords, then using them as an aid for teaching spoken English would be difficult" (Olah 2007, pp. 182).

English Loanwords in Japanese and Telugu

Japanese language uses three different orthographical forms viz., *kanji* (logographic representation borrowed from Chinese), *hiragana*, and *katakana* (syllabic representations). In syllabic representations, each syllabary or a letter carries no meaning. On the other hand, each kanji unit carries a meaning making it a morpheme (the smallest unit in a language that carries meaning). Almost all native Japanese words are represented in *kanji* and *hiragana*. The logographic writing system in Japanese does prove to be a challenge to JFL learners of Japanese Language. Although it is interesting that every kanji can be represented in a simplified reading form called *hiragana*, most occasions prefer *kanji* as these are pictograms carrying an aesthetic and symbolic value of a word and its meaning, while the exception

always remains with loanwords. Loanwords in some sense are referring to objects and ideas of the outside world which comes to prove that borrowing preserves native ideas and vocabulary from undergoing changes and can be traced back through etymology in a relatively simpler manner.

Loanwords in Japanese are referred to as *gairaigo*. A classification of *gairaigo* has been done in previous research by Irwin (2011), where *gairaigo* is broadly classified into three distinct areas: *eigo-gairaigo*, *eigo-gaikokugo* and *wasei-eigo*. The first one, *eigo-gairaigo*, encompasses words that have come from English, and they have been fully integrated into Japanese language. Also, they carry a similar semantic function in Japanese language but can generally be narrow in the amount of semantic scope. Here ‘*eigo*’ means English. The second type of loanwords, *eigo-gaikokugo* are English loanwords that have been in use in Japanese language and are not so common for everyday language functions. Words like these usually are confined to specific fields like science, manufacturing, technology, medicine, etc. The third type, *wasei-eigo* refers to English loanwords which are coined by Japanese but have some English origins in terms of either whole or a part of the word. *Wasei-eigo* has been extensively researched recently as this process of borrowing usually involves blending the English loanwords with Japanese words. Although they contribute to the formation of a Japanese style English, ‘Japanglish’, Sociolinguists identify this process to be one of the main processes which has been contributing a heavy inflow of English loanwords in recent times. Hatanaka & Pannell (2016) refer to *wasei-eigo* as English Derived Words (EDWs) in Japanese which Japan’s own style of English based coinages. Various reasons of English loanword inflow into Japanese have been reported earlier (Tengse & Gakkula, 2021). We can notice that such reasons can be applied to various native languages in the context of globalization where English loanword borrowing has become indispensable.

As loanwords use *katakana* for writing, for a JFL learner, loanword knowledge is easier to retain compared to *kanji* as there are no derivations to combine and form new meaning as in the case of *kanji*. Loanwords are firm words with a firm syllabic structure and are represented in the phonetic alphabet that can be straightly read, which is seldom the case with *kanji*. These facts lead us to assume that if there were no *hiragana* and *katakana*, like in the case of Chinese, then Japanese language learning will perhaps be a more difficult journey with greater dependence on the *kanji* system. For most Japanese language learners except for the learners with pre-existing *kanji* knowledge like in the Chinese language, loanwords prove to be the springboard of the vocabulary knowledge base as *kanji* based knowledge retention is poor and needs repetitive exposure and use, for better retention.

English loanword borrowing in Telugu can be largely linked to the colonization by the British. During the span of 150 years of British rule in India, many Indian languages have

borrowed English words which mainly began from the trade and government related terms and later spread into various fields and aspects of daily life. This continued even after the Indian independence as the fields of science, engineering, medicine etc., have continued to emerge. We observed that apart from various established fields, currently Telugu language continues to borrow a large number of English loanwords in the field of IT. The orthographic distinction in Japanese between native words and loanwords, as above, doesn't exist in Telugu in which only one script exists which originated from the 'Brahmi' script. While reading, it would make a clear distinction in Japanese as to which words are loanwords and which are not. In case of Telugu, as loanwords are written in the native script, no clear distinction can therefore be easily identified. For emphasis, there are few instances where English script is used as it is, especially in scientific or legal articles etc.

Syllabification of English Loanwords in Japanese and Telugu: Similarities

In Japanese and Telugu, loanwords that are adapted will first undergo basic linguistic changes in terms of phonology. Both Japanese and Telugu syllables are consonant-vowel (CV) structured. English in Japan is sometimes referred to as 'Engurishu'. This has a strong *katakana* English connotation with the emphasis on nativised pronunciation. In Telugu, the same is pronounced as 'Englishu'. Such modifications and similarities of English loanword syllabification in both Japanese and Telugu are being discussed in this section.

A Basic Comparison

	ENGLISH	JAPANESE	TELUGU
1.	bus	<i>basu</i>	<i>bassu</i>
2.	comment	<i>komento</i>	<i>kacamentu</i>
3.	performance	<i>pafo mansu</i>	<i>perpormansu</i>
4.	special guest	<i>supesharu gesto</i>	<i>speshalu gestu</i>
5.	video clip	<i>bideo kurippu</i>	<i>veedio klippu</i>

Table 1: Taking few examples to compare English loan words in Japanese and Telugu

Table 1 enlists few random loanwords in both Japanese and Telugu with varying levels of syllable sizes. It can be seen that there are many similarities than differences. We will see them in a slightly larger detail as below.

	ENGLISH	JAPANESE	TELUGU
1.	cat	<i>kyatto</i>	<i>kyaatu</i>
2.	campus	<i>kyanpasu</i>	<i>kyaampasu</i>
3.	gap	<i>gyappu</i>	<i>gyaapu</i>
4.	choice	<i>chyoisu</i>	<i>chyaaisu</i>
5.	catch	<i>kyacchi</i>	<i>kyaacchu</i>
6.	cash	<i>kyasshu</i>	<i>kyaashu</i>
7.	character	<i>kyarakutaa</i>	<i>kyaarectaru</i>
8.	vocabulary	<i>bokyaburarii</i>	<i>vokyabularii</i>
9.	calendar	<i>kyarendaa</i>	<i>kyaakendaru</i>
10.	cute	<i>kyuuto</i>	<i>kyuutu</i>

Table 2: Comparing English loan words in Japanese and Telugu on Glide Insertion

Table 2 enlists few examples of English loanwords in both Japanese and Telugu which allow a glide insertion. This feature of phonological adaptation seems to be similarly applicable for a large amount of loanwords which makes this an important commonality. For example, there are various instances of glide-insertion in words like ‘cute’, ‘cash’ etc. As both Japanese and Telugu use a glide in place of the sound /æ/, the glide, /y/ gets inserted in the first syllable or in word mid or word end position, as in the case of the word ‘vocabulary’, where the glide is inserted in the second syllable.

	ENGLISH	JAPANESE	TELUGU
1.	mind	<i>maindo</i>	<i>maindu</i>
2.	ticket	<i>chiketto</i>	<i>tikkettu</i>
3.	robot	<i>robotto</i>	<i>roboutu</i>
4.	sauce	<i>soosu</i>	<i>scausu</i>
5.	office	<i>ofisu</i>	<i>aafisu</i>
6.	point	<i>pointo</i>	<i>pointu</i>
7.	cheese	<i>cheezu</i>	<i>cheeju</i>
8.	milk	<i>miruku</i>	<i>milku</i>
9.	towel	<i>taoru</i>	<i>towe hu</i>
10.	mask	<i>masuku</i>	<i>masku</i>

Table 3: Comparing English loan words in Japanese and Telugu on Vowel Insertion

Another important feature is epenthesis, where both these languages insert a vowel in consonant clusters and at consonant endings. Unlike English where the pronunciation nucleus is on the stressed syllable, Japanese and Telugu are both mora timed in pronunciation which largely allow for no-coda excepting for a nasal.

Table 3 highlights the similarities in vowel insertion of both the languages in the word ending position. As one of the most common assimilations, there is no coda in the word final position. Examples from Table 3 demonstrate vowel insertion in word final position of English loanwords in Japanese and Telugu. While English language allows CVC, and therefore has words end with a consonant sound, the adapted versions of these words end with a vowel sound. For instance, "milk" in English ends with the consonant / k/ while in Japanese and Telugu it ends with the vowel /u/ to satisfy the no-coda condition.

	ENGLISH	JAPANESE	TELUGU
1.	cup	<i>koppu</i>	<i>kappu</i>
2.	trip	<i>torippu</i>	<i>trippu</i>
3.	tip	<i>chippu</i>	<i>tippu</i>
4.	check	<i>chekku</i>	<i>chekku</i>
5.	logic	<i>rojikku</i>	<i>logikku</i>
6.	plastic	<i>purastikku</i>	<i>plastikku</i>
7.	kit	<i>kitto</i>	<i>kittu</i>
8.	head	<i>heddo</i>	<i>heddu</i>
9.	red	<i>reddo</i>	<i>reddu</i>
10.	bed	<i>beddo</i>	<i>beddu</i>

Table 4: Comparing English loan words in Japanese and Telugu on Gemination of consonants

Consonant gemination is commonly observed in both the languages for plosives and fricatives. It does also apply to nasals but are not considered in this study. Examples from Table 4 demonstrate this phenomenon of assimilation. For instance, the plosive sound /p/ ending as in ‘cup’ in English has a single sound but both in Japanese and Telugu, there is gemination of an additional /p/.

Discussion

Some of the commonly occurring fundamental processes in loanword assimilation into Japanese and Telugu were analyzed. The focus of this study is to highlight the similarities in the syllabic system of both the languages, for which loanwords are chosen. The largely occurring fundamental commonalities in syllabification observed through this study are glide insertion, insertion of vowel and gemination.

Japanese language follows a simple syllabic system. They can be divided into two types - one with short vowels and the other with long vowels. For short vowels, the syllabic structures are V, CV, CCV and for long vowels, syllabic structures are VV, CVV, CCVV. Words can also end in a nasal which we refer to as ‘consonantal coda’ but only applies to a nasal (VN, CVN, CCVN). Further, the phonology follows either a one mora (for short vowels) or bimoraic (for long vowels) (Otake, 2015).

In Telugu, the commonly occurring syllables are CV. It is also well observed in

Japanese language as well. Similarly, long vowels (CVV), are observed in both the languages. When nativized, the borrowed English words adapt the principles as per the phonological system of the Japanese and Telugu. This is mainly due to the phonological constraints in both of these languages. In the case of Japanese and Telugu, for gemination of plosives, fricatives and nasals, if the borrowed word has a short vowel in the final syllable, the last consonant will be geminated, and an epenthetic vowel is added to avoid impermissible consonants in word final coda position (Sailaja, 1999).

One of the additional findings of this study is that Japanese has a unique way of adaptation. The adaptations are beyond phonology and orthography. In case of Japanese, it can also be observed that the changes occur at the morphological level as well. However, this is not a huge challenge as the process of nativization in Japanese frequently administers clipping of vowels by which the English words get shortened. Further, the shortened words can also be blended to be able to pronounce it in the shortest possible manner. The examples of such processes can be found below:

Clipping navigation → *nabi*
 collaboration → *korabo*

Clipping and Blending professional wrestling → *puro-resu*
 smart phone → *suma-ho*
 prepaid card → *puri-ka*
 credit card → *kure-ka*
 remote control → *rimo-kon*

This process in Japanese allows for borrowing of vocabulary chunks. Taking the learning of vocabulary chunks into consideration (Nation, 2008), the above phenomenon supports learning of English language for Japanese learners in a faster way. This is because the loanwords in Japanese are not always single words, but we frequently come across word compounds and collocations. Also, for a second language learner of English language having prior knowledge of consonant-vowel syllabary is helpful in assimilating to English pronunciation as L1 plays a role in second language vocabulary learning (Nation, 2003).

As the process of borrowing continues, learners of both Japanese and English must consider the prior knowledge of loanwords which can prove to be a first set of active vocabulary in retention and use (Gakkula & Tengse, 2021). In the case of JFL learners who are L1 speakers of Telugu, exposure to loanwords helps develop a latent Japanese vocabulary base as learners are at an advantage given the prior knowledge of syllabary. This can be applied to most of the official Indian languages, Telugu being one among them. Given the fact that Indian

students' exposure to the English language from early educational years, use of English in either a similar or a modified way (as loanwords in their native Indian language), partly have the phonological knowledge of other similar languages because India is a multilingual country. Also, depending on the way the loanwords semantically behave in Japanese, it can be contributing to the vocabulary learning experience which helps in learning phonological and semantic knowledge of a large set of Japanese vocabulary with a relatively less effort. Both the knowledge aspects of phonology and meaning are not necessarily the firstly required knowledge of vocabulary as some words can be learned in the context and learners can sometimes recognize and make sense of new words without a pre-established phonological or semantic knowledge. We can believe that these strategies employed by learners will help them enhance their accuracy of pronunciation as it would call upon the pre-existing phonological systemic knowledge in the learner's active use of their L1 (Nation, 2011; Meyer, 2008). While it can be believed that there may be similarities between Japanese and most of the official Indian languages other than Telugu, there is still an interesting area of lexicon that makes learning Japanese easier irrespective of the L1 due to largely used English vocabulary in Japanese in the form of loanwords or *gairaigo*.

Conclusion

This study explored and capitalized on few key linguistic processes in syllabification and their pedagogical application concerning English Loanwords in Japanese and Telugu and the advantages they offer mainly to JFL learners of L1 Telugu speakers, and also to native Japanese learners of English.

Learning Japanese for Indian learners could become a necessity in future higher educational contexts in India. Also, knowing Japanese or any other foreign language opens up many opportunities and new possibilities in a globalized context of the world today. An understanding of loanwords in Indian languages such as Telugu for instance and the processes of syllabification or word formation may be similar among many Indian languages which could help the Japanese language learners in improving their experience of learning Japanese. This paper presented a view that prior knowledge of the structure of loanwords could help in better learning of Japanese as against no exposure to loanwords.

In this context, an understanding of linguistic processes in syllabification in loanwords or '*katakana* English', as commonly referred to in Japanese, could help language learners familiarize themselves with these processes, and their pedagogical application could help them learn their target language better. Further, for JFL learners of L1 Telugu speakers, English loanwords can serve as a medium of gaining first set of vocabulary and initial level of language proficiency by fundamentally extending their L1 knowledge of English loanwords and applying to use them in Japanese.

Not many studies have been undertaken to evaluate the challenges of learning Japanese as a foreign language in India. Given the popularity among students across India to learning Japanese, as discussed before, these types of studies we believe have a significant value. Further inquiry into this area of research, by taking up thoroughly can greatly help JFL learners not only for L1 speakers of Telugu but for many other L1 speakers of Indian languages that share linguistic similarities with Telugu language. Also towards teacher development, pronunciation exercises which undertake English loanwords from both the languages can be an easily attainable goal.

For a better understanding of these phenomena, further studies can be undertaken to compare and analyze the vocabulary knowledge of Japanese language learners having prior exposure to Japanese language aspect such as, syllabary, with learners having no such exposure. A limitation of this study is that the analysis considered only the similarities of English loanwords syllabification in Japanese and Telugu. The differences should also be considered for a better awareness before planning teaching approaches.

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ENGLISH LANGUAGE CONTACT AND ITS INCREASING STATUS OF IMPORTANCE IN JAPAN

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ABSTRACT

The status of English language has undergone several important changes along the course of the various historical instances of Japan. English language has continued to gain a tremendous popularity and an indispensable place in the present society of Japan. On the other hand, the position of native Japanese literature called nihonjinron along with various other frictional incidents with the West in Japanese history posed challenges for the wide English use and its full acceptance by Japanese people. This paper explores on the subject of English language contact in Japan and highlights several instances where the status of English took different turns influencing the status of English language in Japan. Taking loanwords into account, this paper analyzes and demonstrates such changes. The English language contact in Japan has led to a wide range liberalization of the individual beliefs on globalization and paved ways for bridging strong relations with the rest of the world. Also, this study concludes with the high status that English language has today in Japan with English education reaching to earlier levels of primary school education and also its wide use in corporate world due to reasons related to accommodating global workforce induced by immigration.

Key Words: English Language Contact, Loanwords, Status Of English, Historical Influences On Language Change, Sociolinguistics

1.Introduction

English language has been playing a key role in the process of globalization for various countries and Japan is one among them. Today, out of 195 countries in the world, 67 countries have English as their primary language with official status and 27 other countries use English as a secondary language with official status. Japan is an island nation and historically has close ties with China, Korea and other parts of Asia. English contact in Japan can be said as relatively recent in its long history of ties with other nations. The first ever

known contact between Japan and English speakers happened in 1600s due to the trade relationship between England and Japan and today, English language has gained a prominent place in Japanese society and has been an important catalyst in bridging ties with the West (Seargeant, 2011). Also, English has changed the identity of Japan by bringing it closer to the international community. Currently Japan has strong and strategic economic, trade, educational, business partnerships with many countries, which are much greater than before all due to a continuing positive attitude of Japanese people towards globalization. Further, Japan has also been driving its immigration and digitalization campaign which is also in a way opening huge opportunities to multinational information and technology companies to connect better with Japan. As a part of this ongoing process many Indians, Vietnamese, Nepalese, Filipinos etc., have been migrating to Japan. What this immigration also means is that people are carrying their culture and language to Japan which is making Japan more open to the rest of the world. Currently, the employment prospects are very good in Japan in the fields of IT, manufacturing, construction, healthcare, and research for foreigners. Also, with an increasing number of university departments offering higher education degree programs in English language, the number of foreign students has been tremendously growing. With these types of fostering of new relations, both people to people and also institutional ties, with other countries seem to be creating a stronger place for English language in Japanese society. As per an estimation, nearly 10% of Japanese people use English language at work and although partially, an additional 10% of the population as well use English for carrying out their daily lives (Terasawa, 2012).

Japan being a country which has a great fascination for sports, there are many world class athletes the country has produced and is a leader in traditional sports like Sumo, Judo, Kendo, Aikido etc. The much awaited Summer Olympics of 2020 are being hosted at Tokyo during the months of July and August of the year 2021. The event was originally planned to commence in 2020, but was delayed due to the uncertainties caused by COVID-19 pandemic. Going back to remember the Tokyo Olympics of 1964, it reminds us of the wide importance gained by English language in Japan and the subsequent English language education policy revolution in Japan (Tengse & Gakkula, 2021). Some scholars have rightly pointed to the fact that the year of Tokyo Olympics in 1964 was undoubtedly a big turning point for Japan considering the effect it caused both towards English language education and also towards bringing Japan closer to the rest of the world.

The question this study attempts to address is whether the status of English language is changing by gaining more importance in Japan. If so, what are the factors influencing the change of such status. Given the rapid and perpetual increase of English loanwords in Japanese language the study also tries to examine whether Japanese language is expanding its English vocabulary as a part of the above mentioned changes related to globalization. Further, this study tries to resolve whether rapid loanword increase and usage in Japan can be seen as a phenomenon of Japan embracing globalization, by giving a much higher importance to English language use. A possibility of Japanese English, 'Japanglish' has arisen in this process but evidently the loanword adaptation and blending seems to be driving the use of English towards enrichment of Japanese language instead of assigning a more official status to English (Inagawa, 2015). We can differentiate the status of English by using the terms 'individual' and 'official' and by posing a question as to how important is it for an individual to gain better English proficiency irrespective of the official status of English. This very

aspect makes this study a worthy exploration and opens few new and enthusiastic themes of research related to both the status of English language owing to the important events of change like Tokyo Olympics of 2020, and also research into the language identity with the continuous easing of immigration norms, if not for COVID-19 challenges.

The discussion is broadly split into two parts. In the first part, we narrate the evolution of the English contact along the course of the history in Japan. Here we gave examples to indicate few important historical instances that have led to the enhancement of English language status and also vice-versa. As the historical ties with the West have taken different turns, so did the status of English language in Japan. Second, we outlined the contemporary factors owing to globalization. In this sense, these incidents put together gives us a gist on English language contact in Japan and its present status including the policy changes and widespread acceptance and use of English. English loanwords in Japanese language have led to a unique place of English and can be seen have taken an interesting course for it to be reaching a status of lingua franca in Japan (Turnbull, 2018). A global view of language identity of Japanese with reference to the use of English language and the recent advancements in the English language education policy has given a clear important status to English. Increase in the immigration has also been influencing the status of English and what seems to be turning Japan a multicultural society. Further, a new translingual identity seems to be taking shape with the gradually increasing emphasis on immigration and intercultural language education.

2. Historical Events of English Language Contact

The English mariners were the first set of English speakers who brought English with them to Japan in 1600s, but were restricted in numbers to enter Japan. This was purely a trade based relationship and did not last for very long. The language exchange between England and Japan had briefly ended in 1623 when England terminated its trade relationship with Japan. Later in 1640, Japan closed its commercial gates restricting all the European trade except for Dutch who traded with Japan basing themselves in a tiny port called Dejima off the coast from the city of Nagasaki. During this period of initial contact with the West, the Japanese language borrowed few loanwords. Such borrowings were limited to theological concepts and also terms related to food, clothes and technical terms related to machinery. Japanese language, on the other hand had almost no influence on other languages at that time.

In 1868 Japan went through the most crucial part of its history, known as the Meiji Restoration, a Samurai led movement had risen and overthrew the military style dictatorship of the Tokugawa Shogunate. During the mid-1870s, Mori Arinori, emphasized that the Japanese language provided a rather weak mode of communication. He was an important political leader and also a prominent educator of that time who subsequently became the first Japanese Education Minister. One of the most revolutionary decisions he made was to propose English as the national language of Japan (Twine, 1991). Also, a majority of Meirokusha group, a congregation of scholars founded by Fukuzawa Yukichi, favored for the more rational and popular language like English (Tobin, 1992). However, their efforts turned futile, but nevertheless, their representation remains as an important element of scholarly linguistic affinity of those times.

Mastering English became a prestige symbol around the turn of the twentieth century, and it had practical implications as well, especially for international trade and politics. A large amount of Japanese scholars and common people preferred studying new languages abroad, and their expertise has resulted in expansion of English loanwords (Stanlaw, 1998). The then Ministry of Education issued new criteria for the transcription of loanwords in 1926, with the goal of getting closer to the original pronunciation of the native Japanese language.

Various loanwords pertaining to fields like science, sports, fashion, engineering and technology were adapted into the Japanese language in conjunction with the progressive mood of the urban Japan in 1920s. Loanwords termed modaa-go (modern words) were notably prevalent during the first half of the Showa era (1926–1941). As a part of the modern words movement, various Japanese coinages came into picture. Wasei-eigo (‘made in Japan English’) are originally English-based vocabulary elements created in Japanese (Irwin, 2011). The wasei-eigo dominates the present day loanword borrowing which is unique to Japanese language as it includes borrowing English word parts and blending with Japanese words to create new coinages (Miller, 2011).

The liberal left's supremacy in the early 1920s, as well as recent breakthroughs in mass communication, particularly radio and print media, played a significant role in the introduction and rapid spread of these new contemporary forms. Until 1972, the early Showa era owned the all-time record for gairaigo (words adapted from other languages) introduction to Japanese, with a massive increase in loanwords adapted from English. However, English's appeal was not universal across Japan during that point in time. At the peak of the contemporary words craze, an outrageous opposition demanded that English language studies be abolished in order to prevent the inflow of English language and the then predominant Anglo-Saxon culture. Even though there was such a resistance to prevent such cultural influx, it was during the Pacific War (1941–1945) the people were against accepting of Western ideas, trends, and language. Prior to that and also throughout the time of conflict with the West, the government made a strict attempt to prohibit the use of English. English loanwords that were already in common use in Japanese were swapped with Sino-Japanese words (Stanlaw, 1998).

The Japanese resistance of English language did not last long. The surrender of Japan in August 1945 completely reversed this trend. Both formal and non-official interactions of cross-cultural exchange were re-established during the succeeding Occupation era (1945–1952). The dialectic connection between ‘Western’ and ‘Japanese’ has resurfaced. English soon reclaimed its prewar position in postwar Japan. In 1947, English became a compulsory subject in schools (Backhaus, 2010). Furthermore, during the 1950s, Far-East American Military Radio transmissions, as well as American movies and, subsequently, American television, played a vital role in introducing economic and popular American culture to Japan, to the point where it became the craze of Japanese popular culture (Tobin, 1992). From the Pacific War to the present day, a study of the use of terms in English, as well as the practice of code switching in Japanese famous tunes, shows a rapidly growing trend (Nishimura, 1997). Japan's outstanding economic success in the 1960s, particularly the Tokyo Olympics in 1964, signaled the country's total rebound and an open accepting attitude towards the outside world. With the advent of a full-scale consumer culture in the mid-1970s, globalization, and technological advances in the late twentieth-century coupled with the

boom in communication industries, a popular culture flooded with Western, largely English, loanwords have evolved in all aspects of daily life in Japan. At this time, the gairaigo ratio has most likely topped 10%, with roughly 90% of the words coming from English. Loanwords arising from English language are considerably more common in the media, and their prevalence in marketing is possibly unparalleled in any language other than English.

3. Language Policy and Inflow of Foreign Words

In 1880s, large number of Japanese schools adopted English language programmes called as eigaku (English Studies) into the educational curriculum. During this time, the borrowing of English words into Japanese has seen a sudden and rapid influx and the word 'loanwords' ('gairaigo') was coined (Howland, 2001).

From the late 20th century, especially after 1964 Tokyo Olympics, the vision of the Japanese language and country has been constantly changing as per the social, political, and monetary settings. There is likewise anyway a conviction of the requirement for a uniform language of Japan. The possibility of the regular Japanese language is frequently communicated through the word kokugo and upheld by most of the members in language-related conversations. Moreover, there has additionally been an intermittent propensity to characterize the Japanese language inside a dichotomous construction between the East and the West. Depending on the times, applause and reactions in language-related conversations have taken place in negotiating the identity using 'Eastern' and 'Western' components of the language.

The conceptual comparison among Japan and the West presented by the nihonjinron (the native Japanese literature which emphasizes the identity of Japanese) writing remained as a critical thought in contemporary Japanese society and was firmly connected to the spotting idea of 'Japan' and 'other' or 'us' and 'them'. This point of view is particularly recognizable today in the discussions on the utilization of loanwords or gairaigo, in which the utilization of Western loanwords is effectively challenged while Sino-Japanese loanwords are acknowledged as a feature of the Japanese language, marking an understandable psychological division between wago (native Japanese vocabulary) and kango (Sino-Japanese loanwords) on the one side of the spectrum and gairaigo (loanwords coming from other languages) on the other side. By assessing a specific newspaper on the use of Western loanwords between the period of the years 1990 and 2010, Hosokawa brought up that the term nihongo would in general be communicated as interchangeable to kanji, kango, and kanbun, while on the other hand, gairaigo was communicated as equivalent to an adapted dialect or to put it into the context, the borrowed language (2015).

4. Loanwords as an Agent of Language Change

Loanword usage and its immense potential to bring new features perpetually into the Japanese language can be seen as the most important change to both Japanese language and society alike, throughout the twentieth century. The fundamental reasons have been variably interpreted as unavoidable consequence of globalization, the effect of bad post-war language policy reforms and an overwhelming attraction to the West.

The need for the creation of new words is essential in all languages. As evident from the previous sections, the use of word borrowing as a form of word production has a long history in Japanese, and this trend is likely to continue. The rising rate of technological, economic, and societal changes would make the word adaptations more essential and unavoidable. For instance, advertising is a form that mainly relies on image so the gairaigo utilised in advertisements will naturally be chosen for portraying aesthetic imagery rather than present an accurate meaning of the word (Honma, 1995). Due to the complexities in imbibing these words into the native Japanese language, especially for common people, new words were made easier to use and also prominent by the use of the script form called katakana, as a logical occurrence. This perspective explains the rise in gairaigo usage as primarily a result of technical development, which includes the introduction of new products, ideas, concepts, and governmental departments, organisations etc. This type of scientific and technological development is taking place on a global scale on a continuous pace, so it appears that the changes in the Japanese language are an unavoidable effect of continuous global advancement of technology. Global technical change, on the other hand, does not account for all facets of current gairaigo usage and requires further exploration into various other reasons.

Interestingly, gairaigo contributes to the standardization of spoken Japanese as well. The establishment of a Tokyo dialect as the official spoken language is the most recent stage of this process. With the introduction of broadcasting in the 1930s, a uniform version of spoken Japanese became accessible to the general public, accelerating the process of eradicating regional dialect variations. A prospective study of changes in pronunciation in a regional area found that between 1950 and 1971, there was significant amount of standardization, which was linked to urbanization and media coverage. The media and government have been primary drivers for the propagation of loanwords, just as they have been for the breakdown in local varieties and dissimilarities among various regional dialects of the Japanese language. As the gairaigo element of the Japanese language grows, so does the percentage of the language that shows little or no regional diversity. In this respect, the growing use of gairaigo is an important component of the Japanese language's standardization. The extent to which individuals are able to detect gairaigo's function in the process of verbal standardization is yet to be explored, but fears of losing the authentic richness of local diversity could be a factor that can be seen as unfavorable to the increased use of gairaigo.

During the 21st century, the portion of gairaigo employed in Japanese culture increased by a large number. The extent of the loanword increase is difficult to define precisely because it varies greatly based on the area of use. Advertising, sport, and modern technology all have high percentages of gairaigo usage, whereas describing traditional aspects of the society used a far lower percentage. The majority of citizens seem to be mindful of the rise in gairaigo usage, with a sizable number of people worrying about the long-term impact on the native language and the society. The source of concern is hard to identify, but one key cause was the disparity between the common people's capacity to comprehend a large amount of new gairaigo in relation to the increasing use of these in media.

Word borrowing has historically served to be beneficial to fulfill the existing shortcomings in a given language given the technological advances and inflow of newer concepts (Daulton, 2007). Although obvious that this phenomena exists in Japanese language, there is also enough evidence to show that newer terms are coined time to time to create a new emotional

effect to overshadow an existing emotion carried by certain words or to introduce a personal impact on such words. Sociolinguistically speaking, this is the difference of the language use induced by the individuals who bring variation to the language. Instead of filling a vocabulary vacuum in the usual sense, various new gairaigo have been adopted to introduce the meanings of 'modern,' 'fashionable,' or 'high tech'. This style of usage is most visible in advertisements and product names, but it also has spread in the government, resulting in a plethora of names and concepts that do little to inform the reader about what they are talking about or what exactly is meant. This style difference in language usage which is suitable in one area but not in the other can be believed as one important reason for public disagreement with current gairaigo usage. While the motivations of individuals in government who choose to create and use new gairaigo remains a mystery, it is easy to see why the use of phrases with ambiguous meanings would appeal to bureaucrats looking for a new jargon. Ambiguity has its own advantages in the field of law and administration and is common seen to be administered which makes educated elites more accessible to novel concepts without clearly describing them for a common person to understand. Some members of the public would then feel alienated by this type of language use; however we can safely suppose that the major reason for this type of usage is to serve an elite function rather than borrowing its original meaning from the donor language.

On the face of it, the acceptance of a significant number of English terms appears to be linked to the acquisition of parts of English-speaking world culture, but this phenomenon does not appear to be the kind of universal adoption that can be concluded as linguistic acculturation. On the other hand, such phenomena reflect several chronological shifts within Japanese language. The use of words to create a sense of newness has a long tradition in Japanese culture. Elites have been historically using foreign elements to maintain their rank and resist the common ideas of people that threaten to make their positions obsolete. China was once the primary source of acronyms, either directly through borrowing or indirectly through the development of kanji compounds based on the Chinese paradigm. The downfall of China's cultural prominence, combined with the development of West, has resulted in a paradigm shift to loaning from English and to the creation of new katakana words that use English lexical resources either in parts or in whole.

5. Conclusion

In Japan, irrespective of the country one belongs to, if not a Japanese native speaker or a non-native looking person, there is a good chance that person may be referred to as 'eigo-jin' ('English person') in Japan. On the surface, what this means is 'anything foreign is English'. We can assume that the imagination of the 'foreign' in simpler terms connote to people who speak English. Therefore, a naïve notion of the foreign world is either 'Asia that is not Japan', or the 'rest of the world that belongs to English speakers'. Though naïve, this portrayal helps in identifying with the self and the national identity.

Also, the spread of English loanwords is a characteristic quality of the country's kanji strategy and English education program, the two of which got complete acceptance from the entire population of Japan. With citizens who constantly require new ways to depict what they see in new environmental factors, they resort to katakana use of English words, since job of kanji has been confined to native Japanese terms. As a result of this, the use of English itself has

lost its clear purpose. Imagining that kanji limiting for native terms is the right strategy and if the English encouraging project was bound to outside expressions because of the socio-psychological reasons in which these adaptations operate, the use of katakana for English/Western based loanwords should be noted as an incidental outcome and not an intentional one. Assuming this tenet, there can be nothing to stop the spread of English loanwords in Japanese going forward. The present day use of loanwords in TV, media, advertising and internet is like a wildfire reaching people's attentions across various fields irrespective of what field they belong to and what their age group or gender is.

The shared joy of using English and a practical necessity however is ambiguous among Japanese. English has not yet entered into gaining an essential place in people's consciousness that builds the community which is necessary for the very image of an English speaking society. Several of Kachru's expanding countries have been moving from the expanding to the outer region however we can safely conclude that Japan found a rather unique and a seemingly permanent place in the list of expanding English speaking countries. On the other hand, with the introduction of English language education at elementary school year 3 and at year 4 from the year 2020 by the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT), English language education has been evidently gaining a much higher importance in Japan. Also, Japanese companies like Uniqlo, Rakuten etc., use English as their everyday language in the company which makes them truly global companies. Therefore, even if English doesn't seem to gain a clearly 'official' status, various institutions regard the English language with high importance. This can also be seen as English language is one of the important personal growth instruments for the current and future generations of Japanese people.

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02

Conflict between Reality and Illusion in Lynn Nottage's 'Crumbs from the Table of Joy'

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Abstract:

'Crumbs from the Table of Joy' is the first performed full length play of Lynn Nottage. She wrote her first full length play 'The Darker Side of Verona' as a high school student; but remained unperformed. 'Crumbs from the Table of Joy' was first performed at Second Stage Theatre in New York in May, 1995. This premiere production brought Nottage name and fame as a playwright. Nottage received two Pulitzer prizes for her dramas and became the first woman recipient of two Pulitzer Prize for Drama.

Nottage presents before us, throughout her career, the harsh realities in the lives of African Americans, their struggle for identity and self-existence. She depicted the conflicts between race, culture, ethnicity, atrocities against the African Americans in the land of United State and the Globe. Present play also depicts the same and has a conflict between reality and illusion. Some characters in the play don't accept reality and lead an illusionary life, though they know the bitter truth. But some accept it and are ready to fight for their freedom, against the subjugation, racial discrimination and atrocities against their livelihood.

Keywords: illusion, reality, racial discrimination, identity, conflict.

Introduction:

Reality is the truth of anything as it is. The Webster Dictionary defines it, “the quality or state of being real” (Webster: reality), which means when we accept the reality, we agree with the truth of that thing, event or state of affairs and accepts that as it is. But illusion is contradictory to reality; it is a false idea or belief; expression of our views in faulty notion. The Webster Dictionary defines it, “the state or fact of being intellectually deceived or misled” (Webster: illusion).

Lynn Nottage is one of the greatest contemporary African American Playwright. She was born in Brooklyn in 1964. Most of the women of Nottage’s family were educated and with that inspiration she completed her graduation from New York’s High School of Music and Art in Harlem and MFA in playwriting at Yale School of Drama. Nottage started her career with the short play Poof!, first performed in 1993. Crumbs from the Table of Joy is first full length play performed in 1995. Nottage received two Pulitzer Prizes for Drama in 2009 and 2017 for her plays, respectively Ruined (2008) and Sweat (2015). Paula Vogel, an American playwright, recipient of the Pulitzer Prize for Drama in 1998, nicely commented:

“When I read Lynn Nottage’s work, I feel the excitement, the allure, that early cartographers must have felt; I discover these continental maps of the human psyche never before charted on stage. Her work explores depths of humanness, the overlapping complexities of race, gender, culture and history - and the startling simplicity of desire - with a clear tenderness, with humor, with compassion.” (Nottage, “Intimate Apparel” cover page).

Analysis:

Crumbs from the Table of Joy is a realistic play dealing with the lives of African Americans. The play has three major characters

Godfrey Crump, his daughter- Ernestine Cramp and his in-law Lyly Ann Green. Godfrey’s another daughter- Ermina Cramp and his new wife Gerte Schulte are other two minor characters. The play has two acts with a prologue and epilogue; it opens in 1950 in Brooklyn and mostly narrated by the mouth of Ernestine Cramp. In the backdrop Godfrey’s wife died recently and the father and two daughters moved to Brooklyn from Florida for the betterment of life. Newly widowed Godfrey is unaware of nurturing the daughters and moves towards religion, he becomes follower and believer of Father Divine. Always having questions to be asked to Father Divine for answers, Godfrey works as a baker and controls his daughters with his faulty notion of reality. In act 1 scene 2 Lyly enters into the life of Crump family. Lyly is a communist and participates in various revolutionary activities for the betterment of African American’s lives. Ernestine is strongly impressed by Lyly’s revolutionary way of life. From here the real conflict between reality and illusion gets started in the play. Another addition to the conflict is the entry of Gerte Schulte, a white German immigrant as new wife of Godfrey. Ben Brantley commented on the play:

“The requisite set pieces of conflict and reversal are all in place here, and the characters’ motivations for acting as they do are stated explicitly, creating a sense of thematic dots connected by predetermined plot lines.” (Brantley)

The play opens with the Crump family in Brooklyn; they have just shifted from Florida after the death of Godfrey’s wife. As every African American has an honest thought that North and West has greater opportunities for them. Crumps also have such idea and they moved Brooklyn. Now Godfrey is widowed and completely unaware about the nurturing of his daughters. He is great follower of Father Divine and leads his life with the words or preaching of Father Divine to whom he never met. Ernestine details Godfrey’s blind belief in Fa-

ther Divine and its impact on their life.

"Father Divine...Ever since Mommy passed on, he stands between us and our enjoyment. Daddy discovered Father Divine when he was searching to cure "the ailments of the heart," those terrible fits of mourning that set in. Father Divine, the great provider, sent his blessing via mail. And shortly thereafter Daddy was cured." (Nottage, "Crumbs from the Table of Joy" 11).

Godfrey always notes down his questions to ask Father Divine. He always tries to control his daughters on the basis of Father Divine's philosophy. The real conflict gets started with the entry of Lyly Ann Green. Godfrey Crump leads an illusionary life despite having known the realities which are expressed at the end of the play. And character like Lyly Ann Green expresses her true notion of reality from the beginning. Ernestine Crump also accepts the reality identified by Lyly. Lyly enters in Act 1 Scene 2, she is completely opposite to Godfrey, and she does what Godfrey dislikes. She is an activist, fights against the racial discrimination. She leads life just like the white people, and Godfrey tries to keep his daughters away from that. He doesn't want to get involved in conflict as he believes Father Divine and Father Devine suggests a calm and peaceful life despite having troubles in the life.

Lyly's way of life influences Ernestine and she starts thinking about equality and racial discrimination. She is aware about the realities of life; she starts to see life as it is. Because of this Godfrey leaves home and moves on IRT train, where he meets Gerte Schulte, a thirty year old German woman. Godfrey introduces himself as Godfrey Goodness; it's another aspect of illusion in his life. Godfrey marries Gerte, it's similar to what has done by Father Divine; he leads his life completely under the shadow of Father Divine's preaching.

When Godfrey returns home with Gerte, he offers cookies and asks for a hug from his

daughters. Ermina being younger suddenly reaches her father, but Ernestine doesn't and also she shouts at Ermina. Here we realize that Ernestine has now changed, she has changed her view of life with the influence of Lyly. She is not ready to accept Gerte and to go to the Peace Mission of Father Divine; but Godfrey manages the things and prepared all, except Lyly, for the meeting with Father Divine. All the members reach at the Peace Mission and enjoy a great meal. Godfrey is waiting for the arrival of Father Divine and preparing which questions to be asked to him, but there is no sign of the arrival of Father. Gerte tries to support Godfrey for his patience. Godfrey comes to know that he is not going to meet Father and gets frustrated. Ernestine tells the audience:

"He'd followed an address on a bottle of something that soothed him and supposed that potion would be in abundance up North." (Nottage, "Crumbs from the Table of Joy" 56).

Godfrey's this ideology adopted from Father Divine pushed him towards an illusionary life. Godfrey is dependent on Father's answers for his day to day problems such as- how to nurture the daughters, how to behave with them, how to react people being rude and abusive towards him, live life with complete peace and non-violence, even he married Gerte on the condition of not having sex; but when he will get the answers to his problems is completely uncertain.

In the Act 2 Scene 3 Godfrey and Gerte rushes home with blood, Godfrey is beaten by some White Men and he becomes angry with them, this is the first time he neglects the ideology of Father Divine. Suddenly another incident of having passionate kiss with Gerte happens and Godfrey comes out of his illusionary aspects of life for instance. These incidents make his daughters happy but he is not changed completely. It is not the first time he encounters with such violence, when Gerte throws all his noted questions, Ernestine reads it to the

audience, he has been encountering this every time at his work place. But he noted down that for Father Divine. As Ernestine reads:

“Godfrey: Can you give me some words. Sweet Father, the ... the boss keeps calling me “the country nigger,” in front of the other men. They laugh and I want so badly to say something, I want to knock’em clear across room, but I need this job. Sweet Father, this city confuse me, but all I know is to keep the door shut.” (Nottage, “Crumbs from the Table of Joy” 79)

In the last epilogue, Ernestine receives her diploma, Godfrey arranges party at home and wants Ernestine to join his bakery with him, and he doesn’t want Ernestine to join the freedom movement of Black people. He wants Ernestine to lead the same life as he is living in, but now Ernestine is mature to take her own decisions and manages to live her life with reality just like Lyly. Lyly is not visible on the stage, but she is effectively presented through the ideology of Ernestine. Ernestine moves to Harlem and wants to join the Communist Party for the goodness of her own people. She started her journey towards the revolution with full of ideas for greatness of life of her people, which Lyly could not execute.

To put in a nutshell, there is a strong conflict between reality and illusion throughout the play. Godfrey represents illusionary vision of life whereas Lyly and later Ernestine represent the realistic vision of life. Godfrey spent his whole life under the shadow of Father Divine’s philosophy, but Ernestine created her own ideology to lead her life. Being under the same roof Godfrey and Lyly always were at opposition to each other and later Lyly is replaced with Ernestine.

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