Mitra Sadhana Shikshan Prasarak Mandal’s
Rajarshi Shahu Arts, Commerce and Science College Pathri
Tq: Phulambri Dist : Aurangabad – 431111, (MS), India

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One Day National Level Conference
On
“Recent Trends in English Literature, Language and Culture aftermath of the Globalization”

2nd February 2019

Organized by
Department of English
Rajarshi Shahu Arts, Commerce and Science College Pathri
Tq: Phulambri Dist : Aurangabad – 431111, (MS), India

Executive Editor
Principal, Dr. S. B. Jadhav

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From the Department of English

The Department of English of Mitra Sadhana Shikshan Prasarak Mandal’s Rajarshi Shahu Arts, Commerce and Science College Pathri. Tq: Phulambri Dist. Aurangabad and I feel extremely honored as a host of the National level Conference on Recent Trends in English Literature, Language and Culture aftermath of the Globalization in our college. On the behalf of Convener of Conference I extend a warm welcome to the delegates, esteemed and guests to all those who are directly or indirectly instrumental in making this conference a grand success.

The main theme of the Conference is recent trends in English Literature, Language and Culture aftermath of the Globalization on which there will be fruitful dialogue with intellectual person. In this conference we are confident to address various issues regarding recent trends in English literature, American literature and Indian Writing in English with the help of various experts and researchers of the entire country from the filed of literature. It is heartening to note the overwhelming response that we received to our call for papers. As a result, a large number of delegates from distant part of country are coming to participant in this Conference. Therefore I express my gratitude to all of them.

I am confident that the Conference will immensely benefit the learners of English literature, scholars and eminent personalities and those who are working in the field of English literature.

Thank you!

Assistant Prof. P. R. Berad
Convener / Chief Editor
Department of English
Rajarshi Shahu Arts, Commerce and Science College
Pathri. Tq: Phulambri Dist : Aurangabad – 431111
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GENDER DISCRIMINATION IN THE MAHESH DATTANI’S ‘TARA’

Mr. Jadhav Sandeep A.
Late Nitin Arts & Science College, Pathri
Tq.Pathri Dist. Parbhani-431506

Indo-Anglian drama doesn’t have a long history, yet it can boast of some great dramatist. The contemporary Indian drama has gifted with dramatist like Vijay Tendulkar, Girish Karnad, Badal Sarkar, Mahesh Dattani, Mahesh Elkunchwar have used the themes from Indian mythology, rituals, traditions and contemporary social issues. They focused on the problems and agonies of middle and lower class society.

Mahesh Dattani who crosses the traditional borders and achieves multiple identity in Indian English drama. He wrote on different themes related to Indian society. P. Jain writes about him as, “He bares life to the bone and acts as a spokesman for all the marginalized people.”

*Tara* is published in 1990, it is a story of conjoined twins Tara and Chandan. It is not only about the relationship but also it concentrates on the gender discrimination in all its aspects. In Indian society women is always remained voiceless and marginalized. *Tara* dealt with the gender issues and disabilities of women through the Bharti and Tara. Women are always subordinate and how they becomes the victims in the hands of male dominated society and culture.

As Tara and Chandan conjoined twins, they had three legs, it was necessary to separate them for their survival, surgery took place, successfully by Dr. Thakkar. At the time of surgery, two legs were offered to the boy Chandan than the girl because still in Indian society it is belief that boy should take care of parents in their old age. The male self is preferred in all cultures, Mee writes, “*Tara* centres on the emotional separation that grows between two conjoined twins following the discovery that their physical separation was manipulated by their mother and grandfather to favor the boy (Chandan) over the girl (Tara).”

Tara, as a handicapped girl, wants love, sympathy like all ther human beings, but no one pay attention towards her feelings. Other characters from the play never feel anything about Tara. Mr. Patel and Chandan speaking about the wealth distribution of his grandfather before Tara, her grandfather distributes all his wealth to a son (Chandan) not to the daughter (Tara). Because her grandfather is the representative of patriarchal society who thinks that daughters hasn’t any right on their parent’s property. From this we can understand that, women are remained economically depends upon men always, or could not stand against men. Tara is discriminated because of her gender and when she understands truth that her mother was against of offering two healthy two legs to Chandan rather than to her, she feels, she is dead, she speaks, “Tara- oh! what a waste! A waste of money why they spend
all the money to keep alive? It cannot matter whether I live or die.”

Tara has all the qualities of normal girl, she might be a star, if she gets the support and love of her parent, society but in vain. She thinks that she is a burden on her parent, nobody loves her. Her parents never want to educate her. Mr. Patel don’t want to educate Tara but Bharti wants to get the education to Tara, she wants to repent for her guilt of giving legs to son. It is shown that she is not really in the favor of girl’s education. It shows that women are against women. Her compassion for Tara becomes weak in her preference for her son Chandan. Such physical separation in favor of the boy over the girl child results injustice, inequality and gender discrimination. Though Mr. Patel and Bharti is the educated parent.

Tara was a shining star, she was cheerful and happy girl, but she has to paid price of being a girl. It is the tragedy of Tara. Chandan lives his life happily only because of Tara, as her powerful leg has given to him. Mahesh Dattani shows the poor condition of women through the ‘Tara’. Tara is the voice of marginalized class, who always remained neglected and subordinate in the patriarchal society. Mahesh Dattani treads the ground that familial relationship are not guided by social norms only, their pattern is governed and guided by independent male psyche. P. Jain points out, “The play brings the bizarre reality of the women playing second fiddle to men.”

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3) Jain ,Parul, “A voyagle from margin to centre ;Mahesh Dattani’s Tara” Contemporary Indian writing in English, ed. Satendra Kumar, Jaipur ; Yking books, 2011.
Abstract

Mahasweta Devi (14 January 1926-28 July 2016) a versatile Indian Bengali fiction writer. She is known for her pathbreaking work. Her writing focused on the plight of the dispossessed tribes and landless farmers of India.

The terms racism is used to refer xenophobia and ethnocentrism. In racism one person feel superior than the other in skin, colour, culture, inherent appearance. This racism oriented slavery in the world. Mahasweta succeeded to caught India’s attention on the problems of ‘Bonded Salvery’ and ‘Racism’ through her writing in ‘Dust on the Road’. She mentioned the real condition of ‘Bonded Labours’ through the characters ‘Raghunandan Hajam’ and ‘Mangru’ who were exploited by upper caste. Then Devi exposed the brutality of Brahman, Rajput, Jamindar and Sarpanch through the article ‘Back to Bondage’.

Keywords: Landless, Rasism, Xenophobia, Ethnocentrism, bonded slavery.

Introduction :-

Dust on the road in this volume of articles Mahasweta Devi points out the real condition of ‘Bonded Labours’ (Slaves) of ‘Palamau’ district of Bihar. In bonded labour system when a person takes a loan from landlord he repays the debt in form of slavery in landlord’s field. The system operates in many parts of India; under the various local names like Kamia, Seokia, harwaha, Charwaha, dharumaru, jeethans, gothis.

Devi and her team has visited Semra village. This Semra village came into limelight in 1976 when a camp (Shivir) was conducted from 20 to 26 March for freed bonded labours. The National Labour Ministries and the district Administration collaborated in holding the camp. This camp was inaugurated by Baliram Bhagat, Speaker of the Loksabha. In this camp so many ex-kamias (slaves) exposed their pitiable condition as a kamias and they want to have right on the land, jungle, agricultural equipment, water sources and steels.

The Semra village is known as Brahman dominated village and also known as Maliks or owners of bonded labours. There is a person who’s name is ‘Raghunandan Hajam’ here Devi
expressed his heart-touching story. Raghunandan Hajam had 12 acres of good Cultivated land. Rameshwar Pande a Brahmin implicated Raghunandan in a legal matter and took away his land. A Civil case was started. Raghunandan has three sons Aliyar, Kismat, Chaon. They are militant. These three sons prohibited to pande’s men to entry in Raghunandan’s land. Suddenly these sons of Raghunandan died under mysterious circumstances. They attained the puja of brahmin’s house. That day they died by blood vomiting. In this story we acknowledged that a Brahman culprit who killed all sons of Raghunandan by poisoning in their meal or Prasad.

Devi has meet another person who was just freed from bonded laboury his name is ‘Mangru’ his age is near by 30 years old. His face and mouth was twisted, gums and teeth broken he was freed by giving 80 decimals of barren, rocky land far away from his village and his name, on the slope of hill where it would be impossible to attempt soil reclamation even good irrigation facilities. In the view of Mangru the Shivir (camp) is not useful for them. Why are they freed ones mostly given barren and rocky uncultivatable land ? Ayodhya Pande asked Mangru to work in bondage but he denied. Then Mangru tied up and with cruelty beaten by that Brahman. It is not enough for Mangru. Ayodhya Pande reached the hight of cruelty, he crushed Mangru’s face repeatedly with his shoes. Ultimately Mangru vomited blood and when he prayed for water Ayodhya’s son Ramballav urinated on his face, very brutally. Ayodhya Pande beaten Mangru.

In this bonded slavery there are not only Brahmans but also Sahus exploites harijan, Muslims and adivasis. The Sahu lend money at six percent Rs. 100 per month these land owners used the land of poor lower caste people and deprived them of the land given to them after their liberation from bondage. From the camp all labours got the ray of hope that their life will change but Maliks and Sarpanch took away bonded labour’s land parcha, Agricultural equipment, domestic and agricultural cattle. Out of 84 only 43 are freed and 41 remained in bondage labours. Condition is as it is, nothing is changed in their life. They have not got any cultivated land and water sources and equipment from forest officers. In fact situation became very worse Maliks denied to give wages for their works. These bonded labours are parasite they are living on the mercy of Maliks. Ultimately these disappointed labours sold their agricultural tools, fertilizers, paddy seeds and cattle for surviving, some of them ready to go back to bondage. Who are bonded labours and non-bonded labours they have one way for survive to collect firewood from the forest and sell it at the market. Whenever they collect ‘Mahua Fruits’ the Maliks demand half share of earning from Mahua Profit. The freed bonded slaves are now the laughing stock of the Maliks, block karmacharis, forest officials, Police every one. Now these slaves life as bad as hell.

Per family of bonded labour has given 80 decimals of barren and rocky land. This only shows that the government cared little whether freed labours went back to bondage or not. There is a hand of
all administration that to rehabilitate all freed bonded labours. In the view of Mahasweta Devi that is a cruel joke has been played upon the bonded labours of Semra village. All bonded labours depend on forest. They earn with the help of forest as to collect Mahua fruits and flowers, to collect fire wood and sell it in the market.

An old man said,

‘When the jungle goes it is the end of us’

These slaves are deceived by the society and government.

**Conclusion :-**

In this bonded slavery every time uppercaste people snatched their rights of living. Devi expressed harsh reality of ‘Bonded Slaves’ that what ever samiti has given to bonded labours every time snatched by branman’s, Jamindars, Sarpanch. Bonded labours are living in mirage. They freed from bonded slavery just for shortterm. Culprits created difficulties in slaves life and lastly they came back to bondage slavery.

On the basis of racism how uppercaste people made slaves to lower caste helpless people. This racism and slavery reflected in the characters of Raghunandan and Magru created by Mahasweta Devi.

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THE PRINCIPLE OF CHANGE IN THE VILLAGE BY THE SEA

Makarand C. Joshi
Assist. Professor in English
V. P.S.P.M.S. Arts, Com. and Sci. College

Abstract

Anita Desai is prominent novelist of India; she gives her voice to the troubled soul of women. Anita Desai in most cases writes about the middle class or upper middle class and their emotional problems. Mrs. Desai has first time departed in The Village By The Sea which is realistic young-adult novel it deals with village folk of Thul near Bombay (Mumbai). It is a story of Hari, Lila sibling and their poverty stricken family. Hari and Lila are breadwinner of family, Hari does traditional work like fishing, farming and selling coconuts to Malabaries, the earning is not well enough to feed the family. Maharashtra Government has decided to construct a big factory in this village and villagers think that it will take away land and sea from them which are their earning recourses. Hari Decides to go to Bombay in search of good fortune. In Bombay he meets Mr. Panwallah, a watch mender who is friend, philosopher and guide of Hari. Mr. Panwallah told Hari the philosophy of change, how we have to change in life to be successful. Hari follows the advice of Mr. Panwallah and decides to start first poultry farm and watch mending shop in Thul. Anita Desai not just talks about the problem of village folk but offers solution to their problem.

Key words: Change, earning, poverty, Hari, Mr. Panwallah, traditional, fishing, farming.

Anita Desai is a prominent novelist of India, she writes about women and their problems. Mrs. Desai’s novels deals with middle class and upper middle class and their emotional and psychological problems, money is not the problem in those novels. The Village by The Sea is the first novel which deals with economical struggle of Village folk. This novel is realistic young-adult type and own The Guardian Children’s Fiction Award in 1982 and three times nominated for Booker Prize. This paper discusses about a village boy who makes changes in his life and faces the problem of industrialization in his village.

The village by The Sea is the story of poverty stricken family in Thul near Bombay. Hari and Lila are male and female protagonists of novel; the traditional profession in this village is fishing and farming. Hari and Lila are breadwinner of their family, as their father is drunkard and mother is invalid, their father no more works and Lila and Hari have to work for their family and take care of Bela and Kamal school going sisters. Hari is of 12 years and Lila is a year older than her brother Hari. Once they have their own boat but their father sold it in debt. Hari and Lila left the school as they don’t have money to go to school. Hari works in field, catches fish sells coconuts to Malabaries. They don’t have enough to eat “There was nothing to eat with the chapattis but a pinch of salt and a few green chilies Lila had plucked from a bush near their hut” (14; 1982 Desai).

One day Ramu told Hari about a great factory which will be built soon in their village and about the job opportunities it will bring to the villagers. Hari is excited and hopeful that he will get job and earn for his family.
Hari thinks of earning money there are three possibilities in his village like the work he is
doing at this time working in his farm, fishing and selling coconuts to Malabaries or ask Biju for job in
his new ship and wait till the factory start in his village. All these will give him merge income as he
needs enough money to carry on his responsibilities. Hari’s father does not think of his daughters, Hari
has to think about his sisters and for that “He must have a job if he was to find his sisters a way out of
this dark, gloomy house and the illness and drunkenness and hopelessness that surrounded them like
the shadows of the night.” (67:1982 Desai)

Hari is hopeful to get job in Bombay with the help of De Silva’s and chooses to go to Bombay
to earn good fortune for his family. “He had given up the Idea of asking Biju for work and felt like
crossing over to the city man’s side, not to the side of the idle, lazy, clumsy village boys”(99:1982
Desai). This is a correct time when Hari decided to change the way of earning instead of doing
traditional work in village Hari decided to go to go to Bombay and find some work. This is a kind of
migration for work to city in India many villagers leave their homes in search of job and become
homeless and it causes urbanization.

Bombay is a symbol of job, more earning and a way to bring happiness to his family. It is after
reaching Bombay Hari come to know the negative side of Bombay. Hari gets job in shabby Sri Krishna
Eating House where he earn one rupee per day and free meal and lodging. Jagu the owner of restaurant
is kind hearted man. While working in this restaurant Hari gets aquant ed with Mr. Panwallah, he
proved to be friend, philosopher and guide to him. Mr. Panwallah offered him apprenticeship to Hari
in the afternoon in his watch mending shop. He told Hari “You’ve got clever fingers, I can see, Now
here’s a useful little tool, hold it like this and I’ll show you what to do”(173:1982 Desai)

While explaining the situation in village, Thul Hari told Mr. Panwallah that there was
nothing left for him to do in the village as his father sold their fishing boat long ago, he also sold their
cow, they just have a small plot of land to grow vegetables in but it is too small. The land will be
acquired by government and it is said that there will be no fishing or farming left to do. This is a
problem of industrialization and its effect on nearby villages. Villagers are becoming unemployed. Mr.
Panwallah assures him that he would get work anywhere as long as he could use his hands and he
was willing to learn new things and to change and grow, he said to Hari “If they take away your land
you have to learn to work in their factory instead. If you can’t stop it, you must learn to use it
don’t be afraid.” (209:1982 Desai) Mr. Panwallah told him if he don’t get job in factory there are many
works to do like starting poultry farm, starting watch mending shop for company workers. They need
so many things for their daily needs which you can provide. He advised Hari to “learn, learn, learn – so
that you can grow and change, Things change all the time, boy – nothing remains the same.”
(210:1982 Desai) He further explained Hari that when our earth was covered with water, all creatures

lived in it and swam. When the water subsided and land appeared the sea creatures crawled out and learnt to breathe and walk on land. When plants grew into trees they learned to climb and it is also true that where there were not enough plants left to eat, they learnt to hunt and kill for food. These are some changes which we have gone through and still there some changes going on around us, with which we have to adjust. “Things are still changing, they will go on changing and if you want to survive, you will have to change too. The wheel turns, turns and turns it never stops and stands till” (210:1982 Desai) Hari the fisherman, the farmer has to become the poultry farmer, the watch mender.

After the Festival of coconut Hari returned Thul with his saving. He discussed his plans to start poultry farm and watch mending shop with his sister Lila. In Hari’s absence Lila becomes the caretaker of their family she works for de Silva’s and after that for Dr. Sayyid Ali sahib. With the help of de Silva’s Lila admitted her mother to civil hospital in Alibagh and their mother is recovering very fast there. Lila like new women shoulders the responsibilities in new way. Lila does not believe in superstitions and so she takes her mother to hospital.

“It would be a misnomer to classify the novel as a book for children since it is concerned with the life of teenagers like Hari and Lila. The Problem it elaborates centers round the issues of the eternal and the adult world.” (111:1995 Swain)

When Hari meets Sayyid Ali Saheb and discuss about the future plans Ali Sahib encourages Hari “But, boy, you have just told me how you are going to do, you are going to give up your traditional way of living and learn a new way to suit the new environment that the factor will create as Thul so as to survive, yes you will survive”(256:1982 Desai)

So it is certain that those accepted the change get success and those who don’t they find themselves in difficult situations like Ramu and Khanekar brothers.

References

2) Ibid; *page no.67*

3) Ibid; *page no.99*

4) Ibid; *page no.173*

5) Ibid; *page no.209*

6) Ibid; *page no.210*

7) Ibid; *page no.210*

8) Ibid; *page no.210*
Manju Kapur is a post-colonial novelist, in her novels she depicted the position of women in a patriarchal society and deals with the problems of women. Manju Kapur’s thematic perceptions are seen in her novels. Difficult Daughters (1998), Married Woman (2002) Home (2006), The Immigrant (2009) and Custody (2011), throw light on the various shades of Indian social life and culture. In her writing, she selected the Indian background, characters and themes. She focus on the women characters in her novel. She delineated the changing faces of woman in every generation. In India, the position of women is different in every generation.

Manju Kapur’s third novel, Home explores through three generations the life of her characters in a joint family system depicting realistically the petty power struggles found everywhere. Women in generation struggle for their family and share in the hardships, contributing to the wellbeing of the family. Women are depicted as an extremely versatile social unit, widely sought after to fulfill an endless rage of social and professional functions. In their life, they played different roles like mother, daughter, wife, grand mother, business partner or in any other position. She comes out as an astonishing human being with talent and power.

The first generation of women is represented by Maji, the mother-in-law. She is a traditional woman. She is deeply rooted in the shackles of the male mind set, she is dependent on her husband and son. But she has the central position in the family and is viewed with awe and emulated by the next generation. With the help of women characters Manju Kapur shows the social evil in the society. When Maji was pregnant, a male child is considered necessary to “carry name of the father and grand father forward”. (Home P.49) When the first male grandchild is born to Maji the family rejoices that, “the mal line is augmented…. A boy brought up within the nurturing ambit of the shop would in turn ensure its continuing. Prosperity when he grew up”. (Home P.15)

Maji controls the house. She is indulging all the grand children Vicky, Nisha, Raju, Ajay and Vijay. She holds the family together. She knew the basic principal of joint family is all for one and one for all. After her death, very quickly the two brothers separated.

The second generation women have imbibed the cultural traits and complexes from the first generation. The pivot of their lives is marriage and children. The birth of a baby boy to Sona fills her with joy, “The mother of a son,……. Boy a boy” (Home P.48) Marriage as a means of upward social and economic mobility makes both Sushila and Sona hunt for daughters-in-law from rich families who
not only bring fat dowries but also help their business to prosper through the contacts that are made thorough the new relatives.

Manju Kapur depicted the social picture and suffering of women when Sona has not a boy child every one blame her. Yashpal her husband told her to accept Vicky as her own boy child. But she refused Again Kapur shows another evil in the society, dowry. The death of Sunita has happened only for dowry. But Banwarilal also took the dowry from Sushila’s parents. Sushila was selected as much for the dowry she brought as for the fact that her father was a whole sale cloth dealer and would benefit the business. Later Sushila and Sona’s daughter-in-law came from rich families and were selected only for fat dowries. As well as they brought and the ensuing benefits of business contacts made through the alliance.

Though Sona and Rupa have had the same upbringing, the difference in their attitudes is by reason of the education they have received. Married at a young age into a conservative uneducated and superstitious family, Sona’s own cultural heritage is reinforced by the tradition loving Banwarilal household. Not being able to conceive a child, she resorts to prayer and fasting in stead of adopting the more modern ways of medicine. Many time her younger sister, Rupa advises her to consult a doctor, But she refused. She believed that her prayer and fast helps her. Actually Rupa also childless but she consoles her sister.

In second generation Kapur shows, Rupa is a modern thinking woman. She can’t believe traditional way of life. She has given the importance of education and medical science. The negligible income of the husband and the lack of a child does not bog her down but brings out her. Enterprising spirit and she starts her own business, with sufficient help from husband, father-in-law and brother-in-law. Without child she lived happily with sister’s daughter Nisha and later to her own niece. Her business fulfills her. Yet the cultural heritage surfaces time and again before being quashed in routine chares. “She sighed and gave her karma a gloomy thought before concentrating on the provisions that needed to be brought tomorrow.” (Home P.38)

The third generation of women in the novel tries to break away from the shackles of bondage and prejudiced custom and tradition in the Indian society. Nisha has shown the status of woman in the house and society. When her father refused to open a new shop for daughter. She takes a debt from father and fulfilled her own ambition. Nisha was grown up in a traditional family, so in a childhood she was a docile, submissive and polite. Her open-minded aunt, who encourages her to study and helps her to grow into an independent person. Her aunt wavers as to the rearing of a “traditional and a modern girl” (Home P. 97). The opportunity to go to college and taste freedom opens out a new world to her. In college, her interaction with friend Pratibha, a girl from a poor family who is ambitious and wants a job with the police. She impressed by her. When she interacts with boys & girls, she wants to
change her own life. “She returned to college feeling adventurous, daring and modern. For the first time she had interacted socially with an unrelated male. (Home P.145) She changed her behavior and look. She asserts her independence by chopping off her locks of hair, which were considered in a traditional family, “a family treasure oiled all her life by loving hands, first vigorously to establish growth, then lightly to keep it tidy. “ (Home P.147) She went to the parlor and changed all.

In a college way, she loves with Suresh. He is come from a lower class. But her love gives her courage to defy her own family to marry a person from the lower class.

With a college degree, she tests new avenues and ultimately finds her own niche—that of designing clothes. She does not want to be “only the daughter of a prosperous man but be responsible for wealth herself.”(Home 286) A flourishing business gives her economic independence. He father soon apprehended her to be more intelligent, methodical and independent than Raju.”(Home P.295) Later marriage happened as a part of social adjustment and it became the turning point of her life. She was in two minds then a mother-in-law to take care of a husband who himself was struggling with his business and her own well established business. She opted out of a career for some time and chose the mundane comforts of home instead; postponing her dreams for some time.

Manju Kapur observes the role of the family in making important decisions to benefit the entire family. The career of an individual is planned and executed by the family. Matrimonial alliances are made through family connections, and family also provided continuity between generations through inheritance and succession.

Fulfilling different needs of the family in the span of three generations, the women in the novel come out as strong characters. The first generation women performing domestic duties to women in the third generation who fulfill more compelling professional ones is complete. The novel stars with the intertwined lives of two sisters ends with the birth of twins to Nisha. The birth of a daughter may be the birth of a new generation.

Reference
J.G.BALLARD’S THE WIND FROM NOWHERE: AN ECO-LOGICAL READING

Chandrakant Chorghade

Assist. Professor
Vasantrao Naik Mahavidyalaya, Aurangabad

James Graham Ballard eminent science fiction writer belongs to second wave science fiction tradition. His ‘The Drowned World’, ‘The Draught’ and ‘Wind From Nowhere’ deals with ecological changes in the world. In ‘The Wind From Nowhere’ the storm causes the change in solar radiation. Due to cycle of solar radiation the temperature is rising on the earth.

‘All electro magnetic wave forms have mass perhaps a vast tangible stream of cosmic radiation exploded from the sun during the solar eclipse a month ago, struck the earth on one exposed hemisphere, and gravitational drag might have set in motion the huge cyclone revolving round the earth’s axis on this moment’. (wnw p.48).

This description of gravitational drag and huge cyclone shows sudden changes in atmosphere. Eco-Fiction is ecologically oriented Fiction which may be nature oriented (non-human oriented) or environment oriented (human impact on nature).’ Eco-Fiction connected human being with the nature. 20th century affected by pollution, ozone depletion, greenhouse effect etc. These environmental problems take futuristic mode in eco-fiction. This is derived from the science fiction. The environment changes are depicted in futuristic world in science fiction. J.G.Ballard’s ‘The Wind From Nowhere’ represent human being is responsible for creation of the storm, that causes change in solar radiation. The novel provides scientific detail to create fantasy of destructive wind. There solar radiations cause increase in temperature on the earth. Due to this rising temperature the gradual speed of the wind is raised. The effect of the storm stripping away the surface soil of the earth. The Novel provides scientific explanation of this rising speed of the wind.

‘Recently our monitors have detected usually high level of cosmic radiation. All electromagnetic wave forms have mass perhaps a vast tangential stream of cosmic radiation exploded from the sun during the solar eclipse a month ago’ (wnw p.48) the describes how the world is affected by the speed of wind. It depicts wind captures speed of 550 miles per hour, the world can be destructed. The nature makes the man helpless, when it became furious. If man breaks the scale of nature, then the nature also disturbs human life.

Dr.Mitland central character in ‘The Wind From Nowhere’ struggles against the natural calamites of wind. Ballard depicts how human being is vulnerable before natural catastrophe. Peter britt pointed out. ‘The phenomenon is out of the reach of mankind in the same way as their of overheated world in ‘The drowned world’. The people tried to protect their life from 508 miles per hour speed of wind. He describe human being is helpless before natural disaster.

“The walls are thirty feet thick; they will carry the impact of a dozen hydrogen bombs.” (wnw p.). The people tried to overcome it but in when. Though human being mode scientific and technological development, he can’t control the nature.
Harpoon represents. Scientific and technologic power, and he challenges the wind. To protect himself from the wind he built a pyramid. He comments.

“Only I in the face of the greatest holocaust ever to strike earth, have had the moral courage to attempt to outstare nature”. (ww 141) Harpoon, though possess all resources as energy, technology power and wealth failed to stand against the wind.

The natural catastrophe has psychological impact on human being. The man became confused and frustrated, as Mitland and his socialist wife became confused during the storm. Mitland thinks to break his relation with his wife. The natural disaster not only affects, Physical phenomenon but human psyche.

Ballard provided scientific explanation of the storm in ‘In Wind From Nowhere’. Recently our monitor have detected unusually huge levels of cosmic radiation. All electro magnetic wave forms have mass perhaps vast tangential stream of cosmic radiation exploded from the sun during the solar eclipse a month go, struck the earth on one exposed hemisphere and its gravitational drag might have set in motion huge cyclone revolving round the earth’s axis at the moment. (ww48). Ballard linked geographical knowledge with natural disaster. This explanation suggests that there is a systematic order and one should not disturb that order of the nature.

Ballard in his dystopian trilogy ‘The Drought’, ‘The Drowned World’ and ‘The Wind From Nowhere’ consider human being responsible for natural catastrophe. As Ruddick pointed out “what Ballard seems to have recognized eight at the sort of his novel writing career is a truth at once so simple and yet so hard to understand that to get to grips would be a lengthy struggle and yet one worth the undertaking; human desire catastrophe. That is to say there is from the first in Ballard he recognition that catastrophse is not merely imminent necessary but actually desirable (154).


In ‘The Wind from Nowhere’ the scientist could not find out the reason behind incredible speed of the wind. Though the scientist live in technological and scientific world, he isn’t able answer to nature’s question. In world the spirituality is overcome by technology and scientific development.

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RECENT TECHNOLOGY IN ENGLISH LANGUAGE TEACHING AND LEARNING

Dr. Abul Hasib F. A. Siddiqui
Assistant Professor
Dept. Of English
JSPM’s Mahila Kala Mahavidyalaya
Aurangabad

“What We Learn With Pleasure, We Never Forget”

- Alfred Mercier.

Introduction:
In This Age Of Globalization; Information, Communication And Technology (ICT) Has Become An Integral Part Of Almost Every Sector Of The Society. Particularly It Has A Very Important Role To Play In The Field Of Education. In This Age Of Techno Savvy The Most Of The Population Specially The Young Generation Of Learners Is Addicted To The ICT Based Technologies. The ICT Based Technologies Especially The Internet, Computers, Laptops, Tablets, I-Pads And Mobile Phones Etc Are Commonly Used And Are Easily Available To Everyone. The Tremendous Amount Of Resources Available On The World Wide Web Can Be Utilized To Help Teachers And Learners To Make Teaching And Learning Process More Creative And Interactive. Earlier The Books And Teachers Were The Only Source Of Education But In This Era Of Technology Students Learn From The Screens. Innovative Teaching Technologies Are Already Introduced In Primary And Secondary Education And Most Of The Higher Education Institutes Are Using Latest Technologies In Teaching-Learning Process. Human Beings Are Celebrative And Entertainment Loving In Nature Hence, They Are Attracted To Graphical Innovative Presentation Rather Than Reading Books With Only Text Or Listening To Lectures In A Traditional Way. Also In This Era Of Time Constraint And Competition It Is Necessary That The Process Of Teaching-Learning Should Gain Pace To Give A Better Output In Less Time. Hence This Paper Presents Various Aspects Related To Recent Technologies Particularly Used In The Field Of English Language Teaching And Learning.

In Indian Context Teaching English As A First Or Second Language Is A Challenge As Students Have Lacked Interest In Learning English Language, As The Traditional Way Of Teaching Has Failed To Gain The Interest Of Learners Resulting In Unclear Concepts Of The Language To The Slow Learners. On The Other Hand Fast Learners With The Help Of Laptops, Smart Phones, Tablets And I-Pads Accessing Knowledge From Any Corner Of The World As It Has Become Easier And More Flexible. Hence To Sustain In Such Knowledge Based Society It Is Necessary For The Teachers To Get Updated With Latest Technologies And Professional Developments In The Field Of Education And To Allow Students To Use Websites, Blogs, Online Tutorials, Moocs And Many Audio-Video-
Based Applications As The Traditional Ways Of Teaching Has Proved Insufficient To Cater The Needs Of Learners.

Traditional Ways of Teaching Learning Process:

Grammar Translation Method Is One Of The Important Methods Of English Language Teaching. The Main Aim Of This Method Is To Make Students Aware About Native Culture And Tradition. Reading And Writing Are The Primary Skills Students Develop In This Method; Moreover, Translation Activities Will Supply Student’s Clarity And They Will Have The Opportunity To Improve Accuracy In The Target Language. (Brumfit, Christopher, 1984:74) This Method Is Very Useful In Developing Vocabulary Skills And Grammar. But This Method Is Not Efficient For Understanding Language And It Also Creates Frustration Among Learners. The Teaching Techniques Used In Grammar Translation Method Are Fill In The Blanks, Antonym & Synonym, Comprehension, Composition, Etc., Hence It Is Useful For Beginners, And Not For Advanced Learners.

Another Trend Used To Learn English Language Is Direct Method. This Method Is Also Called As Natural Method. This Method Has Been Adopted By Many International Schools Like Berlitz In 1970s To Focus On Students’ Oral Skills. Characteristic Features Of This Method Are Enhancing Vocabulary Through Real-Life Objects And Other Visual Materials.(Ibid). The Techniques Used By Teachers In This Method Are Paragraph Writing, Reading Aloud To Improve The Pronunciation, Dictation, Etc., They Demonstrate, Perform The Act, Ask Questions, Allow Students To Speak Much And They Speak Normally And Naturally. The Only Limitation Of This Trend Is That Not All Teachers Are Proficient In The Foreign Language. The Teacher Can Combine Direct Method With Any Advanced Learning Method, And That Will Make Teaching Learner Centric.

The Audio-Lingual Method Is One More Style Of Teaching A Foreign Language. It Was Founded During The Second World War For Military Purpose In USA, And It Was Very Well Known In The 1960s But Phased Out In The 1970s. The Main Objective Of This Method Is To Focus On The Learners’ Pronunciation And Train Their Ability To Listen To Dialogues. This Approach To Language Learning Is Similar To The Direct Method. Furthermore, This Trend Of Language Learning Hardly Uses Grammar Instructions. Here, The Student Simply Tries To Memorize The Content. The Positive Side Of Learning With This Method Is That It Allows Learners To Communicate Quickly.

 Communicative Language Teaching Is Another Method Used By The Teachers To Make Classroom Teaching Interactive And Innovative. In This Method, Students Have Opportunities To Express Their Ideas, Thoughts And Knowledge Which Raise Their Morale Confidence While Speaking In Front Of A Small Or Big Crowd. According To Clarke And Silberstein, “Communicative Language Teaching Can Be Understood As A Set Of Principles About The Goals Of Language Teaching, How Learners
Learn A Language, The Kinds Of Classroom Activities That Best Facilitate Learning, And The Roles Of Teachers And Learners In The Classroom. (Clarke And Silberstein (1977:87)

New Technologies In Teaching Learning Process:

Blended Learning

Blended Learning Method Is Popular English Language Learning Tool Which Combines Online Digital Media With The Traditional Classroom. Many Researchers And Educators Have Provided Various Definitions Of Blended Learning, So There Is No Fixed Definition. However, A Simple Definition Of Blended Learning One May Consider As A Starting Point For Further Discussion Is “The Thoughtful Integration Of Classroom Face-To-Face Learning Experiences With Online Learning Experiences” (Gam'son And Kanuka, 2004). Another, More General, Definition Of Blended Learning Is “The Effective Combination Of Different Modes Of Delivery, Models Of Teaching And Styles Of Learning” (Procter, 2003, Cited In Heinze & Procter, 2004).

Flipped Learning

‘Flipped Learning’ Is An Emerging Trend In English Language Learning Process. It Is A Methodology That Helps Teachers To Prioritize Active Learning During Classroom Teaching By Assigning Students’ Content Materials And Presentations To Be Viewed At Home Or Outside Of Class. Additionally, While Using This Method, The Teacher Explains The Fundamentals Or Theory Of The Topic To Learners Via Video Or Audio Form. The Interesting Thing Is That Pupils Can Watch The Theory Before They Enter The Classroom. Thus, The Student Gets The Liberty To Learn And Re-Learn The Content At Any Time, Any Place. (Hamdan And Mcknight 2013) Have Developed Four Fundamental Pillars That Flipped Learning Must Accomplish, And Every Teacher Should Understand These Pillars Before Applying Flipped Learning In Their Classroom.

• Flexible Environment
• Learning Culture
• Intentional Content
• Professional Educators

Massive Open Online Courses

MOOC Is A Course Of Study Made Available Over The Internet Without Charge To A Very Large Number Of People; Anyone Who Decides To Take A MOOC Simply Logs On To The Website And Signs Up. While Attending Any Lecture On MOOC, Experts Are Providing Inflammatory Content, Which Registered Participant Reads, Analyses, Understands, Submits An Assignment And Takes Exams.

Moreover, In This Digital Age, To Achieve Success And Excellent Career Growth A Blend Of Both Soft And Hard Skills Are A Must. MOOC Is An Attempt To Make This Possible. Besides,
Moocs Are Designed To Bridge The Soft Skills Gap And Give Students Access To Watch And Learn Through Video Clips From Employers, Admission Tutor & Well-Known Professors. In India, SWAYAM, Portal Has Been Launched By The Government Of India, Which Means, "Study Webs Of Active Learning For Young Aspiring Minds". It Is A Online Platform Of The Ministry Of HRD Through Which Online Courses Or Programmes Will Be Offered To Students In India. To Teach Or To Make Students Aware About MOOC Is Very Easy And Does Not Require Additional Preparations.

The Objective Of Launching MOOC In The Field Of English Language Teaching Are To Provide An Opportunity To The Learner To Learn From Subject Experts From Every Corner Of The World And Get A Chance To Discuss With Them. These Online Courses Enhance The Ability To Think Critically And Innovatively. It Engages Students In A Virtual And Animated Classroom With Different Images And Concepts. It Provides Chance To Interact In Real Time With Real People. While Listening To A Lecture, Students Can Pause, Rewind, Replay And Submit Their Assignments At Any Time. Moocs Are Commonly Defined By Signature Characteristics That Include: Free Courses, Lectures Formatted As Short Videos Combined With Formative Quizzes That Are Easily Accessible Through Technological Devices That Have Internet Connectivity. (Daniel, 2012) Moocs Can Be Easily And Freely Accessed By Anyone Having Internet Facility And Top-Tier Universities Deliver These Courses.

Mobile Assisted Language Learning

Another New Approach To Language Learning Is Known As Mobile Assisted Language Learning. Traxler Defines Mobile Learning As “Any Educational Delivery Where The Sole Or Prevailing Technologies Are Handheld Or Palmtop Devices” (Traxler. P, 2005:262). In This Respect, Mobile Learning Refers To The Use Of Mobile Devices As An Educational Tool To Access Learning Materials At Any Time And Everywhere.

Computer Assisted Language Learning

Tools. In Task And Activities Of CALL Students Are Equally Involved With Teachers. Student Becomes Aware Of Various Technological Tools While Using CALL.

Conclusion:
The Advancement Of Recent Technologies Have Boosted English Language Teaching And Learning Making It More Genuine And Provided Tremendous Amount Of Resources In All Four Language Learning Skills Such As Listening, Reading, Writing And Speaking. Technology Has Facilitated Learners As Well As Teachers By Providing Them A Plethora Of Knowledge Resource And By Saving Their Time And Energy. Young Generation Is Learning More Faster Than Before With The Help Of New Language Learning Technologies And Methods. Thus If Students Are Provided With The Facility Of Learning With Technology During Their Secondary And Higher Secondary Education, Then They Have The Chance Of Becoming Experts In The Subject As Well As In Technology Till They Reach The Stage Of Higher Education.
The Technology Based Methods Such As Blended Learning, Flipped Learning, Application-Based Recent Trends, MOOC And English Language Learning Websites Can Be Very Useful In English Language Learning And Teaching. Based On Such Modernization In Language Learning, It Is Quite Clear That English Has Become A Necessity And To Learn With The Help Of Technological Tools Is In Demand.

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UNDERSTANDING SLAVE NARRATIVES IN THE AFRICAN AMERICAN LITERATURE

Dr. Eknath Bhalerao
Asst. Prof. Dept. of English,
Shri Vyankatesh Arts, Commerce & Science College,
Deulgaon Raja- Dist. Buldana- (MH) India

Abstract

Slave narrative is a subgenre of the African American literature that began in the middle of the 19th century. At the outset of middle of the 19th century, there was strong controversy over the slavery in the U.S.. In every respect slavery was protected by Southern States wherein many writers, professors, thinkers and philosophers created pro-slavery thoughts in order to continue slavery in the U.S.

Key Word: African American Literature

Slave narrative is a subgenre of the African American literature that began in the middle of the 19th century. At the outset of middle of the 19th century, there was strong controversy over the slavery in the U.S.. In every respect slavery was protected by Southern States wherein many writers, professors, thinkers and philosophers created pro-slavery thoughts in order to continue slavery in the U.S.. Professor Thomas Dew, a pro-slavery thinker argues:

In ancient republics of Greece and Rome, where the spirit of liberty glowed with the most intensity, the slaves were more numerous than the freemen. Aristotle and the great men of antiquity believed slavery necessary to keep alive the spirit of freedom.¹

Although, Southern States protected slavery system, many writers contradicted the evils of slavery. Harriet Beecher Stowe’s book, Uncle Tom’s Cabin (1852), is the most momentous to expose the cruelty, and brutality of the slavery.

In order to expose the ruthlessness of the slavery number of former slaves wrote slave narratives that are the major part of the African American literature. Harriet Jacobs and Frederic Douglas were most leading writers of the slave narratives of their contemporary time. These slave narratives expose the savageness and merciless life of the slaves. Frederic Douglas’ autobiography entitled Narrative of the Life of Frederic Douglass an American slave is most leading example of the slave narrative. He narrates:
I never saw my mother, to know her as such, more than four or five times in my life; and each of these times was very short in duration, and a night. She was hired by Mr. Stewart who lived about twelve miles from my home. She made her journeys to see me in the night, travelling the whole distance on foot, after the performance of her day’s work.²

Frederic Douglas’ slave narrative exposes the hardship and deep sorrows of the slave life. Moreover, six thousand former slaves wrote oppressive account of their lives. The slave narrative was the first black literary prose genre in the United States. It helped slaves to establish their identity as an African American. In addition to this, it continued to exert the most important influence on African American fictional techniques and themes throughout the 20th century.

At the outset of 1845, the slave narrative stood as a key literary device. It was first used with skill and dramatic manner by William Wells Brown in his *Escape or a Leap for Freedom* which became the first African American dramatic text. William Well Brown’s contribution to the African American theatre is most notable. Although he was not the first black dramatist, he was one of the earliest African American dramatists. With the publication of *The Escape or a Leap for Freedom* in 1888, Brown became the first African American playwrights to be published in the U. S.³ Moreover, his present five acts melodrama explores racism and predicament of the slaves to escape from their masters. The play centralizes around the two characters Clean and Melinda who were the victim of slavery. In fact, the play is based on the autobiographical experiences of Mr. Brown as a former slave.

Ira Aldridge (1807 – 1867) was most popular actor and dramatist associated with the African Theatre Company. Moreover, his two plays contributed to the Black Theatre movement and its development and extension. *The Black Doctor* (1847) and *Le Docteur Noir* (1840), his plays, were famous among the people. The thematic concern of his plays is the slavery and emancipation from harassment. Moreover, he also presents the complex human relationship with their masters. “Aldridge was the first U.S. born actor to gain popularity and ultimately critical acclaim on the European stage”.⁴ He introduced the African American culture to the European stage and achieved sympathy for Black people and their struggle. Linda Carter Notes:

He worked backstage at the Chatham and Park theatres around 1816 or 1820 and gained acting experience with the African company, a group founded and managed by William Henry Brown James Hewlett, the African company’s leading actor; and other blacks. The group built the resident African American theatre in the United States in 1821.⁵
Aldridge’s contribution as an actor and playwright is most key aspect of the theatrical tradition of the African Americans. Thus slave narratives are most significant part of African American theater.

References & Notes:


ECOCRITICISM: A STUDY OF ENVIRONMENTAL ISSUES IN LITERATURE

Atkare Kailash Ankushrao
Asst. Prof. of English,
Basic Sciences and Humanities,
Marathwada Institute of Technology,
Aurangabad, Maharashtra State.

Abstract:

During the last few decades, Environment has posed a great threat to human society as well as the mother earth. The extensive misuse of natural resources has left us at the brink of ditch. The rainforests are cut down, the fossil fuel is fast decreasing, the cycle of season is at disorder, ecological disaster is frequent now round the globe and our environment is at margin. Under these circumstances, there arose a new theory of reading nature writing during the last decade of the previous century called Ecocriticism. It is a worldwide emergent movement which came into existence as a reaction to man's anthropocentric attitude of dominating nature. The present paper seeks to explore the ecocritical perspectives as envisaged in some select world literature as well as Indian writing in English. This environmentally oriented study of literature brings about an ecological literacy among the readers who in the process become ecoconscious, thereby taking good care of Mother Nature. Environmental concern being one of the major concerns of the day, Ecocriticism has undergone rapid development during its short tenure since introduction. It is interpretive tool of analyzing nature writing which is commonly associated with Environmental criticism, Animal studies, Green Cultural Studies, Ecosophy, Deep Ecology, Ecofeminism, Ecospiritualism and the like.

Keywords: Environment, Literature, Nature, Ecocriticism

Introduction:

Ecocriticism is one of the youngest revisionist movements, which has swept the humanities over the past few decades. The present world is facing eco-disasters and our environment is now at stake. Only science and technology are not enough to combat the global ecological crisis. We should make change in our attitude to nature. Literature does not float above life, so it has its role to play. For a long time nature was not given due consideration by the literary critics, so ecologically oriented literature pleads for a better understanding of nature in its wider significance. Ecocriticism has developed as 'a worldwide emergent movement'.

During the last three decades. The scholars are still engaged in developing its nature and scope. The term ecocriticism was first coined by William Rueckert in his critical writing "Literature and
Ecology: An Experiment in Ecocriticism" in 1978. The word 'eco' comes from the Greek root word 'oikos' which etymologically means household or earth and 'logy' from 'logos' means logical discourse. Together they mean criticism of the house-the environment as represented in literature. According to Rueckert, ecocriticism applies ecology or ecological principles into the study of literature. And Lawrence Buell defines ecocriticism "as a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist's praxis" (The Environmental Imagination, 430). Further ecocriticism does not simply mean nature study; it has distinguished itself from conventional nature writing, first by its ethical stand and commitment to the natural world and then by making the connection between the human and the non-human world. According to Joseph Wood Krutch, Thoreau's work is not about plants or animals or birds; it is about his relation to them; one may almost say about 'himself in connection with nature.' (Henry David Thoreau 1948) Patrick D. Murphy is right in saying that Ecocriticism is literary "criticism that arises from and is oriented toward a concern with human and nonhuman interaction and interrelationship."

Ecology has two shades, the shallow, and the deep ecology. Shallow ecology is essentially anthropocentric, which believes that the whole purpose of nature is to serve mankind and humans are the masters of nature; man being the only literary creature thinks himself superior over the others. It also advocates systematic usages of natural resources like coal, gas, forests, oil, etc. for a sustainable future. But deep ecology challenges this conservation mode and advocates preservation of nature to keep it in its original form without any interference of man as nature has its own right to survive. All organisms on this earth have their own intrinsic values and no one is the master of anybody. This realization will give equal rights to every organism maintaining a balance in the eco-system. Ecocriticism gives emphasis on this eco-consciousness removing the ego-consciousness man. The present environmental crisis is a bi-product of human culture. It is not caused by how the ecosystem functions; but how our ethical system functions; how we behave with mother nature etc. Ecocriticism builds this awareness among man.

There are two waves of ecocriticism as identified by Lawrence Buell. The first wave ecocritics focused on nature writing, nature poetry, and wilderness fiction" (Buell 138) They used to uphold the philosophy of organism. Here environment effectively means natural environment. (Buell 21) The aim of the wave was to preserve 'biotic community' (Coupe 4) The ecocritics of this wave apprised "the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers, and reversing their harm through political action" (Howarth, 69). So ecocriticism initially aimed at earth care.

The second wave ecocritics inclined towards environmental justice issues and a 'social ecocriticism' that takes urban landscape as seriously as 'natural landscape' (Buell 22). This wave of
ecocriticism is also known as revisionist ecocriticism. It seeks to locate the vestiges of nature in cities and exposes crimes of eco-injustice against society's marginal section. The Ecocritic interprets nature writing texts. At the same time, they use them as a context for analyzing the principles and customs of our society in relationship to nature. Often, the result is a critique of how our culture devalues and degrades the natural world.

Nature:

The Ecocritics use the term 'nature' in a broader sense. Ecocriticism is not merely the study of nature as represented in literature. Nature here does not mean a mere fancy of its beautiful aspects like plants and animals. Nature here means the whole of the physical environment consisting of the human and the nonhuman. The interconnection between the two creates a bond which is the basis of Ecocriticism. As long as there is a harmony between the living and the non-living, there prevails a healthy eco-system for the benevolence of mankind as well as the earth. "The modern ecological consciousness has a feeling that the balance between human and the natural world must be maintained. A perfect ecology is one in which plants, animals, birds and human beings live in such harmony that none dominates or destroys the other".

Anthropocene vs Biosense:

Human nature is essentially anthropocentric which positions humans on top. As earth's only literary being, man considers himself as superior to every other organism. But ecocriticism decentres humanity's importance to every object of environment. In ecology, man's tragic flaw is his anthropocentric as opposed to biocentric vision, and his compulsion to conquer, harmonise, domesticate, violate and exploit every natural thing. Anthropocentric assumes the primacy of humans, who either sentimentalise or dominate the environment. On the other hand, Biocentric decenters humanities importance explores the complex interrelationships between the human and the nonhuman.

Nature vs Culture:

One of the implicit goals of the ecocritics is to rethink the relationship between culture and nature (Barry 252). The present ecological crisis is a bi-product of human culture. Since his inception, man started living in close proximity with nature in the natural environment. Culture is associated with the geography of a landscape. For example, Synge's Aran Island, Hardy's Wessex, R.K. Narayan's Malgudi etc have their impact on characters of their writings. Culture is something which has been created over the years by the people who have been living in an environment for ages. So long as man lived in close association with nature there will be no ecological threat. But with the advancement of science and technology man has got alienated from nature putting his own survival in a question. The natural environment is now replaced by the built up environment. Our global crisis is not because how ecosystems function. It is because how our ethical systems function. Getting through the crisis requires...
understanding our impact on nature. It requires understanding those ethical systems and using that understanding to reform them.

**Sustainable Development:**

Ecocriticism advocates sustainable development for a better future of mankind in general. All organisms have their right to survive in their own way. The plants, the animals, the women, the marginal, the tribal – all have their role to play to keep up the earth's basic life support system. Limited use of resources will ensure the safe and secured future of the generations to come. "The most common measure to tackle environmental crisis is sustainable development". This categorically means the required use of natural resources without endangering the whole environment and the well-being of all human beings (Essays in Ecocriticism 36).

**Environmental Justice:**

Ecocriticism underlines environmental justice as man's voracious urge to conquer nature is somewhat misleading. We used to believe ourselves to be superior to the other life forms that inhabit the biosphere. But now we realize that nature is not a subordinate but a co-inhabitant of this earth ecosystem. We should change our self-destructive motives. If humans try to destroy nature, they will be paid back by their own coins. Our global crisis is not because how ecosystems function. It is because how our ethical systems function. Getting through the crisis requires understanding our impact on nature. It requires understanding those ethical systems and using that understanding to reform them.

**Ecocriticism as an Interdisciplinary Approach:**

Ecocriticism is an intentionally broad approach which is by its very nature interdisciplinary. It draws its sustenance from the existing literary theories. All sciences come forward to contribute to the field. Therefore, new theories like Post-colonial Ecocriticism, Ecofeminism, Ecomarxism, Ecospiritualism are coming into light. But it differs from the other theories in that while all of them consider earth as a social sphere, Ecocriticism considers it as an ecosphere. All other theories are marked by their individual ego-consciousness while Ecocriticism is characterized by ecoconsciousness. In short, it is an earth centric approach to literary studies which promotes the understanding of who we are, where we stand, how we should behave with our mother nature.

**What Ecocritics Do:**

In order to meet with the present environmental crisis, the ecocritics play an important role in building up the eco-consciousness among the readers. For this they read major canonical writings; they look at the natural world differently than others. They shift our critical attention from the inner consciousness to the outer; rejects the belief that everything is socially or linguistically constructed: believes that Nature really exists beyond ourselves, but is with us and affects us(perhaps fatally if we
mistreat it); apply growth and energy, sustainability and unsustainability, balance and imbalance to view nature in literature.

**World Eco-Literature:**

Ecocriticism gets its inspiration from the three major American writers whose works celebrate nature as a life force, and the wilderness as manifested in America. They are Ralph Waldo Emerson (1803-1882), Margaret Fuller (1810-1850), and Henry David Thoreau (1817-1862). The trio belonged to the group of New England writers, poets, essayists, novelists and philosophers collectively known as the transcendentalists, the first major literary movement in America to achieve 'cultural independence' from European models. R. W. Emerson had enjoyed the influence of nature in his first reflective prose narrative *Nature*. The writer here celebrates a non traditional approach to nature which is popularly known as 'transcendentalism' (a theory that propounds that 'the divine' or 'god' pervades nature). He suggests that reality can be best perceived studying nature. Fuller's *Summer on the Lake During 1843* is a Transcendental travelogue that encounters the American landscape at large. It is based on the Great Lakes region. Fuller here differentiates the utilitarian motives of the settlers and spiritual aesthetic aims of tourists.

But it is Henry David Thoreau who is considered to be the father of Ecocriticism. Thoreau's *Walden* is an autobiographical account of his two-year stay in a hut on the shore of Walden Pond, two miles away from his home town, Concord. It is a classic account of dropping out of modern life and seeking to renew the self by a 'return to nature'. This book has exerted a strong effect on the attitudes of its readers which changes from ego-consciousness to eco-consciousness.

Robert Frost a major American poet has made use of woods, lakes, stars, horses, etc. His poems are simple on the surface level. But if we probe deep under the surface we find that nature reveals the universal truth of human life. His *Stopping by the woods on a snowy evening* deals with the perennial beauty of nature, and the obligations of transient human life.

Ecocriticism is less developed in the UK than in the USA. Whereas the American writing celebrates nature, the British ecocritics seek to warn us of environmental threats emanating from governmental, industrial, commercial, and neo-colonial forces.

Jonathan Bate's *The Song of the Earth* argues that colonialism and deforestation have frequently gone together. His *Romantic Ecology* reevaluates the poetry of William Wordsworth in the context of pastoral tradition in English. Here Bate explores the politics of poetry and argues that Wordsworth is the earliest of ecocritics.

Raymond William's *Country and the City* shows a striking contrast between the country and city life. William here represents country life as the hub of modernity, a quintessential place of loneliness. Lawrence Coupe's *The Green Studies Readers* is a comprehensive selection of critical texts...
which addresses the connection between ecology, culture, and literature. In short, the book is a valid source and a useful entry into Green Literature as it provides a huge amount of sources to be used for research.

**Ecocriticism in India:**

Indian philosophy is rich in ecological thought since Veda which paid equal importance to all organisms. India is also a land of rich biodiversity. From the Himalayas of North to Kanyakumari of South, from the Bay of Bengal off east to the Arabian Sea on the west, the country has versatile physical surroundings leaving a deep impact on human beings. Literature is not apart from that. A good number of writers deal with ecocritical texts.

Ecocritical perspectives may be best perceived in the writings of Nobel Laureate Rabindranath Tagore who founded Viswa Varati at Shantiniketan far from madding crowd. His Rakta Karabi and Muktadhara are the best example of ecocritical texts where he denounces human atrocities against nature. His ecocritical poems include "The Tame Bird was in a Cage" (The caged bird has even forgotten how to sing) and "I plucked you Flower" (The human feel that plucking flowers is their own right. Nature is not a silent spectator. One day it will react. It would not be just a thorn-prick but can be a mighty tsunami. The human should be careful about this).

Anita Desai's Fire on the Mountains is a good example of ecocritical text dealing with the problem of animal killing, population explosion, moral degradation of man -all causing a threat to the ecology symbolized by frequent fire in the forest. Kamala Markandaya's Nectar in a Sieve represents Nature as a destroyer and preserver of life. The novelist here has shown how the evils of industrialization spoil the sweet harmony of a peasant's life. Arundhati Roy's The God of Small Things is a portrayal of Exploitation of nature, by human beings in the name of progress and modernization which is a dominant theme of the novel. The authoress here has shown her keen awareness of today's pressing environmental issues. The novelist in this novel has raised her voice for the environment, which is now under a great threat of pollution. In this novel, she not only exposes the massive degradation of nature but also reflects on the reason behind its dehumanization. Ruskin Bond's No Room for a Leopard presents the pathetic condition of the animals after deforestation. The Tree Lover, The Cherry Tree, All Creatures Great and Small and many others are all about the chain which binds man and nature, as in the chain of the ecosystem, showing interdependence. Kiran Desai in her Hullabaloo in the Guava Orchard is critical of the hectic town life, Having dissatisfied of which the protagonist takes refuge in the Guava Orchard. In her The Inheritance of Loss, the novelist shows how Kanchenjunga pays for the brutality of human aggression. Ecocriticism here gets a political dimension in the novel when an un-estimated loss occurred due to Nepali insurgency causing a lot of damage to
human life, animals and the serene beauty of nature. Amitav Ghosh's The Hungry Tide is a powerful ecocritical text as the novel underscores environmentally and socially oppressive system harbored by humans. The delta of the Sundarbans has been presented as the destroyer and preserver of life. The novel faithfully depicts the state sponsored terrorism to evict the dispossessed Bengali Refugees settled at Marichjhapi.

**Conclusion:**

Therefore, Ecocriticism which was synonymous with the American nature writings as well as the British Romantic literature has now gained its momentum with worldwide eco-literature. It has changed its colour from local to global perspectives in view of the present ecological crisis around the globe. The humans have only one earth to live in and we are at the brink of our forthcoming destruction unless we are careful of the blue planet. If we want to hear the song of the earth, we should change our anthropocentric vision without any delay. The world literature abounds in ecological perspectives. Environment being an inseparable part of human culture is paramount in all major canonical writings. An ecological insight may lead them into several new perspectives. Indian philosophy and writing is not an exception to this. From the ancient to the cyber age, Indian literature is thronged in environmental concern. Apart from the Traditional Indian writing in English, the classic works of regional literature coming in English translation have their representation of nature. They make us learn how we may lead a happy life in close harmony with nature. These environmental literary works beautifully deal with human nature relationship and interconnection- the key note of eco-literature. The common message is keep nature in her pristine beauty; let not destroy what we cannot create. The more ecocritical writings will come into focus, the more man will learn to behave with nature in a proper way keeping in tune with the present environmental crisis.

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ECOCRITICAL READING OF MARGARET ATWOOD’S ORYX AND CRAKE

Vasant Harkal
Assistant Professor
Department Of English
Vasantrao Naik Mahavidyalay,Aurangabad

The present era is an era of innovation in the field of art and literature. It has witnessed the origin of many critical theories as well as transformation from anthropocentrism to biocentrism in critical theory. At this juncture, traditional mode of literary analysis changed from world in the text into outside physical environment presented in it. Ecocriticism is environmentally oriented criticism, one of the most recent fields of research, to have emerged from the rapidly diversifying matrix of literary and cultural studies in the 1990s. Ecocriticism is the study of the relationship of the human and non-human, throughout human cultural history and entailing critical analysis of the term ‘human’ itself. Ecocriticism is particular amongst contemporary literary and cultural theory because of its close relationship with science of ecology. The critical study of environment or ecology can be named as Ecocriticism. It is close study of the relationship between literature and the physical environment by taking an earth-centred approach to literary studies. Ecocriticism as rethinking of “Green reading” cross the ethnic and cultural borders and exploring readings in relation to nature.

There were many publications and projects regarding the connection between literature and the environment before 1990s. ASLE, The Association for the study of literature and the Environment was established during a convention of the Western Literature Association in 1992. In 1993 the journal ISLE: Interdisciplinary Studies in Literature and Environment was established and started holding annual conferences. Seminal texts and anthologies such as Lawrence Buell’s The Environmental Imagination (1995) Kate Soper’s What is Nature (1995) and Cheryl Glotfelty and Harold Fromm’s Ecocriticism Reader (1996) followed, as well as special journal issues. At the same time, newly created ecocritics began to trace the origins of their intellectual concerns back to such seminal works in American and British Literary studies as Henry Nash Smith’s Virgin Land (1950) Leo Marx’s ‘The Machine in the Garden (1964) Roderick Nash’s Wilderness and the American Mind (1967) Raymond Williams’s The Country and The City (1973) JoshephMeeker’s The Comedy of Survival (1974) and Annette Kolodny’s The Lay of the Land (1975). ASLE’s impact spread quickly with sister organisations being established in Japan the United Kingdom, Ireland, South Korea, Australia new Zealand, India,Canada, Taiwan, Bangladesh, Southeast Asia ,Brazil and the independent European Association for the Study of Literature, Culture and Environment (EASLCE) in Europe. The major
journals of ecocritical movement are ISLE (International studies in literature and the Environment) ‘Green Letters’ and ‘Environmental Humanities’. Ecocriticism emerged as a truly core movement engage with issues of race, class gender animal rights, toxicity and other categories. It assists us to make sense of innumerable ways in which nature is defined and debated in our cultural spaces, which in turn influences our understanding of the unfolding envirmental crisis. Ecocriticism runs a whole range of definitions, the most well-known being the one Cheryl Glotfelty proposed in the Ecocriticism Reader,”The Study of the relationship between literature and the physical environment” (Glotfelty XVII)

In first chapter of the novel introduces the characters, Jimmy’s father is genographer and works for Organic Farms, Pigoon Project which means to draw organs of pigs to transplant on human being by the process of genetic engineering. Jimmy’s mother had also worked for Organic Farms. She had been a Microbiologist. Crake, scientist friend of Jimmy is master mind of many genetically engineered projects. In childhood, Jimmy was more careful about wellbeing of pigs in the farm. The Pigoon Project was started with the intention of providing human organs for transplant faction. The official name of project was sus multiorganiser,Pigoon was only a nick name. The goal of the Pigoon project was to grow variety of foolproof human tissue organs in a transgenic knockout pig host, “The goal of the Pigoon Project was to grow an assortment of foolproof human tissue organs in a transgenic knockout pig host-organs that would transplant smoothly and avoid rejection, but would also be able to fend off attacks by opportunistic microbes and viruses of which there were more strains every year. A rapid maturity gene was spliced in so the pigoon kidney and livers and hearts would be ready sooner and now they were perfecting a pigoon that could grow five or six kidneys at time. Such a host animal could be reaped of its extra kidneys, then, rather than being destroyed, it could keep on living and grow more organs much as lobster could grow another claw to replace a missing one” (22)

When Jimmy goes to visit his father at work he feels bad for the pigoons that have nothing to do other than grow replacement organs for humans. Jimmy’s suffocation with way animals are treated in his world create theme of the nature. The introduction to organic labs put the groundwork for environment in which Jimmy grew up. To serve the biological needs of humankind, natural animals have been genetically modified. The clashes regarding the pigoons status in society is felt when jokes are made about their flesh being used as meat during time of meat shortage. The mingling of animal and human genes in single creature blurs the line of where exactly the pigoons lie in position that exists between man and beast. Atwood’s novels draw on the sense of fear and disgust about technology. Bouson argues that, “Atwood is intent on sounding a warning about the potential baneful effects on gene manipulation (---) Atwood emphasizes the growing and potentially lethal power of scientist to manipulate and alter human biology and reality (Bouson,39)
Another catastrophic project of modern scientist is Bysspluss. It is invented for prolonging youth of human being but resulted as disgrace for humanity. As Crake explain the concept of Bysspluss, aim of this pill is to

(a) protect the user against all known sexually transmitted diseases, fatal, inconvenient or merely unsightly

(b) would provide an unlimited supply of libido and sexual prowess, coupled with a generalized sense of energy and well-being, thus reducing the frustration and blocked testosterone that lead to Jealousy and violence and eliminating feeling of low self-worth.

(c) would prolong youth (294)

BlyssPluss pills eliminates many of the non-biological causes of death. Crake observes main indirect cause of death is misplaced sexual energy. The pill acquired this by protecting the user from diseases, providing an unlimited libido and boosting youth. Crake explains to Jimmy that pill would also serve as a permanent form of birth control. However, Crake told Jimmy that hostile bioform, a killer virus has been added to this pill which will create new diseases and make people sexually sterile. Crake’s top secret gentic experiment fails when the killer virus in the pill breaks out and destroys humanity.

Margaret Atwood is a spokesperson of futuristic world of the twenty-first century. Orxy and Crake is set in an apocalyptic world during the second decade of the twenty-first century. It also bring flashbacks of a past technological wasteland. Crake is mastermind of the novel. He embodies human identification with technology, presented as scientist and God who stands outside his experimental world where humanity is observation as a soulless object for disinterested observation and study. Crake considers nature and God as barriers that keep human beings rooted in balanced ordered reality. The genetically modified human being project, Paradice Project is one of the dangers for nature created by scientist. These human being created by mixing of different animals and human genes has ability to digest unrefined plant material, Crake explores “They ate nothing but leaves and grass and roots and berry or two, thus their foods were plentiful and always available (304) Even their sexuality was not constant torment to them, not a cloud of turbulent hormones. Then can adjust with their habitat, so they would never have to create houses or tools or weapons. As they are emotionless so no issues of symbolism, kingdom, icons gods or money to maintain like normal human being “Best of all they recycled their own excrement by means of brilliant splice, incorporating genetic material from(305) There would never be anything for these people to inherit, there would be no family frees, no marriage and no divorce. Crake informs to Jimmy that we can list the individual features for prospective buyers, then we can modify according to personal expectation of buyers.”(306) Though you’d surprised how many people would like a very beautiful smart baby that eats nothing but grass” (306) The purpose of Crake’s master plan of bioterrorism and genetic experiment to replace the “Flawed humanity” with his
genetically modified hominids, the Crakers. Crake apply genetic engineering technologies to design posthuman creatures with aim to create posthuman creatures which resist climate change, insects, war and starvation. Atwood portrays the plight of men betrayed into servitude and destruction by their own greed. She forecasts that how the god like power of scientists is going to destroy nature. The forecasting sense of the novel is indicates that utopian hopes and aspirations would crash down soon. Atwood makes us see the moral flaw at the centre of a society which has mistaken comfort for civilization. Atwood also put forward her belief that “everything is connected to everything else and that literature does not float above the material world in some aesthetic ether but rather, plays a part in an immensely complex global system in which energy, matter and ideas interact” (Heise79) Though Oryx and Crake is dystopian novel, ecocritical approach is relevant to the novel. The contemporary science culture not only robbed the earth of its riches but also humans of their emotions. People are left with no moral or cultural values. They have been affected by the attraction of power, sex and violence. When Jimmy discussed about pair bonding, he says “pair-bonding at this stage is not encouraged (207) Crake answers,” We are supposed to be focusing on our work (207). It is this workaholic culture created killer Blysspluss pill, shed innocent blood, murdered Oryx and brought doom on the whole humanity. When Paradise project ended in utter chaos, Snowman was left alone to face the world of scorching heat, scarce food and strange animals like pigoons and wolvogs. Atwood creates horrified picture of Snowman’s world: “noon is the worst with its glare and humidity at about eleven o’clock showman retreats back into the forest, out of sight of the sun altogether because the evil rays bounce off the water and get at him even it he’s protected from the sky and then he reddens and blisters (39)
The entire novel highlights on human preoccupation with inferiority and ability to prevent the feeling of inadequacy through science. Atwood’s speculative fiction speaks directly of contemporary life. Presenting a world that may not necessarily have happened, but which has certainly been dreamt of this might be one of the probable future humans are going towards.

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REFLECTION OF AMERICAN LITERATURE

Deshmukh Jeetendra Nagorao
HOD English,
Swatantrya Sainik Suryabhanji
Pawar College Purna (Jn), Dist. Parbhani

American thought and conduct today reflect points of view and patterns of reasoning which antedate the Revolution. The history of America started with the Settlement of Jamestown in 1607. Since the literature of a country is intimately connected with its history, we have to go right back to the earliest time for an understanding of America literature. True belles letters or literature in a purely aesthetic sense came to be written in America only by about the close of the century. But if recording of human experiences can be termed literature, what the early colonists wrote must be deemed an integral part of America literature.

No living American, whatever his descent, has wholly escaped the literature of the May Flower compact, Poor Richard Almanac and the Declaration of Independence. To trace the roots of American literary we have to go right back to the colonial period, or the time of early settlers in America. Colonial period in American history extends from 1607 to 1765. During these years the literary output in American was scanty. That a group of people who had their cultural lineage in Europe should have given so little thought to literary composition, seems rather strange factors that conditioned life in these early American Settlements. Moreover, as sharers of the cultural tradition of England, did not feel the urge to create a literature of their own that could view with that of England and of Europe. They felt that they still belonged culturally to the old world and could still receive sustenance from their parent country. It was only much later, after the winning of political independence, that America felt the need for weaning herself culturally from England, and erect the edifice of their own literature.

LITERARY REFLECTIONS:

M.C. Tyler stamped their spiritual lineaments and shall never deeply enter into the meaning of America literature without tracing it back affectionately to its beginning with them. Caption John Smith, William Bradford and Mrs. Bradstreet, Edward Taylor—wrote in an altogether new setting and naturally was influenced by their environment. America has lent its colour and stamp upon their works and hence they belong legitimately to America literature through England can claim it as her own by right of nationality. James Russel Howell depicts the dangerous adventure, the hard work and difficult decisions that went into the process of building a nation.
Smith, Bradford and Winthrop Stress The American spirit made up largely of courage, industry and optimism, characteristics that inspire men and women with confidence in attacking any problem that may arise. The hardships of living conditions, attacks, sickness and starvation are from the beginning reflected in despite innumerable danger, is a tribute to their courage and tenacity. The effect of Puritanism lingered long after the puritan movement had expired in the 18th century. It impregnated the new enthusiastic religious which arose in that century and continued as a living force in the 19th and 20th centuries. The northern abolitionists showed all the characteristics of Puritanism, which have still been in evidence in the crusades for temperance, reform and world peace in our time. Hence it is only sensible that a student of America literature became a great reservoir of material and inspiration for the 21st century. For readers it still provides an understanding of those bedrock American experiences which developed the national character and our peculiarly American institutions.

Mrs. Stowe viewed that the literature of a people must spring from the sense of its nationality. This sense of nationality was not felt by the Americans who still thought of themselves as part of England or of Europe. The fusion in the ‘melting pot’ that Creveceour describes took place later and this is seen unmistakably in the very fiber of America literature of the revolutionary period.

Literature of exploration and adventure exploration was a phase of the Renaissance, the first southern authors were Elizabethan in energy, curiosity and versatility. They were adventurers, describing in animated and colourful language their distastes, the fascinating beauty of the strange land and the way of the Indians. John Smith’s description of New England and Map of Virginia. Francis Higginson’s New England Plantation and Mortan’s New England Canaan. They served the purpose of propaganda, but they are interesting because of their descriptions of American scenes, life and experiences. The style of these writers was varied, but mostly the writers relied on the style of Eupheus.

The most important Histories and Narratives of settlement’s was William Bradford’s of Plimmoth Plantation. Others worth mentioning are Ed wards Johnson’s Wonder-working Providence of Sion’s Saviour in England, William Hubbard’s Narrative of the Troubles with the Indian. These works are interesting because they are written to convey Puritan’s view of history as the tangible record of God’s plan and a manifestation of his power. The great book of this type was Cotton Mather’s monumental work Magnalia Christi Americana describes the Golden age of Puritanism before its decline.

Theological and Polemical writing claimed a prominent place in the literary production. The Mathers made a tremendous contribution to this type of writing. Richard Mather’s Church Government and Church Covenant (1643), John Cotton’s the way of the Churches of Christ in N. England (1654)
and Thomas Hooker’s A Survey of the Theory of Church Discipline expounds the prevalent Theological doctrines. Challenging the autocratic way of these doctrines, was Roger Williams who wrote Bloody Tenet of Prosecution. The daring tone of dissent led to the expulsion of Williams from the Massachusetts Bay Colony, Nathaniel Ward’s work. The Simple Cobbler of Agawam, on the other hand, lamented the tolerance shown towards heretics in the Bay Colony. He satirized the liberal tendencies in religion.

An amazing number of Americans kept diaries or wrote autobiography. Diaries reveal a very strenuous introspection and a critical, ceaseless self-analysis. Hence we have a systematic account of day-to-day events, temptations, struggles and reflections. Winthrop’s journal, Samuel Sewall’s diary, the travel journal to Mrs. Sarah Kemble Knight are among the treasured diaries. They give us invaluable insight into the customs, manners and personalities of the people. To sum up, it was by the end of the colonial period that the broader religious outlook, the sway of rationalism, and the dawn of nationalism soon created in America, an atmosphere conducive to the production of genuine literature that could be compared with that of England.

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GROUP ASMITA LEADING TO MOB CENSORSHIP: AN IMPACT OF PRIVATIZATION ON THE SOCIETAL RESPONSE TO WORKS OF ARTS

Dr R T Bedre
Principal and Associate Professor,
Dept. of English
SPPM, Sirsala Dist. Beed MS

The Indian Government’s decision led by then prime minister late PV Narsimh Rao and then finance minister Dr Manmohan Singh of opening the doors of Indian economy in the early 1990s not only changed the directions of the Indian economy but also left permanent impact on the social psychology of the Indian society. The sprouting of private industry, entry of multinational companies in India and earlier to that the implementation of the Mandal Commission’s recommendations of the reservation for the OBCs in the services and education developed a sense of insecurity for the erstwhile ruling groups in India. These groups began to assert their powerful existence in the society and politics by creating their group icons.

In the post-1990 politics, the regional parties began to play crucial roles in the formation of governments at the centre. The sections of the former Janata Dal emerged as the regional parties in UP, Bihar, Odisha, Karnataka, Haryana and some heavy weight leaders like Mamta Banerjee in West Bengal, Prakash sing Badal consciously nurtured the regional asmita. The historical icons like Rabindranath Tagore, Subhash Chandra Bose, Vivekanand in West Bengal, Bhagat Singh in Punjab, Maharana Pratap in Rajsthan, Shivaji, the Great in Maharshtra, Birsa Munda in Jharkhand Basveshwara in Karnataka, Sardar Vallabhbhai Patel in Gujrat were used for this purpose. In southern states like Tamil Nadu and Andhra Pradesh, the political leaders are the actors are worshipped like gods and have their temples and bhaktas.

The rise of the regional political parties gave a momentum to the making of religious and regional icons. The closure of 1980s witnessed Ram, the character from the Ramayana, made popular by Ramanand Sagar’s mega tele-serial became politico-religious icon, as the late Prime Minister Rajiv Gandhi had opened the gates of the Mandir –Majjid issue at Ayodhya in 1986. Simultaneously, the role of vote bank politics pampered certain sections of society. The communities and castes have their icons in the form of the mythological, historical, and political figures- Shivaji, the Great for the Marathas, Devi Ahilyabai Holkar for Dhangars (shepherds), Guru Nanak Dev for the Sikhs, Mahatma Basweshwar for the Lingayats (Vir Shaiva), Mahatma Jyotiba Phule for Malis (OBCs), Dr B R Ambedkar for Dalits, Anna Bhau Sathe for the Matangas. Some saints are hijacked and possessed by particular groups as they carry their caste
titles like Sant Namdev for Shimpis (traditionally the tailors), Sant Tukaram for the Marathas, Sant Sawata Mali Narhari Sonar for the Goldsmiths, Rohidas for the Cobblers, Sant Dnyaneshwar for the Brahmins, Chokha Mela for the untouchables. Even some mythological figures like Parashuram for Brahmins, Walmikirishi for the Kolis served the same purpose. Despite the proven fact that some of these figures served the humanity irrespective of caste and sect, they remained icons for particular groups. These icons have become sensitive names to make any comment, not to think of the founders and the leaders of the religions. Any slight comment on any one of these may cause band, rasta roko even riots in the regions. The safeguards made by these religion, community and caste based groups for these saintly, historical and political characters have made them super human beings and thereby, sacrosanct for any kind of criticism leading to re-assessment of these figures who happen to guide and lead a large section of the society.

With the advent of the means of mass media and means of entertainment, the agencies of these means try to appease and thereby cash the strong and unbending loyalty towards these icons by filming them on small and big screen. Mythology and historical figures have been the favorite TRP raisers for the small screen world (TV). The TV serials on various channels filling them with chamtkars and exaggerations have made records of popularity and raised the TRP of the channels. The mega serials like Ramanand Sagar’s the Ramayana, BR Chopra’s the Mahabharata and lately Dheeraj Kumar’s series of various mythological characters and various versions of these characters have cashed the religiosity of the people, not to think of the political mileage these serials raised. Now days there are some serials on the life of saintly and historical figures too. The Sword of Tipu Sultan based on Bhagwan S Gidwani’s book was popular in the 1990s. (It generated much heat in. When it was likely to be banned: Girish Karnad had to organize rallies for its telecast.) Even in the 21st century, no TV channel is an exception to the popular mode of the religious and historical serials. There had been various versions and adaptations of the same characters, religious and historical events. The new Mahabhrata, Chakravarti Samrat Ashok, Chandra Nandini, Maharana Pratap, Poras, Shivaji , the Great and Sambhaji (popularized by Dr Amol Kolhe) have attained much TRP. Some TV channels are devoted exclusively for the spread of religious principles.

In Bollywood movies, history has been a favorite topic for all times. Mughal-e-Azam in 1960s had been the most popular film, though it was based on the love story of Shahzaja Salim and Anarkali, a court dancer, its focus has been Akbar, the Great. The artists playing the lead roles, Dilip Kumar, Madhubala and legendary Prithviraj Kapoor made it memorable. (Quite interestingly, most of the comedy reality shows have made maximum fun of the characters from this film without raising anger or protest from any corner of the Indian society.)
In the course of time, the cinemas and TV shed its mythological flavor for a time being. However, some movies could dare some political allegories. Guljar’s Hindi movie, Andhi and the famous Kissa Kursi ka faced ban like situation at it contained some indirect references to the politicians of the then times.

In south India, filming moved around the mythological characters easing the entry of the actors in politics in the south India like that of legendary MG Ramchandran, NT Ramarao and few others. In south India, the actors always felt an unbound attraction for politics. Vijaykant and K Chiranjivi made their attempts. Last year, Kamal Hassan and the legendary Rajnikant are in news for their declared entry in politics. Marathi cinema lived long on the mythological, saints and historical characters. No actor in 1960s and 1970s could save himself from the temptation of playing the role of the legendary Shivaji, the Great.

The constitutional assurance of the freedom of worship and belief made, as the fundamental right seem to be confronting with another fundamental right of the right to free expression. On the one hand, the Constitution of India entitles the citizen to the freedom of worship and belief in their own way, as the Constitution makers took care that the Republic will not have any state religion but will have equal attitude towards all the religions in the state. This freedom seems to be mistaken as the license to shut doors for the changes, reconsideration and criticism in the interest of its followers. Any opinion other than the popular opinion held by followers is strongly protested in the violent mode. In other words, the individual is not allowed to exercise his right to free expression about the figures and icons he does not belong to. Not only the direct criticism but also different interpretation in any form is termed either as insult to the icons or blasphemy.

The artists are not allowed to present their opinions in the form of a pictures, paintings, sculptures, poetry, story, play, even not the means of entertainment like movies. The painters like M.F Husain are forced leave their own country. The writers like Perumal Murugan are compelled to commit suicide as a writer. The playwrights like Vijay Tendulkar, Habeeb Tanveer and Girish Karand had to face wrath of the fundamentalists. Actors like Amir Khan had to face the ire of the social media for his transparent opinions. The noted actor Naseeruddin Shah rightly recently said that it would have been impossible to make movies like Jaane bhi Do Yaaro in the present times.

In fact, it is the prime function of the Censor Board is watch the movie, recommend some changes if necessary and to certify it as per its category for public watching. Before the Board discharges its duty, the so-called protectors of Rani Padmavati’s image and honor banned the movie. The community and the vote bank they possess seem to have hijacked the authority and power of the board.
Quite ironically, in the State government and the Union government either side with the irked community or keep the mum with on this issue. Last few years have seen the birth of the mob censorship. The government seems to have given in to the vote bank politics. No party had been exception to this folly, the parties and the excuses may be different but the intentions have remained the same in past and at present. It would not be improper to suggest that right to worship and belief be replaced with the right to protect the icon as it has eclipsed the right to free expression. As days pass, it would be more difficult for the artists to present their arts in the future to come. Even the slight remark may offend some mob and may invite ban on the art, as the protectors of constitutional rights prefer to side with the mob their suggestive silence.

One may note the recent row over the release of films like Padmavati, Marathi movie like Dashkriya, Nude, and the Malayalam movie S Durga. Out of these, only Dashkiriya could see the light of the screen as the Brahmins opposed it tried to bam it by filing a legal suite in the court, which was refused by the high court, is Maharashtra. The movie, S Durga (changing its title from Sexy Durga) could not be shown in the international film festival at Goa despite having due certification from the Censor Board. The State Government of Kerala seems to be frightened with the public anger as the title of the movie refereed to a Hindu goddess. Quite ironically, the leftist parties who, in principle, do not believe in gods and religions rule the State.

The most hype of the media of all types in recent times has been claimed by Sanjay Leela Bhansali’s mega movie Padmavati based on a 14th century historical (?) figure from Rajasthan who reportedly committed johar (self immolation) along with many royal women to save pride and possible molestation in the wake of defeat at the hands of Allaud-din Khilji. Reportedly, the film director is alleged to have shown some scenes of Rani Padmavati with Allaud-din Khilji, who, according to the Rajputs to whose race the queen belonged, had never met her. (Sanjay Leela Bhansali’s previous move, Bajirao Mastani too was opposed by the Brahmin descendents of the Peshava Bajirao objecting that the wife of Bajirao, Kashibai and his beloved, Mastani who too was extremely beautiful like Padmavati, never met each other whereas Bhansali’s movie has song shot on them dancing together). Despite Bhansali’s repeated appeals, there is strong protest for banning the release of the movie in various states in the country. Though some select TV reporters, for whom Bhansali gave an unauthorized screening of the Padmavati movie, (which displeased the Censor Board) have given clean chit to the movie), Bhansali had to postpone its release.

The Rajput community seems to be very much displeased with Bhansali and the Padmavati team. The film faces the disturbances during the film shooting itself as the studio was set to fire twice. Sanjay Bhansali and the actor Deepika Padukone who plays the eponymous role are openly threatened to death. The Union and the state governments have kept either mum or
siding with the Rajput community as some union and state ministers have openly opposed the film. Rajasthan CM Vasundhara Raje made clear that the state would ban the movie even if it is green signaled by the Censor Board. PM Narendra Modiji, who, more often than not, remains in vocal mode and has been capitalizing his skill of speech, has his lips tightly closed on this issue. Quite ironically, the governments who are statutory protectors of the fundamental rights of the people ensured in the constitution appear to have given in to the mobs. The mobs have taken over the legal rights of the Censor Board. This new form of mob censorship has raised a grave threat to the right to free speech and expression in the republic of India. The election politics makes the political parties in power and opposition helpless to curb these mobs censoring the works of arts. The Rajasthan State assembly elections are scheduled in 2018.

Solutions:

Once the noted singer Asha Bhosle in the wake of remixing of the old songs observed that the remixing has helped the old songs to renew the taste of the new generations otherwise they would have gone into oblivion (the legendary Lata Mangeshkar held opinion quite contrary to this). It is true in case of historical novels, plays, TV serial and movies too. These rows of controversies over these pieces of arts have generated an interest and urge among the people for these iconic figures of whom they are either un-informed or half-informed. Very few people among the protestors of the artistic works have the first hand access to the authentic records. In fact, these rows of controversies have proved bless in guise as the young generations have begun to look for Padmavati in their smart phones otherwise the character of Padmavati would have been confined to the pages of Mohammad Jayasi’s piece unread pages sinking on the bookshelves. As a part of solution, the protesting groups need to form or hire a group of scholars to study the history and refute the presentations in the film terming them as pure fantasy of the filmmaker in the civil and legal ways. Boycotting the movie or pamphleteering can be explored to register the protest and disapproval. (In fact, no artist ever claims that his presentations are the reality or are faithful to the history).

Above all, the readers and the cinema goers are no way going to accept the presentations of the history in the play or movie as history or slice of historical truth (which itself can be subjected to testing). They are aware that these are the mere pieces of entertainment only. The final decision regarding the fairness/unfairness should be left to the people who, in the words of Shri Sharad Pawar, have repeatedly shown their wisdom over the years.

The fundamental question is: How far is it right on the part of the governments and the protesting groups to deny a large section of society who are no way concerned with the controversy their right to entertainment only because a small chunk of people have objections to that? Respecting the demand of the majority belonging to a particular group is a tantamount to
denying the right to free expression of the artists who happen to be in minority. The scholars of the academia need to realize and take their stand.

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GLOBALIZATION AND DIASPORA POLITICS IN WORKS OF MOHSIN HAMIDS THE RELUCTANT FUNDAMENTALIST

Dr. Rupali Prabhakar Palodkar, 
Assistant Professor & Head, 
Department of English, 
Yeshwantrao Chavan College of Arts, Commerce and Science, Sillod, 
Dist. Aurangabad. (MS)

The concept of globalization has alluring every field of knowledge. “Globalization is the connection of different parts of the world resulting in the expansion of international cultural, economic and political activities. It is the movement and integration of goods and people among different countries.” (Wikipedia) Globalization is a process of social, cultural, political and economic integration and unification. There are various types of globalization like cultural globalization, Political globalization and economic globalization. In cultural globalization people from world over adopt similar culture i.e. homogeneous culture. Globalization also affects the way governments throughout the world define and decide the political policies. But it has also its own pros and cons. Globalization has made the world as a multicultural global village, where exchange of ideas and culture were appreciated. And this holds its significant impact on the economic, social, cultural and political dimensions of the nations. It increased awareness on various issues and developed trade opportunities all over globe. Though globalization has provided an opportunity to emerging localized cultures but it also had an impact on cultural diversity. Some cultures dominated over all other. In globalization increased awareness has been resulted in the erosion of more homogenous cultures.

Mohsin Hamid is a Pakistani British diasporic writer. His novel The Reluctant Fundamentalist (2007) was shortlisted for ‘Man Booker Prize’, won several awards including the ‘Anisfield-Wolf Book Award’ and the ‘Asian American Literary Award’, and was translated into over 25 languages all over the globe. (wikipedia.org). It’s a story of Changez; an Asian American immigrant leaves America before and after 9/11 incident. “Mohsin Hamid crafts a haunting story of love and loss set amidst the fear and chaos of post 9/11 America. Yet it can also be argued that the novel’s political turmoil, instead of merely providing a backdrop for the drama of two lovers, is also expressed as a layer of allegory within the love story.” (vusc-english.wikispaces.com) The film The Reluctant Fundamentalist (2012) is adopted of the narrative directed by Mira Nair. The film is based on the novel The Reluctant Fundamentalist (2007) written by Mohsin Hamid. The film is about the post 9/11 America for Muslim diaspora. The present paper intends to highlight the globalization and diaspora politics in Mohsin Hamid’s The Reluctant Fundamentalist.
The protagonist of the novel *The Reluctant Fundamentalist* is a young Pakistani man named Changez, who is narrating his story to an American in a café of Karachi, Pakistan where they were surrounded with students. The American stranger is curious about his English and American accent. Globalization has developed international trade and enhanced the information and communication technology. It provided an educational and job opportunity to the citizens from various nations and ethnic groups. The same way Changez, an American diaspora spends near about 5 years in America for education and job. When he arrived at Princeton the thought aroused in his mind that, “This is a dream come true.” (Hamid, Mohsin: P. 3), But his dreams come into nightmare after 9/11 incident. Changez works in corporate America. In the interview Jim his boss teases him that he in on the financial aid in America, he explains him that his family is known as wealthy family in Pakistan, but due to division between ancestors their wealth was divided. And due to his outstanding performance he got the job with the Underwood Samson Company, which evaluates business.

He is narrating his story before and after 9/11 America. Few years after 9/11 incident Changez becomes an older wiser professor of revolutionary studies in Lahore. His expression after twin tower collapsed were amazed him. That time he was on a business trip to Manila, “I was in my room, packing my things. I turned on the television and saw that… I stared as one---and then the other---of the twin towers of New York’s World Trade Center collapsed. And then I smiled. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased.” (Hamid, Mohsin: P. 72) The same way he reminds an incident in his business trip to Greece with Erica where they were playing a game and Erica asks him about his dream he liked to be, he said, “… one day to be the dictator of an Islamic republic with nuclear capability;” (Hamid, Mohsin: P. 29) Everyone present there were in shocked and he smiled and explained it was just a joke. The sense of pleasure aroused in his mind after the attack let him think, “I was not at war with America. Far from it: I was the product of an American University; I was earning a lucrative American salary; I was infatuated with an American woman. So why did part of me desire to see America harmed?” (Hamid, Mohsin: P. 73) and he did not know the answer though he wanted to be like an American man. He tried to look worried in front of his colleagues. And his journey was started to face the consequences of the attack with “severe expressions of inspectors—and…elicited looks of passengers…aware of being under suspicion…guilty;” (Hamid, Mohsin: P. 74)

In the global culture when someone goes out of his own cultural boundaries the problem of otherness and conflict aeries in the host country and culture. Though Mohsin Hamid has not shown the close involvement of 9/11 incident in the novel but it took place in the same environment. He found the novel reaction against the conflict aroused after the incident as Hamid says, “It was the story of a man’s encounter with capitalism as practiced at the very beginning of the twenty-first century and a
man who comes from one culture to work in another. But then 9/11 took place and it sort of completely overwhelmed my secular narrative- and for a while I reacted to what had happen by not reacting to it, or at least by trying to keep 9/11 out of the novel because it would potentially overwhelm the novel. But as the years passed I couldn’t keep 9/11 out, I didn’t want to, and I Shouldn’t. Enough time had passed to deal with it in a fictional sense. So the novel evolved to take that on board. I mean you know this isn’t just talking about the first draft and the last draft. And I think in a way I was dealing with a feeling of conflict and tension that existed in me well before September eleventh happened. And of course that made sense. September eleventh didn’t come out of the blue. 9/11 is an event in a long history of conflict, and the first draft of the novel was reacting to that history in a way.” (Singh Harleen)

Globalization has some advantages and disadvantages, in one side it reduced the global poverty and on the other it actually increased wealth inequality, which leading the globe in division of two poles. Environmental problems, terrorism and war are some of the byproduct of globalization, which can’t be ignored. As Olsson, Karen says “It seems that Hamid would have us understood the novel’s title ironically. We are prodded to question whether every critic of American in a Muslim country should be labeled a fundamentalist, or whether the term more accurately describes the capitalists of the American upper class. Yet these queries seem blunder and less interesting than the novel itself, in which fundamentalist, and potential assassin, may be sitting on either side of the table.” (Olsson, Karen)

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4 Wikipedia, https://simple.m.wikipedia.org/wik/ Globalization
The present research paper deals with the theme of disillusionment and frustration in Ngugi Wa Thiong’o’s ‘Petals of Blood.’ Ngugi Wa Thiong’o is one of the prominent Kenyan writers. He is a political thinker and revolutionary who is deeply involved in the welfare of the country and his countrymen. He wrote several books, novels, essays, short-stories, and plays which deal with colonial restlessness urge for independence and struggle of Kenyan society. Some of his important works are A Grain of Wheat, ‘Home Coming, Petals of Blood and Decolonizing the Mind. In 1977 he published Petals of Blood which is considered as one of the explosive novel after the publication. He was arrested and held without charges by the so called liberal Kenyan government.

Thiong’o consummates so many honours and awards for his literary works and his socio-political movements. Few prominent awards he received, includes The East African Novel Prize, UNESCO first Prize, The Lotus Prize for Artistic Excellence and Human Right. In 2003 Thiong’o was elected as an honorary member in the American Academy of Arts and Letters. At present Thiong’o is working as distinguish professor of English and comparative literature, he is also director of the international writing and translations in the school of humanity at the university of California.

Petals of Blood is one of the important novels of Thiong’o which is divided into four parts viz. “Walking” “Toward Bethlehem” “To Be Born” and “Again…La Luta Continua!” It seems Thiong’o deliberately chooses the titles of the chapters to connect religious awakening with political awakening of the people. Interestingly novel revolve around four characters- a primary school teacher Munira, a liquor shop owner, a crippled Abdullah, Wanja brothel owner and hostile rebel and farm worker Karega. All four of them left city life and came to small village called Ilmorog. The novel opens with the murder of African leaders and educationist called Mzigo, Chui and Kemeria. This sensational and puzzling murder mystery opens up the bitter and sad truth and disillusionment of Kenya and Kenyans. Petals of Blood is an investigation of triple murder mystery; it also presents chaotic social political and educational conditions of Kenyan.

Petals of Blood reflects the internal journey of complex characters in sharper political, mental and cultural landscape with deeper and explosive themes of corruption, education, land and lust. It is an intense work of Thiong’o where he tries to portray the devastating picture of a “modern Third world
nation” whose frustrated people feels that “leaders have failed them time after time”. The story is situated in the small village of Kenya called Ilmorog. Munira move to Ilmorog to teach primary school. His father Ezekieli was reputed member or Rawa-ini. *Petals of Blood* do boldly deals with the problems and clashes of old and new generation. The tall and dignify shadow to Ezekieli does haunt Munira again and again, it reminds him of his failure. He deliberately chooses Ilmorog to suppress fury and hatred within him for his father, being a failure son of reputed father always bothers him. Ilmorog is a poor village with very harsh weather. Farmers desperately waiting for rain are exploited by corrupt politicians. The selection of “local” by Thiong’o is symbolic since it portrays the history of Kenya and their heroic struggle against the domination of harsh nature barren land and corrupt leaders.

*Petals of Blood* reflects the internal journey of complex characters in sharper political, social cultural setting with deeper theme of failure of the controlling Kenyan elite. Thiong’o writes about the Kenya that nobody can writes like he represents the pain of old generation victimized by imperial powers and new generations hopelessness who is also victimized by frustration and corrupt leaders. According to the elder generation the destruction of Ilmorog is because of their younger one leaving the village tradition and culture,

> “You forgot that in those days the land was not for buying. It was for use. It was also plenty you need not had beaten one yard over and over again. The land was also earned with forest. The trees called rain.”

Thiong’o intentionally chooses barren, drought stricken part of Kenya where farmers are battling to protect their land of ancestor to survive, corrupt politicians and so called leaders of the country are pushing all their limits to acquire or snatch away the land for material purposes. Land for these natives is very important as it is the mean of salvation. Thiong’o also uses the background of Mau Mau rebel, one of the violent grass roots resistant launched by ethnic group of Kenya. This movement was led by peasant and landless farmers against British imperial rule. So many characters and their elders suffer in this rebellion.

The first part of the novel is called “Walking” which is significant in order to understand the suffering of villagers and their realization of the root cause of their problems. It is Karega the assistant of Munira who motivated villagers to go to Nairobi city to meet MP for help and basic demands. Munira being the pessimist hesitated to accompany them because of his memory of recent humiliation by leaders. He agrees to join them when he comes to know that Wanja will also accompany the delegation. His relationship with Wanja is complex one. She came back to village from city, her appearance and attitude always attracts villagers. But she carries lots of secrets and mystery within herself. Wanja has disturbed childhood, her marriage also failed miserably. She has a desperate urge
for motherhood. In order to fulfill her desire she wanted to establish physical relationship with one of the most intelligent man of village…Munira. But this relationship is not satisfying for Wanja hence she gave up. Both of them grow hostile to each other special when Munira feels that Wanja is getting close to Karega. He feels rejected and defeated. Karega also had an affair with Munira’s sister Mukami which results into the suicide of her since their relationship was rejected by Ezekiel considering Karega’s brothers involvement in Mau Mau.

After pleads and counseling by villagers a delegation which includes Karega Munira Abdullah Wanja some youths as well as elders like Nyakinua started their journey to the city with financial support of poor villagers. The journey is the most difficult part of their realization about the callousness of their leaders. The second part, “Toward Bethlehem” of the novel deals with shocking discoveries and revelation of characters about each other and their own self. Karega’s broken heart finds peace in the affection of Wanja.

During the journey to the city these villagers not only faced humiliation from the power monger but priest too. In city they visited the house of priest and asked for some food and drink in return they got nothing but sermon and advice to lead a life of hard work. Thus the group of natives fights with the religion which has been reduced to matter of lip sympathy. Even Kimeria one of the rich and powerful citizens made them arrested and in order to release them he wanted to have sexual favours from Wanja. Thiong’o portrays the picture of miserable natives and their struggle with the politicians who are notorious for their selfishness, indifferences, careerism, opportunism and corruption. Even M.P Nderi wa Riera does not show any concern for them about their starvation. He was attacked by crowd who hurls stone rotten eggs on him and natives of Ilmorog like Abdullah, Munira and Karega were arrested. They were treated as beggars considered as thieves and brutally humiliated as if they were traitors. The old in group was disrespected young starve and Wanja was asked for sexual favours. They realized that nothing will change since they witness the harshness of their religious and political leaders. Apart from fighting with politicians who are selfish, opportunist and corrupted Wanja, Munira, Karega and Abdulla are also fighting within and with the past. “They all share a common pain and common betrayal of hopes”.

The gap of five years has made Ilmorog a changed place. The trans-African roads are ready for the use of international capitalist and local power managers which is a symbol of emergence of a new integrated national life involving the acceptance of new values of life. The young generation became lazy. They find easiest way out to solve their problems i.e. selling their inherited land. These tendencies irk old and wise of the village, According to the grandfather of Munira, who is a great farmer and cherish his profession,
"Gird your loins and always remember everything good and beautiful come from the soil".³

The newly constructed road also inspires lots of natives to begin new business ventures, Abdulla and Wanja with the partnership started a business at the roadside to sell roasted meat, milk and drink called Theng'eta. The new business of butchery, lodge, shopping centers, clubs tourist destination in Ilmorog but this phase was hard for local farmers because they have taken loan from banks and now African Bank wanted to auction their land, Wanja and Abdulla in order to redeem their land sold the new building to Mzigo. Wanja is willing to sacrifice her property to save the land and maintain their independence of spirit. After sometime she started more profitable business of prostitution by constructing a lodge called 'Sunshine.' She hired young girls and charges money for pleasure. Wanja’s new business venture represents the new values of the new world that is money, opportunities, careerism because it is what valued more than human emotions. She was exploited by Kimeria and later on she became the need of leaders like Mzigo, Chui and Kimeria. She knows that the whole world has changed into the new one and she has to accept it. According to the elder generation,

“Money, money moves the world. Money is time. Money is beauty. Money is elegance. Money is power. Why, with money I can even buy the princess of England. The one who recently come here. Money is freedom. With money I can buy freedom for all our people...Give me money and I can buy holiness and kindness and charity, indeed buy my way to heaven”.

The circumstances take Karega away from Wanja and therefore she compelled to start whoring business. She somehow wanted to take revenge from Mzigo, Kimeria and Chui by saving Karega and by declaring her love for Abdulla in the presence of these leaders in order to humiliate them. She invited three of them and strikes Kimeria dead with her Panga and waits for Abdulla but her lodge catches fire before she has accomplished the task. It is Munira the internal enemy of Wanja who has set fire to the building on account of his jealousy for the love of Wanja for Karega first and Abdulla later. During the process of enquiry into the murder of the three prominent figure of Kenya, the chief inspector Godfrey discovers the strange pattern of relationship between the principal characters of the novel Munira, Abdulla, Wanja and Karega.

References:

The concept of identity is associated with the psychoanalytical process. It no longer confines itself to the individual but it may characterize a group, a class or even a nation. As the twentieth century is rightly called the century of ‘Alienation’ man in this century is estranged not only from his fellowmen but also from his innermost nature. He is alone, in a crowded society. He refuses to be treated as an object and asset that he is a person. When one comes to think and speak of women novelists, one has to admit that they have a special way of looking at this concept.

Manju Kapur, and Tony Morison, women, are shaped by the same environment and are part of predominance of patriarchy. It is the confrontation of the female protagonist with the patriarchal oppressive environment, that adds more sharpness to their vision as novelists. Kapur describes how Virmati in Difficult Daughters with her dichotomies, marital tensions, domestic traumas undertake the quest for self identity. Manju Kapur has been a significantly sensitive woman artist who is gifted with keen observation. On the other hand Morison also focus on marital tension domestic trauma and quest for identity.

As the period demands, both Indian and American society is patriarchal and Sula and Virmati, as women, have been subjugated to man-made injustice and identities. Virmati’s is an affectionate upper middle class family where Virmati experiences all types of tortures and torments of life as her gender is inferior. and Sula belongs to middle class black family. It may be the focus of the writer to recapitulate how a woman is denied all the opportunities of social freedom in the patriarchal family set up.

Freedom, in general, should be expressed as defiance of conventions and tolerance of justice in daily life. Virmati behaves like a typical Indian woman with reliance on tradition, consideration for the individual dependence and observance of moral values. Hers is not the voice to assert her rights. The novel is like a document revealing the pain and struggle of a beautiful woman trapped and subjugated under suffocating circumstances. “Her life is smeared under the pressure of family responsibilities”, (p. 16). She registers her protest and rebellion against the prevalent male chauvinism.
As Virmati’s character is a complex one, she is unable to make up her mind what to do and what to achieve in her life. She has choices open for and her desires are multifarious. She has no idea about the priorities of her desires. Her inability to choose from these desires has created for her excruciating pain and suffering in her life.

Shakuntala’s visit has planted the seeds of aspiration in Virmati. She rejects the marriage proposal of Indrajit. Thus, her life becomes a series of perpetual struggle against all odds as she happens to be a second wife of a Professor. Kasturi has the firm belief in the maxim, “A Woman without her own home and family is a woman without moorings”, (p. 111). Virmati has been emancipated from her traditional family in Amritsar. Shakuntala mesmerized Virmati with her life style in Lahore. Virmati wants to have uninhibited existence like her. For Virmati, Shakuntala “looked vibrant and intelligent, as though she had a life of her own”, (p. 16). These seeds of aspiration have grown into a tree and Virmati tries to adopt unconventional ways. She crosses the patriarchal threshold. “She aspires a freer life than that offered by her parents. This aspiration is condemned to failure”, (Ashok Kumar, p.2). Kapur does not predict anything about the rightness of her path but her focus is to present the inner conflict engulfing Virmati’s mind after she comes to live with Harish as his co-wife.

Both characters Virmati and Sula possess The desire to be someone and to have a place of one’s own make their powerful character. Virmati in the initial stages of the novel, erupts like a surge now and then. She tries to escape from it and seeks refuge in the imaginative dream-world of evergreen pastures, after the better understanding of sordid reality around her. Her confusion has been endless. The early marriage or no education are the options for her. She has revolted against her marriage proposal and her sufferings increased. When she becomes aware of her attraction for the Professor, she gets the realization “to think of him was impossible, given the gulf between them until he bridged it by crying out his need”, (Difficult Daughters, p. 54). Sula also has very close bond of friendship with Nel and in her company she accepts the challenges of male dominated society she denied the marriage proposal or the routine way of life imposed on women traditionally of getting married bearing and rearing children and serving the husband for entire life irrespective of her own dreams desires and aspiration as an individual entity on the earth.

Virmati’s attraction for Harish, her awareness of her womanly duties and her desire to be free from patriarchal shackles of Indian family these three forces work simultaneously in her life. The situation is a trying one. Sulas rebel against male dominated society in attempt of becoming free from patriarchal shackles of Afro- American family and her awareness of being subjugated as woman .She crossed all limits those were considered to be essential for Afro American women in Bottom even
having relations with white man was a taboo, but Sula did not care to establish sexual relations with white man by doing this she registered her protest to patriarchal system.

Virmati confesses her mental state to Swarnalata, her room-mate in the hostel in a vivid manner, “When Harish is here, I stop thinking of other things ……… when he is not here, all I do is wait for him to come”, (p. 140). She hates this secret relationship. There is always the sense of uncertainty, the fear to be seen by somebody. Still, the attraction for the professor and her falling a prey to his physical desires remain there. Her life continues in the same formless, endless, limitless tragic manner. She is surrounded by hollow hopelessness. Harish is not in a position to help her. Her own conflicting identities have given her trouble and grief. Her own physical lust has been responsible for her to sweep into the slippery ground of illicit love for Harish. In the same manner Sula also continued her affairs with many people her life went on in the formless endless, limitless tragic manner with uncertainty of future and hopelessness.

Kapur strongly emphasizes the plea that the worldly forces are not responsible for the protagonist to fall deep into melancholic void, but her own inner desires. The Indian woman is represented as spineless, wooden creature, traditionally. Sula as subjected to male-domination. This is hostile to woman’s endeavours in such a set-up. Virmati tries to establish her identity. She is like a rebel who learns in the course of her encounter with the stark realities of life that her power is to be used cope with the male orientation. Her perplexed psyche and her traumatic experiences have tormented her. “She constantly faces emotional and physical turmoil”, (Contemporary Fiction: An Anthology of Female Writers, p. 258). As a consequence, she is unable to live in harmony with the environment around.

The novel is like a critical analysis of the patriarchal modes of thinking. It aims at the domination of male and the subordination of the female. The pattern of the society teaches woman to internalize the concept of subordination. But what about her self-realisation? Tradition presents the systematic attempts to silent the female and culture demands her to be feminine. Kapur, presents this struggle against victimization in her novel. “Kapur also reveals her female protagonists’ deep study of Indian culture and tradition in which they are rooted”, (p. 226). Virmati fights this battle knowing it very well that it is futile.

Virmati tries to clutch life in the palms of her hands but fails to hold it. She has no power over past and present has nothing to offer her. She thinks, “How many new beginnings had her relationship with the Professor led her to?” (p. 197). The irony in the novel is all pervasive. Virmati tries to assert herself but the search remains elusive for her. She prepares herself for the task of emancipation but she knows it at the back of the mind that it is meaningless. It makes her struggle inconsequential to prove her to redefine her reality.
It contributes in creating a void which is nothing but a chaotic feeling of loss in life. This awareness of identity crisis and consequential anxiety have been important for the existential vision of the plight of the modern woman. Virmati discovers the meaning and value of life probing through the dark mossy pathways of the soul. It is “A value charged, almost a charismatic term with its secured achievement regarded as equivalent to personal salvation”, (H. Dennis, Wrong Identity: Problem and Catchword, Voices of Revelation, p. 77). This search for identity is motif of Manju Kapur’s novel. Her protagonist is confused, she always runs for what she does not know.

Virmati participates in a wild race-in her educational search or in her marital adjustments. She has no clear aim in her mind. Unfortunately, she meets with disharmony and failure. The disappointments, delusions, social pressures, uncertain future make her life crump and it hurts her psyche. It justifies her cynical attitude towards established social norms and even towards life. It gives her chance to rebel against social, familial pressures. “She breaks the patriarchal norms to assert her individuality and hopes to achieve self-fulfillment,” (Ashok Kumar, p. 20). She peruses the quest for self identity. She loses her interest in everything, after she becomes the co-wife of Harish in the first year of their marriage.

Life for Virmati has become burden. She keeps the days passing. The new day is exactly the same as the old one-empty, hollow. Really, Virmati is not wanted in the family. She has paid a visit to her parents’ house, after her marriage with Harish. She meets with rage and hostility there as if she belongs to the opposition party. Her mother says, “You have destroyed our family, you badmash, …..! you have blackened our face everywhere! (p. 221). Her new home is labelled as “Cheap dishonoured home,” (p. 221).

Virmati feels that she has no blood relations after this incident. No one comes to visit her, not even her younger sisters. She feels barren and desperate. Her ties with the family with all these care, concern, sacrifice and responsibility are all broken. When her father dies in communal riot, Virmati comes to see him but not accepted by them. “She remained on a periphery leaning sideways against the wall avoiding everybody’s eyes”, (p. 237). She is not able to meet her mother. According to the people, her marriage has killed her father. Katuri speaks of it, “Would your pitaji have gone if he didn’t have to live with the disgrace his daughter caused him?” (p. 240). Sula also is also having distant relations with family her ties are broken she witness death of her own mother but did nothing to save her however people doubt Sula of killing her mother in ambulance and sending her granny to orphanage .

Virmati has understood it properly that it is her own mind with multiple desires to satisfy that cannot present her any solution. Virmati’s self remains neglected. The marriage and the bed for which she seems to have thought and craved all her life has been a thing of renunciation for her. She feels
that “She is losing all sense of identity,” (Ashok Kumar, p.5). On the other hand Sula doesn’t feel guilty for whatever she did but when she felt to marry and have peaceful life she got frustrated and there she felt failure for a moment in life.

The novel Difficult Daughters is set in the patriarchal pattern of society. In India this social system is a decisive factor in man-woman relationship. Virmati is not allowed in this social set up to be open and frank about her love with Harish. Communication ends with the intercourse in their relationship. Virmati turns desparate about what should she do afterwards? What should be the end of all these illicit meetings before marriage and even after it, what is her position in the new house? The questions remain unanswered. “The consequences for Virmati are harsh indeed,” (Ashok Kumar, p. 2). The sex life of both Virmati and Sula creates monotony, fear, frustration. They become forceful elements from outside in the world of sex. They affect the sexual behaviour of them. The woodenness and neutrality are the best representations of this sexual politics. It may appear biological, the sexual act on the surface, but it is not so. It is deeply set in larger context of human affairs in reality. Virmati may try to forget her difficulties while enjoying the sexual act by shuttering her eyes. It is symbolic as she wants to remain aloof from the harsh realities of the harsh world. But these realities cannot leave her free. They always haunt her and “she leads a suffocating life in the tight walls of the house”, (p. 19). At the same time the sexual behaviour of Sula seems to be also escape from harsh realities of the external world It is a symbolic act of rebel for her she doesn’t feel guilty for dealing in sex with Nel’s husband or white man.

The argument put forth by Greer is that natural differences between men and women that are exaggerated due to social factors. ‘Woman is a social construct but devised by man’, as per the thesis of Simon de Beauvoir. As woman designed by society she tries hard to fit herself in the social model. She slowly loses her natural human qualities in this process. Women are more forgiving, more kind and more holy in “Difficult Daughters”. They are not much interested in material and physical pleasures. Though Virmati involves herself in illicit relationship, she is forgiving in the heart of her heart. Virmati’s illicit love attraction can be thought as the new desire of a new woman dicussed in the book of Betty Friedman. It may be the part of corruption of modern life. Men are self-centred in the novel. There is no transformation to be brought in their nature.

The married life of women is exhausting and difficult but they are not courageous enough to admit this. They do not achieve self-fulfillment. They are mature enough like Kasturi Nel Eva peace Hannah and Kishori Devi but not having self-satisfaction. The women are shown as traditional picture in the novel “but Virmati and Sula are epitome of modernity, trieng to break the trammels of traditions”. They are all the part of a wheel of life run not by them but by the heads of the families,
their patriarchal societies. If women are given chance for self fulfillment, they can become stronger
and are ready to fight all obstacles.

As an example, Virmati goes against the system and decides to fight in order to realize her
suppressed potential. “Education gives her strength in achieving some level of freedom from the
shackles of patriarchy”, (Contemporary Fiction: An Anthology of Female Writers, p. 256). But she
admits that she is responsible for the perpetual of patriarchy. She emerges not as a hapless, helpless
weak figure looking for sympathy and support but as a capable, intelligent and self respecting young
woman. She realizes the patterns of society and threads of patriarchy. She makes constant efforts to be
aware of her dormant capacities. It is like an awakening in herself.

Embodying freedom, adventure, curiosity, unpredictability, passion, and danger, Sula takes
little from others and gives even less. She is not ruthless; rather, she is spontaneous and unable to
moderate or temper the sudden impact her actions might have on her community. Morrison tells us that
Sula "had no center, no speck around which to grow"; her life is like an open rainbow for experimental
freedom that often touches the edges of danger.she never surrenders to falseness or falls into the trap of
conventionality in order to keep up appearances or to be accepted by the community. As Morrison
notes of her, "She was completely free of ambition, with no affection for money, property or things, no
greed, no desire to command attention or compliments — no ego."Faced with a racist world and a
sexist community, Sula defends herself by creating a life, however bizarre, that is rich and
experimental. She refuses to settle for a woman's traditional lot of marriage, child raising, labor, and
pain. The women of the Bottom hate Sula because she is living criticism of their own dreadful lives of
resignation.Bottom's black community despises Sula because she has an independence that contrasts to
the community's own small-mindedness. She remains true to herself, Sula suffers no limitations; she
never betrayed who she is. African women are oppressed, and to escape their oppression, they must
become self-propagators. Accordingly, Sula rejects the traditional role ascribed to women. However,
since her oppression as a woman is the result of an oppressive economic system, not men, Sula finds it
impossible to escape all the traditionalisms associated with women

Sula rejects the advice of settling down and having babies replying I don't want to make
somebody else. I want to make myself. But because Sula's struggle to enjoy her fullest poten-tial as a
human being is a struggle waged against the Bottom community instead of capitalism she struggles
alone and unsuccessfully. Unfortunately she does not succeed .because By the time Sula dies, she is
completely isolated from the community. She is visited by no one except Nel, on one occasion, and
after death, she is prepared for burial by white folks, since no one in the community would 'do' for her.
Virmati also has the same desire to live and enjoy the life at fullest on her own with a married man and
for that she goes against the family and society but she faces a lot of protest from both family and society and lastly she is alienated and fails to win the consent of her family and society.

Virmati’s decisions are bold. Betty Fried man presents the problem of stunting of growth of a woman in the patriarchal framework of society and it is at the pivotal position in the novel. It has been really a Herculean task going against the social conventions. Against all odds Virmati becomes the co-wife of Harish. Her condition is really pathetic in facing all her humiliations and sufferings to be a wife of Harish. The doors of happiness are closed for her. It seems she, herself has closed them. To be a second wife her humiliation is yet to be neutralized and her identity is yet to be crushed. Sula is considered as an evil woman in black community she is excommunicated and various rumours are spread against her to tarnish her image she is humiliated for being not married and breaking the norms of black community by developing relations with white man and constant attempts are made by society to present her as disaster or bad omen and she is held responsible for all bad happenings in Bottom.

Virmati has made many new beginnings and has visited many new places. Now the time has come in her life when the ray of hope is lost. She wants to be stronger, she wants to assert and to “forge her identity,” (Difficult Daughters, p. 198). But it is not possible for her. In the same way when Sula comes back after ten years to Bottom she is held responsible for spread of epidemic disease in Bottom.

Virmati is fully aware of the fact that life in the patriarchal set up is really difficult. Here in every decision the last word comes from the male partner. It is a tragic vision of Virmati’s married life. “Though she succeeds in marrying the Professor, she does not secure any space for herself in the family”, (Ashok Kumar, pp. 18-19). Though Sula succeeds to set herself free from the shackles of patriarchal society and live life on her own terms and conditions, she during this endeavour of creating her own identity in male dominated society she lost her place in family and eventually in society. Both are clear about their identity in the initial stages of their life. they become confused as time passes. their desire to achieve equality in the patriarchal society proves to be a delusion for them. they meet their desires fully shattered. their life become more dark and clouded for them. their quest for self identity has been a dominant preoccupation in their mind and they try to articulate their cry for their existential equality.

Roop Rekha Verma outlines the symbolism and iconography relating to the theme of femininity in Hindu mythology which ranges from Sita, the epitome of unquestioning self-sacrifice, to Kali, the goddess of power. Yet this variety seen in mythological imagery is missing from the actual theories of femininity which display the stereotypical view of woman as weak and vulnerable. Though this narrow conception of femininity is prevalent throughout the world, its stereotype has cuts across cultural difference.
Over time this positioning of women is the result of cultural conditioning and can be contrasted with an entirely different form, which is more capable of social participation and responsibility, this claim for equality has its own drawbacks. A hitherto unrecognized aspect of the role assigned to women is that such claims to equality often deprive her of qualities that distinctively belong to womanhood, and further more deny her full personhood as well.

The alienation of the female protagonist leads to death or defeat but provides an impetus for a sustained reputation of patriarchal values. These plots focus on a form of opposition through the resistance and survival of the heroine. The unequal structures of power governing relationships between men and women leads to the female protagonists search for an alternative psycho-social space; the protagonist leaves the husband or lover and chooses to live alone or with other women, some form of separation from traditional heterosexual relationship deeply implicated within patterns of domination and subordination.

Conclusion:

At last we can say that the novels evoke some concern over the problems of women in a male dominated society where laws for women are made by men in its social matrix and male stands as a ‘sheltering tree’ under which a woman proves her strength through her suffering. At last we can say that both novels are a saga of women protagonist’s struggling life. Throughout the novel they crave for self identity. In their novels Manju Kapur and Tony Morison created such memorable female characters such as Virmati, and Sula. These women characters overturn the notions of the male dominated society so that the idea of suppressing women had to be given up by them. These female protagonists are the personification of new woman who have been carrying the burden of inhibition since ages and want to break that tradition of silence now. Their new thinking and attitude gives them new recognition and social worth as an individual in the male dominated society. Their new ideology makes them feel free to do whatever they wish to do. The female protagonist Sula and Virmati are embodiments of this kind of rebellious women. They are representation of an advanced and free woman of 1940s. Throughout the novel they crave for their existence, and identity. The question of self identity is closely connected to the problem of survival. Existentialism is a modern philosophical idea which directly deals with man’s disillusionment and despair. It also implies human assertion to life. “Existentialism is the philosophy which declares as its principle that existence is prior to essence.

References:

A STRUGGLE FOR SPACE AND IDENTITY IN SHOAIB MANSOOR’S ‘KHUDA KAY LIYE’

Dr. Ganesh Sarangdhar Kakade

Assistant Professor, Department of Basic Science and Humanities,
Marathwada Institute of Technology, Aurangabaad.

&

Dr. KuldeepSing K. Mohadikar

Assistant Professor, Department of English, Shri Shivaji Arts and Commerce College, Amravati.

Abstract

This research discusses the present condition of Muslim women in Pakistan - Afghanistan portrayed in the film ‘Khuda Kay Liye’. This film examines the ill-treatment given to Muslim women, their illiteracy, rights and freedom. It also focuses upon how Maulavi misguides these people under the name of Islam. What was the condition before and after 9/11 attack on WTC (World Trade Center)? How the innocent Muslims had to undergo an ordeal to prove their innocence etc.

This paper aims to study that the Muslims have banned their women to wander in the society without a veil. Instead of receiving an education they should obey the rules bounded them. They must work and behave as they are slaves and born to serve the men.

Key Words: Misbehavior, ill-treatment, hate, anarchy and antidote.

Introduction

‘Khuda Kay Liye’ is a film by the world fame acclaimed Urdu-Pakistani film director, television producer, writer, lyricist and composer Shoaib Mansoor. The title of this film is in Urdu as well as in English as “For God” or “In The Name Of God”. This film received the silver Pyramid Award from the Cairo International Film Festival for 2007.

‘Khuda Kay Liye’ is a film about three different people from different continents. Mary, a beautiful girl, is one of them. Her sordid condition has been dealt in this paper. Film begins with Chicago city where Jenny visits to Mental Rehabilitation Facility Center and the story opens in flashback.

Mary is a fair girl, lives in America with her father Hussaini, who lives with a white woman without marriage. She falls in love with an American boy called Dave. She wishes to get marry him but her father Hussaini strongly protests her decision and enforce her to marry someone Pakistan origin. He express his opinion as- “It’s ok for a Muslim man to marry Non-Muslim girl but not for a
“Muslim girl. It will be laughing for the Muslim community.” It focuses his dual standard of living and belief.

Murshid Maulavi misguides Sarmad about Muslim religion and knowingly or unknowingly compels him to the life of extremities. Sarmad is influenced by him and acts accordingly. He becomes a kind of bigoted person, stays away from his family members. Mary’s father, Hussaini, takes her to Pakistan, pretends to accept Dave as his son-in-law on a condition of visiting to Pakistani relatives. She gets swayed by her father’s promise and praise him as- ‘You are the best father in the world’.

Mary and Hussaini come to Pakistan. Hussaini tells his brother a real intention to bring her to Pakistan. Mansoor, already, has heard from conscience about Dave. He refuses to marry her because ‘forceful marriage is not allowed in any religion’. Mansoor and his parents explain that forcefully marrying with anybody is a harsh crime in Islam as Hussaini takes merciless decision “Ab Muze Isase Bhi Bada Sochana Hoga. Mary Yahi Rahegi Chahe Aapke Ghar Me Rahe Ya Kabaristan Me!” Sarmad is completely strayed from his common life only because of Maulavi. He is ready to marry with Mary for the sake of his religion. He had heard by Maulavi- “Apane Dharm Ki Kisi Ladaki Ko Gairmulk Me Jane Se Rokane Ka Chance To Naseebwalo Ko Hi Milata Hai.”

The Sarmad’s parents were well-educated and believed in scientific approach to life. They won’t allow doing this. As per Maulavi’s consultation Sarmad and Hussaini take Mary to Afghanistan at the Shershah’s house. Mary doesn’t know that she is going to marry. When Shershah’s wife prepares her, Mary asks some questions to which she replies- “Dulhan Taiyar Ho Rahi Hai.” The most important decision of her life is taken by someone else and she is unaware of it. Hussaini praises her, ‘Mary, you are looking beautiful!’ Maulavi Murshid asks both, Mary and Sarmad, about their consent for getting married. Then Mary realizes that she is cheated by her own father. Mary resists, but fails. Forcefully, without her consent, she is married with Sarmad. Even forcefully her thumb print is taken on the marriage contract. She helplessly appeals: “Let go me. Don’t do this. Let go me!” No one listens her. Hussaini returns to America without meeting Mary. He can’t dare even to meet her.

Hussaini’s live in a relationship partner understands the situation and feels mercy - “A man how can do this with his own daughter.” Hussaini turns totally fanatical, feels as religion is greater than his own daughter. Therefore, instead of caring for her, he cares for religion and argues with her that “Exactly, she is my daughter not yours. I’ve every right to do what I want. So, shut up!”

After marriage, Mary just flickers like a confined parrot in the cage and cries pathetically. Women are also considered responsible for her situation. Mary tried to flee from the prison, but could not because the women kept watch on her. Men enforce and bound the rules them to obey as Mary wanders to and fro on the roof without a veil. Watching her, Shershah’s aunt chides her as - “Sarpar

This situation focuses on a man, who, push himself in a trouble against his wish and desire just for the society and religion. Mary falls down hearted. She thinks that how she can run from over there. While cleaning the pots in the river, she speaks with the wife of Shershah- “Tum Logo Ne Shahar Dekha Hai Kabhi? Shahar! Hamane to Dusara Gaon Bhi Nahi Dekha. Kafi Dur Hoga Nahi yahan Se? Bhagane Ke Liye Puchh Rahi Ho? Tumase Kisane Kaha Ki Mai Bhagungi? To tum Nahi Bhagogi? Tum Meri Jagah Ho To Kya Karati? Bhag Jati.”

The girls over there are deprived of education. They have a strong flair to learn. Mary is literate, therefore Shershah’s sister insists, saying, ‘Badi tum hame Padhana Sikhao Na. Hame Bahot shauk hai Padhane Ka.” Mary wants to overcome her present situation, therefore she refuses them. Thinking carefully those girls understand the injustice occurred to her and say,“Chalo Tum Bhag Jana Han. Hum English Ke Bina Gujara Kar Lenge.” Religious people restrict their women to receive an education and treat them like pet animals. Once Mary acquaints the alphabets to the women, an old man comes, interferes and reprimands her as “Tum Mehman Ho Mehman Banake Raho. Hamare Sabra Ka Intihani Mat Lo. Apane Jaisa Banana Chahati ho Hamare Aurato Ko.” It can be compared to the real life incident of attack on yusutzai girl by Taliban funds Malala. She says “The male is a dominant group in Islam. When I began the expedition of girls’ education them attacked me”.(Punya Nagari News Paper 2013)

Women are involved in oppressing women. The incident of that family keeps watch on her. One day Shershah’s wife feels compassion for Mary. Looking at her present condition she requests her aunt to let Mary go away. Finally, Aunt understands the problem and supports Mary to run away. But it was her misfortune, Sarmad and Shershah return from the city. They come to know about her escape, immediately leave to seek and bring back chasing her. As per Maulavi’s advice Sarmad rapes her to bring under his control.

When Shershah and Sarmad discuss about her, only then Shershah come to know it is to stop Mary from running away if she gives birth to his baby. On the same day by force he keeps sexual relations with Mary. Though they are husband and wife with relation, it’s a crime to keep sexual relations against any one desire. It is considered as a rape.

When Mary comes to know about her pregnancy, she prays for a boy binding a shred to the tree near the mosque. She doesn’t wish her daughter should suffer in the same way. So she vows that “I hope it’s a boy. I just hope it’s a boy. No way girl. No way girl.” Mary experiences and tolerates the harassment by the women. She hates to be a woman. Shershah’s wife asks about the name of Mary’s
expected baby. Mary replies her with sorrowful mood as “Naam To Sab Ladko Ke Hone Chahiye. Ladaki Ka Kya Hai?”

Mary writes some letters to her beloved Dave. He understands the fact, thinks Mary is in need of some help. It was the pressure of American government that the Afghan government deliberately had to go to rescue her. At the time, Major Shahjeb reached there with Sarmad’s father. Mary and Sarmad become very happy to see his father. Sarmad’s father knows that under the name of religion, Muslims are ready to do anything. That’s why he says Sarmad “Ye Harkat Bhi Tumne Islam Ke Naam Par Hi Ki Hogi”. He doesn’t want to make his daughter-in-law to suffer under such a fundamentalist hegemony. Maulavi gets angry. Mary files a lawsuit against Sarmad in Lahore high-court. The answers for the two things are explored. The marriage done against a girl’s desire is right or not? And if it is not right then who is an heir of the child born from such type of marriage? The thing is decoded that Maulavi had suggested Sarmad deliberately to marry with Mary, which is not acceptable to Islam. While Maulavi was advocating his own opinion as it is not worth one Muslim girl to marry with other religious person. If it happens the punishment is merely death.

Maulavi states that If, in case of marriage, Muslim girl is asked her opinion, the decision is taken only by her parents. The group of educated women condemns and opposes his statement as “Islam Me Aisa Bilkul Nahi Hai. Puchhane Ki Bhi Kya Jaruri Hai. Shame! Shame!”

Mary was harassed with this ill-treatment. Therefore, to know the real Islam, she goes at another Maulavi called Vari. He refuses her to explain the real Islam in court. She speaks about Namaz as a physical exercise whereupon Maulavi Vari answers “Meri Ibadat Ko Exercise Kahanewali Ya To Bahut Pahuchi Hui Hai, Ya Bahut Hi Dukhi Hai.” Mary replies “Kyo Is Mulk Ki Ladakiyon Ko Saport Ke liye NGO’s Ke Pass Jana Padata Hai. Kya Kare o? I Am Sorry. Aapako Bura To Lagega Lekin Band Kamare Me Kitabe Padhana Aur Ibadat Karana Bahot Aasan Hai. Sach Bolana Aur Sach Ke Liye Taklij Uthana Bahot Mushkil Hai.”

She expresses her anger and helplessness as the outcome of the indifferent attitude of learned men of religion like him. Maulavi Vari feels very sorrowful hearing Mary’s sorrows and because of what he exposes in court “Muslim Ladaki Ne Dusare Dharm Me Shadi Karana Bura Nahi.” Even, while decoding the fake accusations against Mary, Vari states, “Kya Naam Musalmanowala Hona Kafi Hai? Isaiyo Ke Mult Me Paida Hui. Isaiyo Auratone Isaki Tarbiyar Ki. Naam Isaiyowala Rakha Gaya. Bap Ne Bagair Shadi Ke Ise Isaiyowali Maye la la Ke Di. Aur Ab Ispar Ye Iljam Laga Rahe Hai Ki Ye Gair Islami Kam Kar Rahi Hai.” Maulana Vari condemns these people who have shown the fake nature of Islam to Sarmad and compelled him to do such a brutal act. He also gives an example of the book of Habis while explaining that Islam not only gives rights Mary to get married with her own choice but it is her right. He explains the real Islam and talks about inner reformation,

Apprehending his misdeeds, Sarmad repents and wishes to tell the court that Maulana Tohari gave him Namaz, but at the same time under the name of Islam he coerced him to perform non-Islamic tasks. He says “Jo Julm Maine Mariyam Ke Sath Kiye Hai uska Ahesas Muze Zinda Nahi Rahane Dega.” The disciple of Maulavi thrashes Sarmad. He is taken to the hospital. Mary, is sitting at the airport with her parents to go to America. Sitting at the airport, she remembers her torture, the injustice done to her. She thinks that she moved out of this brutal circle, but many Muslim women like her are suffering.

Finally, she decides to stay back in Afghanistan. She begins to educate the women. It is because, an education is the root of the progress and the weapon to fight against injustice or ill-treatment. As Dr. Babasaheb Ambedkar states about education as “An Education is the milk of The Tigress, those who will suck it, won't be without roar.”

Education gives the ability to understand the injustice and fight for freedom and courage. So to bring awareness to the people, it is needed to give them real or moral education as well as the education of humanity. Mary has suffered, but she doesn’t want others to undergo the same trials. She wants to make women independent, free citizens of the society fight against patriarchal orthodoxy and cruelty.

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DEVELOPMENTS AND RECENT TRENDS IN INDIAN ENGLISH FICTION

Dr. Ramesh Devidas Kale
Yeshwant College Palod, Aurangabad
Dept. of English
DR. BAMU Aurangabad

Abstract

Literature reflects the social, cultural, economical and historical life of human beings. Literature is also no longer remains limited to particular geographical, national or cultural circumstances. The global concerns and shifting paradigms informing different art forms have transformed the nature and the understanding of literature. The diversity of the reading material available in the market has changed the desires and expectations of the readers also. There has been a spurt of writings which not only mark interdisciplinary nature of literature but also provide an impetus for competition under unreasonable pressures to innovate. Indian English Literature is not the exception to this. Therefore, there is Indian writing in English language, feminism, postcolonial perspectives, cross-cultural context, magic realism, translation of regional literatures, Diaspora. It has resulted in a new form of writings that contests categorization based on traditionally accepted literary canons.

Key Words: Indo-English, feminism, Postcolonial, cross-cultural.

Introduction:

The 21st century has proved to the world that English literature is no longer the sole province of the imperial England. Although English literature started and flourished in England, it has gone on to sow the seeds of creativity in English in other parts of the world. Interestingly, the English people themselves paved the way for the unexpected developments that we witness today Indian English Literature. Indian English fiction has always been responsive to the changes in material reality and theoretical perspectives that have impacted and governed its study since the time of its inception. At the earlier stage, the fictional works of the major Indian English writers like Mulk Raj Anand, R. K. Narayan and Raja Rao were mainly concerned with the downtrodden of the society, the Indian middle-class life and the expression of traditional cultural ethos of India. Similarly, the presentation of traditional Indian middle-class society and its contradictions has been replaced with the life and experiences of the rich and to a large extent socially liberated people. Their works are not limited to the representation of commonly experienced epistemological world of the poor and the socially down-trodden.
The 1980s witnessed a second coming for the Indian novel in English. Its messiah seems to have been Salman Rushdie. The appearance of Midnight's Children in 1981 brought about a renaissance in Indian writing in English which has outdone that of the 1930s. Its influence, acknowledged by critics and novelists alike, has been apparent in numerous ways: the appearance of a certain postmodern playfulness, the turn to history, a new exuberance of language, the reinvention of allegory, the sexual frankness, even the prominent references to Bollywood, all seem to owe something to Rushdie's novel. The issue of imagining the nation, the issue of the fate of the children of the midnight hour of independence and it has become a pressing one throughout India. It is an issue which has been debated in all languages. The better novels in English of the past thirty five years participate in this larger debate. If Rushdie ushered in a new era of Indian writing in English then it has to be acknowledged that he was more a sign of the times than their creator. A great Indian writer in English and a critic K.R. Srinivasa Iyengar rightly remarks:

*When an Indian writer of fiction uses a learnt second language like English, he is actually recording a kind of half-conscious translation from mother tongue into English that has taken place in the mind. Most of our writers are bi-lingual, some equally proficient in English and the mother tongue, and some more in one than in the other. The background and the situations are usually Indian but the characters may often be drawn from bilingual milieus.* (1990: 22)

Thus, one of the most outstanding characteristics of Indian writing in English is that the background is Indian and the language though foreign has adopted itself to the needs of the Indians. Today Indian English as well as Indian writing in English has got its own identity. The most interesting aspect of the fiction at the turn of the present century from the Indian point of view is the emergence of new talent. A number of recent Indian novelists have produced significant novels, making a mark in the literary world.

Feminism with its thrust on women's concerns has also brought a major change in contemporary Indian English fiction. Women writers seem to deliberately concentrate on women's experiences. Their concern for the marginalization and subordination of women in different walks of life can be ascertained from the fictionalization of different forms of women's life in their works. A notable change in their depiction of women can be observed from the presentation of the women characters different from their traditional counterparts. Instead of submissive, docile and passive women, we find assertive and aggressive women characters in the writings of contemporary Indian English women writers.

*Postcolonial perspectives have also impacted the critical and the creative aspects of Indian English fiction.* (1996:125)
How the colonial rulers created a particular image of their subject races to perpetrate their hold on them forms an important feature of the emerging forms of narrative. Contemporary writers hailing from the previously colonized nations, particularly India, explore forms of life that existed during the British rule. They also expose the subtle strategies employed to make the colonized people, to take their subjugated position as something natural and transcendental. These writers also bring out the functioning of almost the same power politics that defines the relations between the power wielding people and the people kept at the margins even after the end of political imperialism.

Although diasporic writers like Bahrathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri and Kiran Desai have different windows on the world of their lives in India and abroad, they too share the common concerns of Indian writers in terms of cultural bondings and bindings that help and also hinder us from evolving into a higher level of life, especially a higher standard of peaceful life for all Indians all over the world. Jhumpa Lahiri’s *The Interpreters of Maladies* has smacks of disease. Kiran Desai’s *The Inheritance of Loss* is a poignant story of an Indian unable to live here or there or anywhere, for the social and political forces against him. Most of these women seem to be free from economic worries and traditional moral dilemmas resulting from incompatible marriage. Now marriage and a life of domesticity do not seem to absorb all of women's energies. They no longer treat marriage as the ultimate goal of their life. Traditional moral values particularly enjoined upon women are challenged by them. They assert their control on life and human affairs including female sexuality. The new aspects of women's experiences fictionalized as a form of feminist understanding of life find expression in the novels of Nayantara Sahgal, Shobha De, Kamala Markandaya, Anita Nair, Manju Kapur, Namita Gokhale, Geetha Hariharan, Kiran Sawhney, Anita Desai, Bharati Mukherjee, Shashi Deshpande, Kiran Desai, Arundhati Roy and others.

Another significant development that brings out a perceptible change in Indian English fiction is the depiction of cross-cultural context. Earlier this theme was mainly concerned with the conflicting aspects of the East and the West. Indian life was presented to highlight its exotic features that had a specific appeal for the western readers. The western reason and scientific point of view juxtaposed against the Indian perspective governed by faith in spiritualism and highly emotional response to life formed the major thrust in the writings of earlier Indian English fiction writers. It tended to create specific cultural stereotypes representing two major cultures coming in a close contact due to political compulsions. The understanding that governed the depiction of this theme was usually based on the perspective that viewed life in binary terms. The two different cultures in question were seen from the consciousness of the colonizers. The essential qualities of both the cultures were considered to result in a conflict.
The differences between the Eastern and the Western cultures depicted in this kind of fiction were treated to be fundamental, transcendental and eternal. New novelists of the 1980s such as Upamanya Chatterjee has tried to demonstrate that the Indian tang is not a pure essence but the mix of a culture that has always been able to appropriate influences from outside the subcontinent. From this point of view, we can say English is implicated in the polyphony of Indian languages and its colonial authority relativized by entering into the complexity which it describes. Yet translations between the languages that participate in this polyphony are not likely to be an easy process of matching like to like. Hierarchies exist that structure the relationships between India's languages.

The English language has a privileged place in Indian culture. It is the language of the former colonizer and remains an elite language, the language of getting on, and language of business, the language identified, above all and with modernity. (1995:213)

The best of the novelists bring to their writing an awareness of the inequality of access to English and the problems of communication between different classes and cultures within India.

The trend of Magic Realism which was conspicuous by its absence in the novels produced before independence became the dominant genre in the post-independence period. Emergence of Magic Realism led to the weakening of the tradition of social realism. As M.K. Naik says,

“Magic Realism is a jealous mistress, once you set up house with her, social realism becomes an unwelcome guest.” (1984: 123).

G.V. Desai's All About Hatterr is the most sterling example of Magic Realism. Most of the post Independence novelists followed the tradition of Magic Realism set by G.V. Desai got strengthen in the hands of Salman Rushdie after G.V. Desai. Salman Rushdie's first novel The Midnight's Children which won the Booker of Bookers Prize is an outstanding example of the trend of Magic Realism. Although he employed this technique in his subsequent novels such as Satanic Verses, The Moor's Last Sigh and The Ground Beneath Her Feet, he was not as successful as when he wrote The Midnight's Children in this genre. Shashi Tharoor's first novel The Great Indian Novel, Boman Desai's The Memory of Elephants, Ranjit Lal's The Crow Chronicles, Amitav Ghosh’s The Circle of Reason, G.J.V. Prasad's A Clean Breast, Kiran Nagerkar's Ravan and Eldie, Tabish Kher's An Angel in Pyjamas, Rukun Advani's Beat hoven among the Cows, Mukul Kesavan's Looking Through Glass, Vikram Chandra's Red Earth and Pouring Rain, and Makarand Paranjape's The Narrator are the typical examples of Magic Realism.

Another trend is the translation of regional literatures into English. For example, almost the entire works of Premchand, Rabindranath Tagore, Subramania Bharathi, Vijay Tendulkar and Vasudevan Nair are available in English not only for the English people but also for the people of the world who have some knowledge of English as a second or foreign language. Takazhi
Sivasankarapillai’s *Chemmeen*, Kesava Reddy’s *He Conquered the Jungle*, Sundara Ramasamy’s *Tale of a Tamarind Tree*, U R Anantha Murthy’s *Samsara* and so on are great contributions to literature in English translation. Of these translated texts, we have a unique trend of women writers emerging on the national scene. The new trend and development is the Dalit literature which has been also translated into English. The contemporary fiction writers concentrate on the minute and subtle aspects of human behaviour that makes the diasporic people experience a sense of alienation and being kept at a distance. Different writers have tried to bring out multiple shades of this experience. On the one hand, there are writers who concentrate on the diasporic experience at an alien place informing the supremacist attitude of the natives towards them. There are other writers who see this experience as an outcome of cultural interaction that facilitates the emergence of a universal civilization.

Another related aspect of postcolonial perspectives that marks the emergence of a different trend in Indian English fiction is that instead of presenting the British empire as the culture representing colonial oppression and the eastern culture, particularly Indian culture, as the other, the contemporary writers tend to bring out the internal contradictions of the national culture. The conflicting interests of different communities and the fear psychosis resulting from minority or majority syndrome find expression in the recent fictional works of different Indian English fiction writers. The presentation of this theme involves the expression of a sense of resentment, in the subcultures within the main culture, against the false sense of inclusion of their voice by the majority culture.

In conclusion, today Indian English as well as Indian writing in English has got its own identity. A number of recent Indian novelists have produced significant novels, making a mark in the literary world. The fictional writings of many of the recent Indo-English fiction writers also register a marked shift. Instead of informing a typical Indian cultural background and traditional Indian cultural ethos, their works exhibit global concerns through the presentation of multicultural reality. The changed nature of their concerns has resulted in their ever-increasing readership. The expansion of the scope of their thematic concerns and development of new forms of expression have won them many prestigious international awards including the Nobel Prize won by V.S. Naipaul. Their writings have won acclaim far and wide. Instead of the presentation of typical Indian socio-cultural background and typography, these writers concentrate on different forms of life concerning various cultures.

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RECENT TRENDS IN ENGLISH LITERATURE: SHORT STORY TO SIX WORDS STORY

Mohammad Ameen Abdul Quadir
Assistant Professor in English
Arts, Comm. & Sci. College
Malegaon City, Nashik, India.

Abstract:

Great leisure and prosperity flourished novel in 19th century. Victorian Era had most fertile soil for the development of novel. The popular types of novel plotted in this era. The Age witnessed most famous and the well plotted types of English novel. The emergence of 20th century and the development in all the sphere of life, the cosmopolitan culture, toil and exertion of people, and less time for leisure; paid ways for the growth of Short story. This new genre of literature, having advantage of brevity (‘one time sitting completion of the story’) attracted the readers. The 20th century people were busy in nation building and had little time to go through a long writing; this lead the development of the genre short story. The dramatic growth in science and technology, communication, education, medical science Society and culture are the outstanding features of 21st century. The rise of smart mobile and internet, social media and the busy life changed people’s perspective towards literature. The connectivity of people through Facebook and other social networking sites and applications caused emergence of “Six Word Stories.” The term was first used by Ernest Hemingway but got popularized today.

Key words: Six Words Story, Flash Literature, Flash Fiction, Social Media, Fable, etc.

INTRODUCTION:

Six Words Stories; Origin and History

Ernest Hemingway is credited the originator of the Six Words Stories. It is said that the Six Words Stories came into existence from a ten dollar bet Hemingway made at a lunch table with some other contemporary writers. He betted that he could write a novel in six words only. He penned six words on the napkin and won the bet. The famous line inscribed was, For sale, Baby shoes, Never worn. The authenticity of the bet incident is not confirmed as any written record and a unanimous view of the story is not found and the incident was narrated by some friends.

The history of the six words story setbacks in fable. A fable (also called an apologue) is a short narrative, in prose or verse that exemplifies an abstract moral thesis or principle of human behavior; usually, at its conclusion, either the narrator or one of the characters states the moral in the form of an
epigram. (A Glossary of Literary Terms 7th Edition.) Six Words Story is a forerunner of fables. This has brevity, extreme piercing and also terseness.

Later the Flash literature or flash fiction paid ways to the development of six words story. Walt Whitman, Ambrose Bierce and Kate Chopin in American Literature and the editors like Robert Shapard and James Thomas, are the exponent figure in this genre.

Today Flash fiction is popularized by various online websites and literary journals and compromises Short Story, very Short story and six words story etc.

Critical Appreciation of Some Six Words stories:

Ernest Hemingway: For Sale, Baby Shoes, Never Worn

Though the story has a controversy regarding the authorship and the story behind its origin, apart from this, it is the most celebrated six words story ever quoted. The Story has some pathos and evokes feeling of pity and tenderness. Writer’s explanatory notes are not available.

Hence the Story has been evaluated on the basis of denotation and connotation meaning. The general consensus is on the story that A woman lost her child and “the shoes” bought for her is of no use and is now for sell. The hidden agony of mother can be witnessed. The Shoes are never worn has the longing of a mother. The Shoes were bought with a longing to see it in the legs of the child. Never worn has the significance as this shows the shoes are never been used. The Story having controversy regarding its authorship and the bet episode has a prominent place in the history of English Flash Fiction and especially in Six Words Stories.

Bruce Sterling: It cost too much, staying human

Bruce Sterling is a science fiction writer and globally acclaimed critic on science and cyber fiction. He wrote many science fiction and short stories. This is the famous six words story attributed to Bruce. The Story has sarcasm that how difficult this is to remain a human. The world is so materialized that the people are running towards worldly things, the aspect of humanity is almost forgotten. The word cost has a deeper meaning in today's scenario. Everything is judged on the basis of cost, price, and value and being human is now too much expensive. The story encompasses the characteristics of the era. Values have an important place in the life of every human being. Humanity has a direct connection with values. The story reflects true picture of the society that how people are commercialized and have professional attitude. It is ironical that the numbers of NGOs, which are working in the field of humanity, are more as compared to past but the humanity in its truest sense is vanished. The people working in the field have to face great troubles and go through great agony. The recent so called nationalism, commercialization, and religious tendency have overcome on humanity.

Conclusion: Thus the future of new genre six words story may be bright but it will attract only to the literature lover and the readers with great imaginative power and perception. Some time it seems a
quotation or a saying but the perceptive mind it has almost all the characteristics of a short story and the taste of a literary genre. In the age of Facebook, twitter, whatsapp and social media expedite its popularity.

**BIBLIOGRAPHY:**


SOCIAL MILIEU OF THE POST-INDEPENDENT INDIA IN NAYANTARA SEHGAL’S ‘LESser BREEDS’

Roma Maryan Ludrik
Assistant Professor,
Department of Basic Science & Humanities,
DIEMS, Aurangabad, Maharashtra, India.

Abstract
The Indo-Anglian fiction of the Post-Independence period marks fruitfulness in variety of themes. The writers like Bhabani Bhattacharya, Kamala Markandaya, Ruth Pawar Jhabwala, Nayantara Sehgal and Anita Desai appeared on the literary scene with a range of pertinent issues of social concern. The issues of caste, class and marriage had strongly gripped the Indian society despite economic and political changes.
Nayantara Sehgal’s ‘Lesser Breeds’ is the latest novel which emphasizes on various issues like colonialism, racism, partition and Indian-US relationship before and after independence. In this novel Sehgal presents social Milieu of the post independent India and the money oriented approach of the society. She also presented the rich heritage of India and also focuses on the exploitation of the people through this novel.
The present paper endeavors to examine the post independent social atmosphere and the impact of this milieu on the society.

Keywords: Milieu, Post –Independent, Fiction, Social concern, colonialism, heritage etc.

Introduction:
Nayantara Sahgal was born on May 10, 1927 in Allahabad to Vijay Lakshmi Pandit and Pandit Ranjit Sita Ram in the midst of a rich cultural heritage. Her political orientation witnessed the imprisonment of her parents, pains of separation and other events to have a lasting impact upon her sensibility. The same socio-political consciousness is revitalized when it is brought to mind that Gandhian concept of non-violence shaped Nayantara’s artistic vision. Ahimsa or non-violence is basically a social consciousness, for it is based upon the primordial concept of ‘live and let others live’. The theme of social and political activity has been dealt with simultaneously in Nayantara Sahgal’s novel ‘LESser BREEDS’

The title, LesserBreeds, is a phrase that Rudyard Kipling used in his poem 'Recessional' to describe native Indians under the colonial masters; If, drank with sight of power, we lose/Wild tongues that have not Thee in awe / Such boastings as the Gentiles use /Or lesser breeds without the Law. They were the lesser breeds, undoubtedly. But Sahgal takes this definition to a greater depth of dismay and despair. She not only talks about the accepted meaning of “lesser breeds” but also points out to the unaccepted definition of the term. Sahgal novel is of immense relevance in today's India, where caste and communal prejudices continue to cause anguish, destruction and death. In the larger context, the colour of skin is yet another issue of impregnable walls separating man from man.
This novel, despite providing a historical insight into pre-independent and post independent era, also provides a cross-sectional view of the society.

The protagonist of this novel is Nurullah, a bastard child who grows under the patronage of Raja. Nurullah, a guest of Nikhil is a twenty-three year old English teacher who arrives at the city of Akbarabad and is directly involved in the non-violent struggle for Independence. Nurullah finds lack of unity among the people who are fighting for to uproot the imperial powers from the motherland. Another character is Shan, daughter of Nikhil. Nurullah is a teacher by profession and Shan is a student but at the end of novel Nurullah is astonished by the emotional intelligence of the Shan.

The plight of Nurullah’s mother was the result of the vicious circle created by several social evils during the colonial rule. The British had demanded an increase in the production of sugarcane to meet the requirements of the mills in Cawnpore. Subsequently, forests were cleared and Zamindars were forced to pay a tribute or faced the threat of losing their estate. They in turn mortgaged peasants and even their children thereby creating lot of troubles.

Nurullah’s mother was a victim of the feudal system. She was sold for a debt when she was only eight years old. From then on, she lived like a prey fearing the attack of her predators. She was not provided even with food and she devoured the leftovers when the masters had finished dining. She cleaned the vessels and did all odd jobs, starving and suffering all tortures like a dumb beast. In addition to the physical torments, she was also sexually exploited. Nurullah’s birth is the result of the repeated rapes that were committed on her. The atrocities committed on this twelve year old girl were unpardonable. Finally, she was hanged naked and beaten with a stick and she was forced to face the smoke of burning chillies. All this is done, when she was in her advanced stage of pregnancy. She was beaten as though the child she was bearing was the result of her illicit affair. But in reality, she was not even allowed to cry aloud in anguish, she had to live like a dumb beast, silently enduring all exploitations. This misery is not only found in the case of Nurullah’s mother. It was the fate of many innocent girls from financially backward families. If their parents had fallen into debts, the children had to lead miserable lives like this. The author has vividly narrated the evils that prevailed in the Zamindari system, which was in turn, under the clutches of the British rulers. The feudal Lords or the Zamindars fleeced the peasants for their sustenance. The poor peasants were subjected to cruelties which made their lives bitter.

Nurullah had belief in Hinduism, Islam and Christianity, as people of all religious faiths contributed to his growth and development. He was given a chance to live by the clemency of a Hindu Raja. He practised Islam, as he was given the refuge of that religion at birth by his patron, the Rajput Raja. A Christian missionary gave him the light of literacy. Thus he is found to be a practitioner of several religions. Religious unity is a recurrent theme in Sahgal’s novels.
Nurullah was not only a teacher at the University, he was also given the additional responsibility of tutoring Shan, the daughter of Nikhil, popularly known as Bhai as well as looking after the correspondence of Bhai. He was in prison and had a visionary zeal. Hence he wanted Nurullah to shift his strategy of exam oriented teaching done at school and the Hindi Pundit at home. He wanted his daughter to have a realistic perspective of life and that responsibility was entrusted to him. He began his first lesson by narrating his own history which enthralled the little girl. He taught her lessons in History and Geography. Nurullah also narrated how European invaders manipulated history. He described the invasion of Abyssinia and how they fought back. It is indeed this shrewdness that helps her in the long run to become a leader of the nation. She becomes the Minister of Commerce and presents the Asia Doctrine to the West. The west calls it a hemispheric hegemony and refuses to accept it.

There is a major difference in the upbringing of Nurullah and Shan and the impact of this can be seen in their lives when they grow up into adults. Nurullah had a tempestuous childhood whereas Shan grew up in a family where everything was showered in abundance, right from love and attention to all materialistic needs. The situation in which Nurullah grows up is quite different; he lives in the outhouse which was a very shabby place. On the other hand, Shan’s life was a very privileged one. But she is motherless, and father is engrossed in the freedom struggle. Her father was very much interested in giving her a good education.

Lesser Breeds tells the tale of Nurullah, a 23-year-old English teacher, who arrives in the city of Akbarabad. The family that hosts him is involved in the non-violent resistance against the Imperialists, and Nurullah finds himself witnessing the contradictions among a people trying to dislodge the Queen. Half way through the book, the scene shifts to "An Island Called America", where a U.S. diplomat, once posted in India, and his sister try and see how the principles of non-violence can apply to their own lives. Nurullah's student, Shan, lands in America to realise that her complexion makes her an object of fascinated amusement.

The consciousness of Nurullah is discussed in the novel. He plays the dual role of a tutor as well as a learner. He is an observer-participant, exploring the sources of knowledge available during the Imperial rule. The role of literature, which plays the part of a secret weapon in the freedom struggle to sabotage and work for ulterior motives, has been acknowledged by Nurullah. —Literature as a secret weapon, as ulterior motive, as sabotage has been put away and now it could be indulged in, cherished for its own pleasure and pain (354) . These lines acquaint us with the fact that the presence of imperial powers did not let education to be pursued for its pleasure. The struggle for freedom was like a struggle for breath of life and it pulsated in all domains. It is only after independence that a dedicated teacher like Nurullah feels he is able to indulge in the pains and pleasures of a literary text. The
domination of a foreign power is a yoke which robs the nation of the inner peace and liberty which is required for the pursuit of any activity, in a full-fledged manner is depicted in this novel.

**Conclusion:**

Sahgal's creation is of immense relevance in today's India, where caste and communal prejudices continue to cause anguish, destruction and death. In the larger context, the colour of skin is yet another issue of impregnable walls separating man from man. This novel, despite providing a historical insight into pre-independent and post independent era, also provides a cross-sectional view of the society. Sehgal focused in this novel the burning issues of today's society.

Sahgal has presented a plethora of characters, the problems they face in life like the evils of the feudal system, the exploitation of land and people by the colonial powers, bombing of cities like Hiroshima and Nagasaki, racial discrimination and the hegemony of the allied powers. Thus, the novel Lesser Breeds provides a panoramic view of the world and its burning issues. The analysis of emotional intelligence in these characters provides insight into the psyche of the human mind in general and how problems help people to identify their potential and strive to grow and blossom in adverse situations in life.

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GLOBALIZATION AND ITS IMPACT ON CONTEMPORARY INDIAN LITERATURE IN ENGLISH

Dr. D.T. Holkar [M.Phil, Ph.D.]
Asst. Pof. & Head
Department of English
Chhatrapati Shahu Arts, Science and Commerce College,
Lasur Station. Tq. Gangapur Dist. Aurangabad.

Abstract:
The process of globalization is felt in all the fields. Literature is not exception to this. In the post 1990s’ period, the impact of globalization is seen in the literature of the developing countries. Indian literature also manifests the impact of globalization. Globalization means crossing the national, cultural, traditional boundaries and sharing the same with others. This is a process of change. It has impact on all cultures and countries. Globalization has merits as well as demerits. Literature reflects whatever is happening in the society. Indian English literature shows impact of globalization on Indian lifestyle values and cultural aspects. No doubt, Indian culture is influenced by the world culture. But especially; there is an impact of western culture on Indian culture. We cannot totally rejects or accept the impacts of globalization. We have to be very careful in accepting and rejecting them keeping in our mind our cultural, national, traditional high values.

Keywords: Globalization, impact, changes, literature, culture

Introduction:
Being global means a change in one’s view of looking at life, Values, Culture & Language. The term ‘Globalization’ is derived from the word ‘globalize’, which refers to the emergence of an international network of economic systems. Globalization can be defined as “a process in which more and more people become connected in more different ways across larger distances” [Lechner, 15]. It is the process of international integration arising from the interchange of world views, products, ideas, and other aspects of culture. This worldwide integration permits people to travel, communicate, and invest internationally. Globalization also implies a shrinking of the world in terms of space and time, since it “increases the ‘thickness’ of human interaction and the impact this interaction has on the earth itself” [Ervin & Zachary, 2]

Globalization has a great impact all over the world. It has hardly spared any field of life untouched and unaffected. The exchange of thoughts and ideas has caused tremendous change in behavior, living standard and lifestyle of the people worldwide. No country remained unaffected of
this change. This change has been witnessed in India. "Globalization has been identified with the policy reforms of 1991 in India." [Tanveer Malik] Globalization began in India with the introduction of New Economic Policy in 1991. Economic activities cannot be separated from social, political, cultural aspects. Indian culture has undergone the transformation of lifestyle. Indian culture is an example of deep rooted tradition, customs and conventions. These traditions and conventions have started to lose their hold because of the effects of the globalization. India is considered as one of the famous countries for the rich cultural background all over the world. Globalization transformed India into modernization. Modernization is misinterpreted as imitating western etiquettes and lifestyles. As India is changed by the western culture and lifestyle, Indian culture and tradition have also effects on western minds. No country is unique because of its only geographic characteristics but she is unique because of her cultural and traditional uniqueness also.

Impact of globalization on contemporary Indian Literature in English:

The effects of globalization are seen in economic, social, cultural, political, literary fields. The effects of globalization are immediate in literature because literature is a sensitive field. Literature of all languages and countries has been influenced by the globalization. Indian English literature is one of them. With its advent, Contemporary Indian dramatists attempted to cross cultural boundaries across time, going-back to the past in a metamorphic sense to retrieve ancient traditions by creating them in their dramatic productions. The last few decades have also undergone translations from regional languages in English. This increases the quality of writings drama in totality. The epics and classics when translated in English become an important part in Indian English literature. Translated texts when taught to the students, increase their creativity and English translations popularize the Indian tradition among the scholars. Translations of regional drama also serve as a pillar for the emergence of ―national theatre‖ into which the streams of theatrical art seem to converge. The translations have forged a link between the east and west, north and south and they contributed to the growing richness of contemporary creative consciousness. Some notable playwrights and directors such as Utpal Dutt, Badal Sircar, C.T.Khanolkar, Sadanand Rege, Amol Palekar, Vijay Tendulkar, Satish Alekar and, Mahesh Elkunchwar contributed much to the growth and development of play scripts and transhistorical interculturalism. They also juxtaposed various strands of Indian culture simultaneously in their works. One of these Playwrights is Girish Karnad whose Play The Fire & the Rain can be studied in the light of the theory of Globalization.

The Diaspora writing from the west thus assume greater importance in the context of globalization. The major English writers of most of the underdeveloped nations live in the west. It is a case of the metropolis extracting not just culture, but even the producers of culture. Many Indian English novelists like Raja Rao, Kamala Markandaya, Anita Desai, Bharati Mukherjee, Salman
Rushdie, Amitav Ghosh, Rohinton Mistry, Vikram Seth etc. reside in the west. Even those who live in India like Shashi Tharoor and Arun Joshi are products of different cultures, residing in one, educated in another, moving from one country to another, partaking of different cultures, presenting what Will Kymlicka calls a “multicultural citizenship” in a globalized world.[qtd Nayar P.]. These writers are cosmopolitan in outlook and even celebrate in their writings the fluid condition of the hybrid possessing, multiple identities and transcending national barriers.

Diaspora is also a common feature in the writings of critics like Homi Bhabha and novelists like Salman Rushdie, Vikram Seth, Hanif Kurishi etc. Globalization has given rise to inequalities among writers within the metropolis projecting nonresident Indian writers over those writing from home. Quality is no longer the criterion by which literature is judged, but the money and hype it generates. Arundhati Roy’s God of small things and Vikram Sethi’s A suitable Boy won world wide acclaim because of the money and hype they received.

None of these writers challenge the establishment of the First World. Rohinton Mistry’s Such a Long Journey [1991] and A Fine Balance [1995] are about the Emergency and political corruption in India and do not malign anything Canadian. In the novels of Salman Rushdie, M.G. Vassanji or Selvadurai the setting is in India or the characters are drawn from the migrant community in their adopted land and their negative representation only helps to strengthen the white orientation of the Establishment. Resident or local writers, however great their literary works, can seldom compete with the much-hyped products of this new class. This is the kind of cultural neo-imperialism heralded in by globalization.

Among genres the tendency has been to prioritize fiction over poetry and drama. Still in spite of a slump in the production of poetry in the last years of the 1990s, poetry has not dried up. Poetry too projects themes of rootlessness, diasporic consciousness and a confident internationalism. Younger generation of poets have no anxiety or guilt about the lack of centre. Sudeep Sen’s anthology Lines Review [1996] includes a number of young Indian English poets like Chitra Divakaruni, Sudesh Misra or Hoshang Merchant who either lead a diasporic existence or travel widely, dividing their time between India and abroad. They are the cultural elite familiar with the best in art, literature and culture across the world. They are truly international. A typical instance is that of Sujata Bhatt who was born in Ahmedabad, India, moved at twelve to USA, married a German and started living in Germany. She speaks of India, Europe and N. America as the three different worlds of her imagination and her works – Brunizen [1988], Monkey Shadows [1991] and The Striking Rose [1995] fuse different cultures, environments and perspectives, employ different linguistic variations and multilingual mixings [Gujarati, Hindi, Sanskrit, English, German and Spanish] She says “…I consider
myself to be an Indian writer, but I like to think of myself as living in “the world” as opposed to in any one country” [“From Gujarat to Connection to Breunan” 1988,4].

One of the dominant thinkers of the new millennium, Chetan Bhagat’s writings has created a new philosophy for a modernised young India. The novels of this young writer aims at evaluating what comes next for Indian writing-the new beginnings-the new trends which are emerging from the intertwining of the current global, cultural, economic, and political scene with writing technologies. Donald Greenless has claimed that, “Chetan Bhagat might not be another Vikram Seth, Salman Rushdie or Arudhanti Roy, but he has authentic claims to being one of the voices of a generation of middle class Indian” [New York Times].

Aravinda Adiga’s The White Tiger was published in 2008, and it had made its author famous throughout world. This 2008 Booker Prize winner novel The White Tiger studies the contrast between India’s rise as a modern global economic giant and the protagonist, Balram, who comes from rural poverty background. Past six decades have witnessed changes in Indian society, and these changes, many of which are for the better, have overturned the traditional hierarchies, and the old securities of life. A lot of poorer Indians are left disturbed and perplexed by the New India that is being formed around them. However fast Indian economy may be growing, the lives of the poor people still show the grim picture of rural India. Therefore, it is clear that the major theme of the novel is to present the effects of globalization on Indian democracy.

In due course, Pop Lit writers “analyze some of the complex issues facing modern India, offer solutions and invites discussion on them”. Through their illustrious works, they question the corrupt social set up and encourage the young to change this. Thus, pop-lit by presenting the problems of modernized multi-cultural, multi-linguistic, multi-ethnic and pluralistic society, expects to change the attitude of young modern minds and to elevate their lives.

Though India is getting a global recognition and slowly moving towards to become a major economic and political strength, still many basic problems like rural poverty, corruption and political instability remained unsolved [Chatterjee Subhankar].

So this is mandatory on our part and predominant duty to work for integrated development of our Nation. The Y and Z generation through destroying the prevailing cultural inhibitions, religious hegemonies and gender bias should pave the way to create united India.

In this way the English translations of regional languages popularized the Indian tradition among the scholars. Indian culture has also influenced the world culture. In other words, there is the rise of global
culture which has blurred the boundaries of traditional culture.

Flowing with globalization, India is shining in nearly every prospect. But besides opportunities certain challenging issues regarding culture, tradition, and ethnicity are also rising in the recent decades of the 21st century due to globalization. With the emergence of globalization in India, our age old traditions and customs have loosened up their hold. So, the contemporary Indian English literature reflects changes that have occurred in Indian culture, tradition and ethnicity due to globalization. The number of internationalized Indian is growing and hence their life-style is changing. New and modernized India is emerging.

References:

ROLE OF ‘COMMUNICATIVE LANGUAGE TEACHING FOR EMPOWERING ENGLISH LEARNING’

Mr. Ranjay U. Kale,
Research Student, Dr. Babasaheb Ambedkar Marathwada University Aurangabad
Under the Guidance : Prof. Dr. Bharti Khairnar

Abstract- English is a widely used language today. It has often been referred to as ‘global language’, the lingua franca of the modern era and currently the language most often taught as a second language around the world. English in India is used not only for communicating with the outside world, but also for inter-state and intrastate communication. The approach of communicative language teaching is playing important role in teaching learning of English. English helps to connect cultural and geographical diversity in India. Use of ICT in the English language assists a new utility for written and oral communication in the English language has emerged. English is said to be the world’s most important language having communicative and educative value. English is used throughout the globe not out of any obligation but because of the recognition that it has certain advantages.

Key words - ELT in India, Background of CLT, Use of CLT, LSRW, Roleplay activity

I. Introduction:

English in India become an integral part of life, today it is a symbol of people’s aspiration for quality in education and full participation in national and international life. It is not only the subject of study but everyone knows its importance in their life. Learning of English has been changing drastically in schools and colleges with teaching paradigm of new methods and approaches of CLT while comparing with traditional methods.

After 200 years association with English language as a learning subject of schools and colleges, still we have a problem in acquisition of language proficiency due to diversity of schools, lack of linguistic environment, the teacher’s language proficiency and lack of innovative practices.

Communicative language teaching seems to become one of the most prominent solutions for English learners with the help of new techniques and methods. CLT is learner centered and playful activity. Learner is at the centre of communication and plays important role in it. It helps to withdraw fear in learner’s mind. It creates interest in learning; it is not monotonous but two ways.

II. Historical Background of CLT:

The concept of communicative competence was first introduced by Hymes in the mid-1960s and many researchers have helped develop theories and practices of Communicative Language
Teaching approach. Hymes coined this term in contrast to Chomsky’s Linguistic Competence. Chomsky indicated that underlying the concrete language performance, there is an abstract rule system or knowledge and this underlying knowledge of the grammar of the language by the native speaker is his linguistic competence. In contrast, Hymes argues that in addition to linguistic competence, the native speaker has another rule system. In Hymes’ view, language is considered a social and cognitive phenomenon; syntax and language forms were understood not as autonomous, contextual structures, but as meaning resources used in particular conventional ways and developed through social interaction and assimilation of others’ speech. Therefore, speakers of a language have to have more than grammatical competence in order to be able to communicate effectively in a language.

Unlike the Audio Lingual Method, the primary focus of CLT is on helping learners create meaning rather than helping them develop perfectly grammatical structures or acquire native-like pronunciation. This means that successfully learning a foreign language is assessed in terms of how well learners have developed their communicative competence, which can loosely be defined as their ability to apply knowledge of both formal and sociolinguistic aspects of a language with adequate proficiency to communicate.

III. Basic Features of CLT:

CLT is usually characterized as a broad approach to teaching, rather than as a teaching method with a clearly defined set of classroom practices. As such, it is most often defined as a list of general principles or features. One of the most recognized of these lists is David Nunan’s (1991) five features of CLT:

1. An emphasis on learning to communicate through interaction in the target language.
2. The introduction of authentic texts into the learning situation.
3. The provision of opportunities for learners to focus, not only on language but also on the Learning Management process.
4. An enhancement of the learner’s own personal experiences as important contributing elements to classroom learning.
5. An attempt to link classroom language learning with language activities outside the classroom.

IV. Learner and Teacher Roles in CLT:

The role of the teacher and the students is very important in communicative language teaching. The teacher is a facilitator of his students’ learning. As such he has many roles to fulfill. He is a manager of classroom activities. In this role, one of his major responsibilities is to establish situations likely to promote communication. During the activities he acts as an advisor, answering students’ questions and monitoring their performance. At other times he might be a “co-communicator”- engaging in the communicative activity along with the students (Littlewood 1981).
The teacher sets up the exercise, but because the students’ performance is the goal, the teacher must step back and observe, sometimes acting as referee or monitor. A classroom during a communicative activity is far from quiet, however. The students do most of the speaking, and frequently the scene of a classroom during a communicative exercise is active, with students leaving their seats to complete a task. Because of the increased responsibility to participate, students may find they gain confidence in using the target language in general. (Larsen-Freeman, 1986). In CLT the role of the teacher shifts as an active speaker to an active listener and students vice versa. The monotonous classroom changes into many voices.

VI. CLT in India:

In spite of developments in English Language Teaching and popularity of CLT in many countries as a comprehensive approach, there are many states in India where English language is still facing a very precarious situation. These include mainly the north Indian states. Overall scenario of teaching English in these states is dismal as the graduates passing out from the colleges and universities here are unemployable. No need to say that the sole reason for such a large number of unemployables is lack of communicative competency in the students. So, it is the need of the hour to change the existing syllabuses and reframe the new ones by following CLT approach. It will definitely bring about a positive change in the Indian scenario of small towns where the young ones have inferiority complex just because of their being incompetent in communicative skills. CLT Advantage

As said above, there are few universities which have changed their syllabuses and follow the latest teaching techniques. Many teachers who have taught and observed the development of students in both – earlier ‘literature focused curriculum’ and the current curriculum focusing on Language in India. This is because of the following factors:

• Students stay engaged throughout the class because activities keep them busy.
• The interest level of the students is improved because the topics chosen are related to their day to day problems
• The confidence of the learners automatically increases very fast because of each individual’s participation
• Hesitation goes away
• Exam fear also goes away due to the lesser number of texts
• The rot learning goes backstage because of lots of exercises related to texts
• The learners develop their own sense of answering when many things are discussed with them beyond the text
• Inclusion of soft-skills in the curriculum designed on CLT approach prepares the learners for the job market

Due to the integrated skills approach in a syllabus designed on CLT pattern, the entire four skills essential for a language are covered. Whereas reading/writing skills are covered in the usual classes, Language Labs cover the listening and speaking skills. The difference in students between the two stages i.e. pre and post Language Labs becomes obvious after a certain period. It clearly indicates that the Language labs give a tremendous ignition to the desire of a learner to speak English. The learner’s accent, pronunciation, stress, tone etc are controlled and modified according to the standard pattern.

VII. Conclusion:

Though CLT faces a lot of impediments in its successful implementation in India, it still holds the road to success. The whole process of curriculum change is riddled with cumbersome and time-consuming procedures in India and CLT has been able to attain only a limited success, yet it has not been removed from courses. This, in the long run, has been for the better because while on the one hand, the teachers have been able to familiarize themselves with its approach and methodology; on the other hand, the changed and changing context has encouraged its growing success today.

In the age of globalization English and Communication Skill become integral part of all professionals. Professional success in their jobs or careers depends on these skills. Moreover without these skills jobs can not be available for job seekers. Multinational companies are found everywhere in the globe. English language become the centre of the age of information and communication. Therefore language competency and acquisition is becoming integral part of every learner’s career. Communicative language teaching is the natural way of learning English language. It is task and activity based so it helps the learner to keep engaged and active. CLT today continues in its classic form around the world as seen in the huge range of course books and other teaching resources that cite CLT as the source of their methodology. In addition it has influenced many other language teaching approaches that subscribe to a similar philosophy of language teaching. It seems that communicative language teaching will continue to be important method of English language teaching, it will be implemented by ESL/TESOL experts and applied linguists. CLT will become the effective method of ELT.

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ABSTRACT:

The present paper focuses on one of the elements of Magical Realism – Foreshadowing, through the narrative techniques of the masterpiece of the Colombian Novelist and Short Story Writer, Gabriel GarcíaMárquez's an astonishing novel, One Hundred Years of Solitude. The works of Gabriel GarcíaMárquez are quintessential examples of “Magic (al) Realism”, the fictional amalgamation of magic and realism, fantasy into realistic setting.

KEY WORDS: Magical Realism, Foreshadowing, Gabriel GarcíaMárquez.

INTRODUCTION:

One of the backbone of the Latin American Boom, Gabriel José de la Concordia GarcíaMárquez, a 20th Century Spanish-World Columbian novelist, who was awarded the Nobel Prize for Literature in 1982, a superb crafter of short stories, screenwriter and an accomplished journalist, born in Aracataca, a small sluggish provincial town on 6th March, 1927. Affectionately known as “Gabo” or “Gabito”, Gabriel GarcíaMárquez was the eldest of the eleven children of Gabriel Eligio García, a telegraphist and a wandering homeopathic pharmacist and Luisa Santiago Márquez Iguarán. For ten years Gabito was raised by his maternal grandparents, Doña Tranquilina Iguarán and a retired Colonel Nicolás Ricardo Márquez Mejía, a Liberal veteran of the Thousand Days War and an excellent storyteller, whom GarcíaMárquez described as his “umbilical cord with history and reality”. He died, at 87, in his home in Mexico City on 17th April, 2014. The present paper emphasis on the “Foreshadowing”, one of the element of Magical Realism and narrative techniques of the masterpiece of Gabriel GarcíaMárquez’s One Hundred Years of Solitude.

GarcíaMárquez’s magnum opus One Hundred Years of Solitude was firstly published in his native Spanish as Cien años de soledad in 1967, which sold more than 30 million copies and was dedicated “Para (to) Jomi García Ascot y María Luisa Elío” and latter translated into English by Gregory Rabassa in 1970. One Hundred Years of Solitude, which earned him international fame as a novelist of the style of Magical Realism movement within the literature of Latin America, is the beguiling colourful saga, rise and fall of seven generations of the Buendía family in the imaginary,
fictional South American town of Macondo, an isolated, anachronistic and representative of countless communities of Latin America. The present epic tale also spans the myth, history and culture of one hundred years of turbulent Latin America, from the postcolonial 1820s to 1920s. Today, this novel has been translated into more than thirty languages.

**Magical Realism: Etymology, Origin & Definitions**

According to Maggie Ann Bowers, the term “magical realism” first appeared in 1955 essay by Angel Flores, “Magical Realism in Spanish American Fiction”, to explain the writing that blends the aspects of magic realism and marvellous realism. The term “Magical Realism” translated from the term “MagischerRealismus”, first used by Franz Roh, German art criti, in 1925 to refer NeueSachlichkeit (the New Objectivity), a painterly style, and an alternative to expressionism. While Flores considers Jorge Luis Borges as the first true magical realist who brought Roh’s magic realism to Latin America.

Angel Flores introduced magical realism in a modern sense in his 1955 essay “Magical Realism in Spanish American Fiction”, presenting Jorge Luis Borges and Eduardo Mallea are the first authors in Latin America in a general trend as “magical Realism”. In this essay, he uses the year 1935 as a point of departure of magical realism as a new phase of Latin American literature:

> With Borges as pathfinder and moving spirit, a group of brilliant stylists developed around him. Although each evidenced a distinct personality and proceeded in his own way, the general direction was that of magical realism. […] From then magical realism has grown in an exciting crescendo. Suffice it here to declare that the decade 1940-50 saw its most magnificent flowering. During these ten fruitful years Latin America produced prose fiction comparable to the best in contemporary Italy, France, or England.

Oxford Advanced Learner’s Dictionary provides the meaning –cum- definition of “magic realism” as “a style of writing that mixes realistic events with fantasy”. Merriam-Webster online dictionary provides the definition of “magic realism” as “a literary genre or style associated especially with Latin America that incorporates fantastic or mythical elements into otherwise realistic fiction – called also magical realism”.

Angel Flores 1955 essay “Magical Realism in Spanish American Fiction” express in words: [in magical realism] “one finds in them the same preoccupation with style and also the same transformation of the common and the everyday into the awesome and the unreal. […] It is predominantly an art of surprises. […] Time exists in a kind of timeless fluidity and the unreal happens as part of reality. […] Once the reader accepts the fait accompli, the rest follows with logical precision”.

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Foreshadowing: A Technique and an Element of Magical Realism

Oxford Advanced Learner’s Dictionary of Current English provides the meaning of “foreshadowing” as “a sign of something that will happen in the future”. According to J. A. Cuddon, a prolific and highly successful author and editor, in his A Dictionary of Literary Terms and Literary Theory, explains foreshadowing as “The technique of arranging events and information in a narrative in such a way that later events are prepared for or shadowed forth beforehand”.

Foreshadowing, an instance of “prolepsis” is a narrative device that present story events out of temporal order. It is, as “hints of what is to come”. Foreshadowing gives only implicit or partial information to some future events (in a way that makes it challenging for the reader identify its meaning until the event actually happens), where the reader realizes it’s meaning only later, in retrospect. The reader is enforced to fill in the information gap in his mental depiction of the story. It focus the reader’s attention on a particular event.

The novel initiates with the suggestion that the Colonel Aureliano Buendía family will, at some point, face the firing squad. It provides a glimpse of the future. This is a technique called foreshadowing and it is used throughout the book to highlight the simultaneity and inevitability of events. Aureliano is the first and the greatest fortune-teller of the Buendía family, and one who attains mythical importance. His supernatural abilities are suggested when Ursula hears him cry in her womb; his first spoken words are a sign of foreshadowing: the boiling pot is “going to spill” (p.15). Throughout the novel, fire and ice unite as opposites, which is the device of paradox is used by the narrator. The narrator has given the importance to the word (verb), “creation”, which was stressed at both the opening and the close. Here, the word “creation” stands for the creation of Macondo, a new world.

Another use of foreshadowing can be found in the first pages is the character itself – Melquiades, and his prediction that the whole tribe of Buendías will be extinguished. His blindness and the increased lucidity brings about foreshadow Ursula’s last years when the role of intuition is emphasized.

Another use of foreshadowing technique is found in the account of Amaranta’s death. In this case, a foreshadowing takes on human form and visits her personally, leaving exact instructions. This foreshadowing situation is even further subjugated as it is raised to the level of superstition: knowing she is to die, Amarantaproclaimspublically her willingness to collect and deliver the “mail for the dead” on behalf of the whole village. An even greater degree of complexity is accomplished by the narrator’s remark that “it seemed a farce” (p.239).

It should be noted that the manner of presentation of each illustration of foreshadowing is typifies the basic technique of the novel to record fundamental stages in the life and death of the tribe.
and the whole village. The inaugural sentence of the novel concentrates Aureliano’s first distinctly recollected impression as he awaits his last Aureliano in the family line receives the final impression of his life as he reads about the first.

Another example of foreshadowing occurs when Fernanda says of Mauncio Bobiloma, “You can see in his face that he’s going to die”, even though she has not yet discovered he is the one romancing her daughter, Meme. The guard Fernanda posts to catch a doubted “chicken thief”.

CONCLUSION:

García Márquez’s landmark novel One Hundred Years of Solitude is the representation of history of Colombia and Latin America, in general passing from the mythical time to modern history where he represents the fate of their character as being intimately linked to their geographical setting, Aracataca, which serves as the fictional town of Macondo and the real life history of his own town in this novel. By using the technique of foreshadowing, Márquez describes the time, space and history of the seven generations of the Buendía family and the changes in Latin America.

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ANITA NAIR’S LADIES COUPE: TOWARDS BREAKING TRADITIONAL MALE DOMINATED PSYCHE

Mr. Pramod U. Mairalnimbhorkar
Ph.D Scholar
Dr. BAMU. Aurangabad

Introduction:
Feminism is caring the thought of equality, for the growth of human civilization. Patriarchy is an obstacle in every society, where women treated as second sex or an object. Research papers topic consist of some key words and these are male dominated psyche and tradition. India is the great nation in the world. In our nation many religion and their follower living happily together. Every nation has their own identity, which is known as particular civilisation. Society had social practices in their past time, those become traditions. The citizens of country very firm to follow these kinds of social practices; such psyche become rigid and selfish. In the case of women of our nation male domination is the curse. Feminist arguing on these issues oftenly in their writing. Indian female writers like Kamala Das, Anita Desai, Anita Nair are few of them. These novelist focuses multiple problems of women.

Literature is the eye opening phenomenon in the world of human beings. Anita Nair focus on issues related with many ladies in her fiction,”Ladies Coupe”. Fiction writing is an art, which needs imagination on the basis of social consciousness and social awareness. Anita Nair put foundation for new thinking in 21st century with her dynamic character,”Karpagam”. Though, Akhilendeshwari is the main protagonist or magnet in centre; Karpagam hanover the power of thought to her. Anita Nair discuss almost all the problems of Indian women in her novel,”Ladies Coupe”. this research paper point out the revolutionary steps of women against established male dominated psyche in the form of tradition. Akhila listening five stories and reveal her past for correct reseption for her further action.

Review of literature:
Analysis of theme:

Anita Nair changed the face of traditional Indian fiction, she adopted the solution theory on women sufferings. Ladies Coupe members heal Akhila with their experiences. Karpagam, who is a childhood friend of Akhilendeshwari; shows the path for happy life. Ladies Coupe is the story of five women and six of them is Akhilendeshwari. Janki, Margaret, Prabha Devi, Shila and fifth one is Merikolentu. When we open the novel then we find description of railway station and main protagonist describe it with normal observation. Akhila starts journey with these women and one by one these heroines explains their story.

Janki enjoys her married life and solve her problems with steady efforts. Janki controls her husband to show his fault to control everyone. Janki understands her self respect after the rude behaviour of her son, “Sidharth”. She does not compromise with it. Janki returns with her husband and left Sidharth’s home. Here, she breaks the social norm that suggests us; son lookafter his mother after father’s death. Margaret Ebenizer Paulraj is very clever woman, she has an excellent trick to control over her husband and avoid her humiliation and miseries.

Margaret says, “When you add water to sulphuric acid, it splutters at first. But soon it loses its strength it loses its bits. The trick is to know when to add it, and how much” P 134. Margaret made him fat man and become happy woman. Her husband controlled her in past, now she controls him. Margaret step over on male domination and broken the traditional code.

Prabhadevi is a woman, who wants to do something for her sense of freedom and satisfaction. She learn swimming and realise power and consciousness of her existence. In that Ladies Coupe youngest member is Sheela. Sheela mature enough to understands the ugly face of male dominated society. Sheela’s power of taking correct decision is the real power and answer to rigid bad male psyche. Sheela has a friend Hasina and Hasina’s father touched Sheela unnaturally so that she stops to go their home.

Merikolentu is a rape survivor and unmarried mother. Meri is not only lesbian with Sujata but also heterosexual with Sujata’s husband Shridhar.

“I’m not telling you that women are weak. 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. It does not show itself naturally” (LC 210).

Meri did many thing without help of others; she suffered, struggled and stand on her feet with fighting spirit. She deliver a son and accept him at last, which is her real strength. Meri understands her own power is the challenge to male dominated society. Meri experienced everything and share with Akhila. Meri discards the dependence attitude of women Indian male dominated society do not accept such self dependence of female ever.

“Empowered women who reach tough or unconventional positions make choices, not sacrifices”. ----Kiran Bedi Like above statement of Kiran Bedi, women should have choices in their life and not to queet the chances. Akhila also wish to enjoy the life and search her satisfaction in this journey. She started to eat eggs, asking questions to family.
“Why shouldn’t I live alone? I’m of able body and mind. I can look after myself. I earn reasonably well. Akhila paused when her voice choked with tears, and began again. ‘Has anyone of you ever asked me what my desires were or what my dreams are?’ Did anyone of you ever think of me as a woman? Someone who has needs and longings just like you do?” (LC 206)

Akhila enjoy sexual pleasure with Harii. She does not like to be goddesses,”Kanyakumari”, but the conscious lady. She wants her own life without interference of anyone. Akhila enjoy again sexual pleasure with 22 year old boy Vinod. She at last wants to be in contact with Hari and she dial his number. Karpagam is the childhood friend of Akhila and she guide her, how life become colourful. Karpagam is married woman. She has adoughter.

Karpagam, unfortunitly now widow and she happily live her life; she wear colourful cloths and badu or bindi. She is real inspiration to Akhila. Karpagam shows the path on which she herself walking. Karpagam make understands Akhila the fact with following assertion

Karpagam said, “I don’t care what my family or anyone thinks. I am who, I am and I have as much right as anyone else live as I choose. Tell me,”------(LC 202p)

Akhila motivated by Karpagam. Karpagam shows the another side of life.

Akhila then decided for that she does not listens anyone and she buy a ticket for journey to Kanyakumari. Akhila listens Karpagam, Janki, Prabha Devi, Margaret, Sheela, Merikolentu, but does not open her own life in front of them. Akhila made up her mind and does action accordingly.

Conclusion:
Psychology is the behaviour of an animal in which that animal live or grown up. Human beings also adopts same theory. Childhood habits becomes natural tendency; such practice of habits affect human mind. Society also practices some rituals, traditions and after a period of some generations those things print on mind. Society may possible matriarchal or patriarchal, in both cases domination of male or female is to be considered. Anita Nair does not want to focus on it, but she has given solutions on it. Akhila’s family using her for their needs, Janki and Margaret totally depend upon their husbands, Meri used by Murgson, Sujata, Shridhar. Her dynamic characters like Karpagam, Merikolentu, Margaret were influenced Akhila’s way of living life. Karpagam has possessed rational thoughts for her own life style, she awakes Akhila and boosts for thinking differently. Akhila eating eggs, asking questions, enjoy her sexual pleasure before marriage are those proofs, which destroy male dominated psyche. Karpagam wearing colourful clothes, Margaret controls her egoistic husband, Meri challenged the patriarchy are some examples of, how women step over on male dominated psyche.

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AN ENVIRONMENTAL MANIFESTO IN YAAN MARTEL’S LIFE OF PI

Dr. Shyam K. Sarje
Siddharth Arts, Comm. and Science college, Jafrabad, Dist. Auranagabad

Abstract:
The Life of Pi is a novel full of description of sea life, natural phenomena, a carnivorous island, birds, sharks, fishes and of other interesting natural facts. The present paper focuses on environment and shows how the novel Life of Pi lends itself ecocritical interpretation. An attempt has been made to explore the environmental manifesto in the novel Life of Pi. The paper also highlights Yann Martel’s environmental perspectives throughout the novel. The paper discusses the co-relation between man and nature in the novel through the lens of ecocriticism.

Keywords: Ecology, Human-Nature Relationship, Environmental balance

Nature has been inevitable reigning agent in the field of science, technology, economy, history and literature. Human being and nature are complementary to each other sharing their responsibilities of creation. Neither he is superior and nor she is inferior. But when man tends to conquer and commercialize nature then we can find separation between man and nature. Human have witnessed tremendous achievement in the field of science and technology but cannot deny how universe is uninhabited in the name of progress. Our ecological factor is an essential part of our life which cannot be neglected.

Clear environment is necessary for peaceful and healthy life. Environment is the natural surrounding which help to grow and nourish on this earth. But now a day’s our ecological factor is disturbing in many ways which affects all human being. Any types of disturbance in nature’s absence affect the environmental balance totally which ruin human life therefore nature writing and environmental writing is important which presents relation between human and nature.

A wasted life is one that is seen as having no values in the context of human society. Similarly, if we see our self as separate from the earth, we can find it easy to devalue the earth……we will continue to degrade both the human community and natural world.¹

The late twentieth century has woken up to a new threat: Ecological disaster the most environmental problem that mankind faces as new clear war, population, extinction species and exploitative technologies in such context, literature or literary theory has begun to address the issues as a part of academic discourse. Literature is a tool by which writers can capture the reader’s attention towards nature through their literary works. In 1978 William Rueckert formulated the term ‘Ecocriticism’ in his essay ‘Literature and Ecology : An Experiment in Ecocriticism’ to examine ecocritical concept to study literature. Laurence Buell’s the Environmental Imagination and Cheryll

¹
Glotfelty and Herold Fromm’s edited volume ‘The Ecocriticism Reader’ prepared the strong ground for ecocritical studies. The study of relation of nature and man is strongly presented in the novel Life of Pi.

Yann Martel is a Spanish Canadian author and best known for the Man Booker Prize for his novel ‘Life of Pi’. This novel published in more than 50 territories and sold more than 12 million copies worldwide. It was also adapted to the screen directed by Ang Lee. Martel is also author of The Mountain of Portugal, Beatrice and Virgil and Self. He has own a number of literary prizes including the 2001 Hugh MacLennan Prize for fiction. Although his first language is French but he writes: English is the language in which I best express the subtlety of life. But I must say that French is language close to my heart. And for this same reason, English gave me a sufficient distance to write.

Life of Pi is a Canadian fantasy adventure novel published in 2001. In the novel protagonist Piscine Molitor “Pi” Patel an Indian boy from Pondicherry explores issues of spirituality and practicality from an early age. He survives 227 days after the shipwreck while stranded on a lifeboat in the Pacific Ocean with a Bengal tiger named Richard Parker. The novel is full of natural atmosphere. From beginning to end we can find the natural scenes in the novel.

The novel was sold more than ten million copies worldwide. It presents different phenomena of nature like the old man and the fish in ‘Old Man and the Sea’. The protagonist of the novel Pi is stranded on the ocean. The ship adverse circumstances, through quite oblivious of the outside scenario:

I don’t understand for the days the ship had pushed on bullishly indifferent to its surrounding.

The sun shone, rain fell, winds blew, current flowed, the sea built up hills the sea dug up valleys-the Tsimtsum did not care.  

In the novel the sea looked rough, but to the landlubber the sea is always impressive and forbidding, beautiful and dangerous. The waves were reaching up and their white foam, caught by wind, was being whipped against the side of the shop. The ship sank. And Pi was alone and orphaned, in the middle of the Pacific, hanging on to an oar and the adult tiger in front of him, also sharks beneath him. The storm ranging about him in the novel.

When shipwrecked, fear had gripped protagonist of the novel. He was surrounded by a fierce 450 pound carnivore the attack of the hyena on the zebra is also frightening. The protagonist was seized with hunger and thirst. Pi felt stiff, sore and exhausted in the company of nature on the ocean. He wrapped himself with a blanket and curled of on his side in a way that no part of him touches the water. The ship wrecked animals and Pi started to stay on the little life boat and struggle against their fate to survive. He writes:

Darkness came there was no room Clouds hid the stars. The Contours of things become hard to
distinguish, everything disappeared, the sea, the lifeboat, my own body any wind, so I count even ground myself in sound. I seemed to be floating in pure, abstract blackness. I kept my eyes fixed on where I thought the horizon was, while my ears were on gourd for any sign of the animal. I count imagine the lasting night.  

They are ready to hazardous circumstances in the company of nature. But nature proves always stronger to a man yet Pi does not lose his hope to survive. He is ready to fight the problems which occurred. Pi gives up vegetarianism and eats fish to sustain. Martel shows that living creature of nature often do extraordinary, unexpected and heroic things to survive. They understand and try to overcome natural disaster according to their strength. The characters in the ‘Life of Pi’ are naturally concerned about food and water.

The sea water being salty is undrinkable and food is difficult to catch but Pi constantly struggle to catch the fish and collect fresh drinking water by using the solar stills. He embraced a new life on the ocean and became friendly with natural elements in his journey. Pi in the company of Richard Parker, a ferocious tiger on the life boat makes several plans to finish him of and push him to life boat when he failed to kill him then he decided to keep him alive. He understands the natural law that the spirit above all firmly will to live he will. Animal are territorial creature of nature so Pi and Richard Parker mark their space and define its boundaries carefully. Parker pour his urine over the tarp to designate a portion of life boat as his territory and the protagonist of novel Pi uses his visual to ensure his territory.

Animal and man became friends in the novel both started to live peaceful life. It was Pi who made arrangement for Richard Parker food and water. Martel writes:

\begin{quote}
Between my feet, under the bench beheld Richard Parker’s head. It was Gigantic. I was looked the size of Jupiter to my dazed senses. His paws were volume of Encyclopaedia Britannia., Richard Parker has been a zoo animal as long as he could remember, and he was used to sustenance coming to him without his lifting of paw.
\end{quote}

There is peaceful co-existence between man and beast because of critical situation. Pi finds himself green and exhausting but he wants to survive and overcomes the situation Pi understand that nature always support to human life and therefore human life has to saved by nature. There is always a balance between human and nature. Nature establishes strong relationship with man and provides energy for his survival. Martel presents a detail description of animal behaviour, likes and dislikes in the company of the nature. The description of zoo and its animal has been also presented for a human angle.

There is detail description of the natural cycle of food chain the protagonist after shipwreck find himself on life boat in the company of zebra, a hyena and tiger. To his partial relief the natural
cycle of food chain operates and the protagonist notices hyena kill zebra and later the hyena killed by
tiger. The novel is full of description of sea life, natural phenomena like rain, storm, lightning, a
carnivorous island, bird fish sharks and other natural facts. There is beauty and grandeur of nature and
existence of opposites like smoothness vs roughness in the novel. There is feeling of regret in this
novel when he disturb the natural factors Pi says,

Death is terrible enough, but worse still is oncoming death with time to spare, time in
which all the happiness that was yours and ......I was giving up if the voice hadn’t made itself ‘not
die I refuse it I will make it. I will beat the odds, as great they are and i have survive so far,
miraculously.\footnote{5}

Nature started paying back humankind in the severest manner therefore Humanity has to
rethink revaluate and redesign ate its relationship with its surrounding by acknowledging the fact that
we are the part of environment.

Eventually, I stops depending on someone els to rescue him and decided to take control of his
own survival. Pi thinks, ‘Survival had to start with me’ (http/life of pi/quotes/)

Thus the protagonist of the novel Pi learns to reconcile and adjust himself in the hostile
atmosphere of the sea and nature. He also discovers that man because of his selfishness pours tons of
waste on the sea show and disturbs ecological balance. Lastly, Pi learns to live with tiger by applying
the principle of nature ‘Live and Let Live’ he controls tiger by whistling and mastering him through
peaceful coexistence. He became his provider food and water. It shown in the novel that by keeping a
balance between man and nature man can survive in the most difficult circumstances in nature. Overall
we can understand that Yann Martel has the environmental issues presented in this novel Life of Pi
perfectly. He also tried to show how man and nature as One. Many time human are treated as they are
not member of nature because human live in society whom he consider civilized. The natural world is
decorated in this novel which conveys the message to readers that human beings are more animalistic
and animal become more human.

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Page no. 162
3. Ibid……Page no. 72
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5. Ibid……Page no.85)
RISE OF NEW WOMAN IN SHOBHA DE’S NOVELS, SOCIALITE EVENINGS AND STARRY NIGHTS

Dr. Jugal Tayde  
Head, Dept. of English, Moreshwar College, Bhokardan

Dr. Vijay Misal  
Dept. of English, Moreshwar College, Bhokardan

Shobha De is an eminent and most popular Indian women writer in English. Her novels are a slice of urban life. In her novels she realistically presents an intimate side of urban woman’s life and also reveals her plight in the present day society. It is a fact that woman is victimized and subjugated by the male community everywhere. She has been the subordinate sex and has to conform to male standards. In most of her novels, De has focused on the marginalization of women in Indian society. She draws our attention to women’s exploitation, and discrimination. She rejects compulsory heterosexuality and suggests woman to woman relation or lesbianism is better than man to women relationship, which she has depicted in her novels. Reason being a woman can work up another woman better than a man; another reason can be the revolt of the women against the society and its norms which underrate women. Female homosexuality has several names namely lesbianism, saphism, and tribadism.

De’s novels characterize the new Indian woman’s voice. ‘New woman’ wants to explore self identity, seeks freedom in all phases of her life reinstates the conventional representation of Indian women. De presents the vital reality and awakes of the miseries of women and injustice done to them. Her novels are also based on women psychology revealing the accepted norm that women are jealous and enemy of other women. She has portrayed the woman characters of variety imaginatively in her novels, trying to find their existence, meaning of life, their identity and their unfulfilled loved and emotional self. In this paper, it has been attempted to explore the female characters and how ‘New woman’ rises in the novels, Socialite Evenings and Starry Nights. In Socialite Evenings, Shobha De describes the journey of a girl belonging to middle-class. It is a story Maharashtrian girl, Karuna who is in search of selfhood while in Starry Nights, De talks about a film star named Asha Rani. Asha emerges from a small town and a very ordinary background. But with hard work and great struggle, she achieves stardom and becomes the sweet-heart of millions of film-lovers.

The novel, Socialite Evenings is about the emancipation of a prominent girl from Bombay (now Mumbai) ‘Karuna’ from an ordinary middle class girl to a socialite. During her journey from an ordinary girl to an idealistic figure she tries to the ways to become an individualistic and selfsufficient
persona. She detaches from all things which engenders her mental stability, struggle nature of rebellion, she puts everything backward and walks through the ways forbidden by and settles herself a figure of different persona throughout the novel. Her sister says about her that: You were always the strange one, right from childhood; I wouldn't ever figure you out. (De p-180) In the novel, Karuna is totally leading a life of different woman. She is enthusiastic in breaking-out the compels which puts down the status of the others. She maintains her feminine psyche through defense and protest from already set norms. She proves herself as a woman, as a member of society rather than being a victim. The emotional disturbance in her springs due to the differences between concepts of marriage: first created by the society and second concept of her own. In the conventional society marriage with a rich husband is said to be a terrific one. But the thing here, in consideration is that the common interest, intellectual and emotional compatibility is not figured out. Karuna thinks of marriage as full of laughter and conversation where one speaks the same language, same thoughts and enjoys the same things every day. My husband was not a villain. He was just an average Indian husband- unexciting, uninspiring, untutored... He wasn't one for introspection. Unless things went radically wrong he preferred to let things be I didn't have to prove myself..... He wasn't looking for any stimulation, either intellectually or emotionally. (De p-65) In a society of male dominant, the males shout, hurl abuses, bully, reproach, criticize and on the other hand is submissive and passive who silently listens, tolerates and bears silently. But the women portrayed by Shobha are binding vine, yes persons to bow down in meek subordination. They are the women who knew how to fight back, how to defy and resist, like that of Karuna. The life of Karuna was locked up in a fragile and meaningless wedding knot; she was leading a life of emotional disturbance. The communication between her and her partner was meaningless and futile, there were no exchange of love, favors, smiles, thoughts and quires, but a marriage and realtion of silence. Only silence as Karuna admits that: It was not that I never tried, but there was no question that my husband and I inhabited different planets. (De p-68) To turn out this boredom and meaningless and silent life she decided to have an extra-marital affair to fulfill her emotional stability and desires, resulting the breakdown of her marriage. Although she got a privacy to find out her own self but she is also upset for her state which make her dejected and depressed. Man is a social animal, he can’t get detached from society but at the end Karuna is sitting alone in her room, looking meaningless and blankly into space. Karuna needed company, 361 but she was a burnt child. She cannot venture. Although she was librated: economically, physically, but as a human being she was carving for companion who won’t demolish her gained freedom. She represents the women of 21st century in this respect, who is torn between freedom and instinct.

In Starry Nights, not only Aasha Rani but several male characters have been presented in conflicting situations in order to show the conflict between traditionalism and modernism. Since
Shobha De is a reactionary writer, she does not hesitate to show how this male dominated society is extremely responsible for the women's anger. Shobha De does not believe in the disintegration and distortion in the traditional image of the women. She believes in the fact if man can marry thrice and keep many mistresses at a time why not women? She believes in the fact that women are doing the same thing by changing their lovers every day. They do not succumb before their husbands and are involved in post-marital relations without any sense of remorse or guilt. If Akshay Arora, Kishenbhai, Seth Amirchand, Abhijeet Mehra, Jamie Phillips, Jojo, etc., are busy in using women's body and glamorous outlook, why not women like Aasha Rani, Sudha Rani, Amma, Malini Arora, Linda, Nikita, etc., do the same thing. For Shobha De, it is not the cultural distortion, moral degradation and social distortion. It is an inevitable reaction against the male domination. But Aasha Rani does not learn the lessons from her mother's earlier mistakes. She wants to make her own daughter Sasha-A Golden Girl of the Silver Screen. That is the world in which glamour and fascination play an effective role to sense the fragrance of modernity by diverting from the traditional and cultural values. Shobha De writes about Aasha Rani's daughter Sasha's prospects in her life: She would rule the film world through her daughter who had the makings of a star. An unforgettable star. The Golden Girl of the silver screen! Oh yes, Sasha would be tomorrow's Lover Girl. (De p-234)

The women in Starry Nights are related to the world of fantasy of movies. Aasha Rani, ‘Sweetheart of the millions’, breaks all sexual bonds and social norms. She is controlled by anyone or anything as she decides and has desire of living her life of own. Her sexual aggression is pointed out in the novel as she has sex encounters with men in the story. According to her own point of view by doing this she tries to defeat men and breaks all the shackles and norms propounded by patriarchal society on women. De, as she writes ‘sex is the bedrock of all relationships’ she has portrayed the characters like Aasha Rani, Rita, Linda, Shonali etc practicing sex frankly and demolishing the very nature and concept of traditional women. She has portrayed them aggressive, rebellious and trying to assert their identity. The thing, it is out dated to love one and a same person. Mikki breaks all the shackles and societal codes from being a silent person to a rebellious character. The extreme of her modernity or rather saying breaking of shackles goes to the extreme by not being emotional or sentimental on the death of her parents. She is the lady of manners. Her philosophy is based On Pragmatism. The female characters of Shoba De’ novels are not passive listeners; she has given her female characters a voice of being active, protective, and dominative. Bhaskar A. Shukla in his article, “Shobha De: The Writer and Feminism” remarks: “Shobha De’s women are free about their sexual expression. They will not tolerate infidelity on her on the part of their husbands. All sexual taboos are broken by them with gusto” (211).
Shobha De presents reality in her novels by portrayal of different and various women characters. Her women in her novels are modern and beyond the patriarchal society. She has given them the voice of defying the forces of society by breaking all set norms. She has presented the changes which are taking place in India, hence proving her novels authentic and more realistic. She lets her characters change with the changing scenario to attain their individuality and self-hood. By taking all concerns, themes, characters, and narration of Shoba De, one may think of her from different ways, be it good or bad, but one must acknowledge that she is prolific writer who contributed as lot more through her own individualistic way. She is considered a strong pillar of Indian English novel. De’s novel, \textit{Socialite Evenings} shows the image of new woman against predatory male dominated society and talks about the women empower in India.

References:
STRAINS OF COLONIALISM AND POST – COLONIALISM IN NISSIM EZEKIEL’S POETRY

ABSTRACT

Asst. Prof. Aher V.E.
Head, Dept. of English
Saraswati Mahavidhalaya, Kajj. Dist. Beed.(MS)

This paper is an attempt to focus on the impact of colonial and post colonialism in the poetry of Nissim Ezekiel. Though he born in a Jewish family is an Indian poet writing in English. He has committed himself to India, Indian values, culture, people and language. This Indianness is unique in Ezekiel. N.K. Ghosh asks, what prevents Ezekiel “From reveling in the non – personal notions of a poem a worthy in India, its glorious past, its mysticism, cultural or historical nostalgia.” He answers that Ezekiel’s “primary concern is not the India which he can and does, truly belong” He has revealed this true belonging in many of his poems.

With him, a post – colonial poetry started which reflects the lives and identities that Indians knew very closely. By now Indian poetry in English is a tradition with a collective talent. By tradition here is means that writing poetry in English has established itself as one of the standard mediums of artistic expression with the sensitive people directing itself from the early imitative stage of the British rule in India to it’s post independence romantic effervescence. The poetry of shifting sand dunes than a moving inwards towards the roots of intense and expansive personal experience.

The poet has developed his intimate relationship with the dirt, ugliness, wickedness of a city like Bombay. This is the theme of a number of lyrics like, “A Morning walk”. When the city of Bombay is described as a living hell. Such a city has very harmful influence on the poets perception. People, who are living their busy lives in city, lost their personal identities. Poet depicts hollowness in it’s glamour and glory. Men are having no interest in their spiritual aspect of life. This paralysis of will is clinically analysed by the poet in his, “Case study.” The title of the poem is neither artistic, literary nor socialistic but it indicates poet’s legal and impersonal sense of the poet. It’s a traditional and cultural presentation of a common Indian person. It is a perfect example of common Indian person who persents utter confusion while living life. This poem persents the incompleteness and short comings in man. Most of his draw backs are fallacies, contradictory conventions and beliefs. The poet expects personal purgation and a possibility of redemption. Having failed in politics and useless knowledge, he tried to get success in domestic life. But he caught in whirlwind of domestic problems and cannot get through it. He is a victim of his emotions. It is whole play of illusion. So the speaker
realizes need for some decisive action.

He came to me and this is what I said

‘The pattern will remain unless you break

It with a sudden jerk but use your head.

We get, in the above lines, the views of Nissim Ezekiel on Conventional values and it’s impact on common people. When this person comes to the poet to seek his advice, the poet suggests him like a philosopher. He says that the materially successful man is not successful in real sense if he fails to stick with his own principles. Unless one becomes adventurous and self – sufficient, self – respected, idea oriented one has to follow trodden path and poet opposes this conventional path.

Ezekiel deals with the problems of domestic life in Indian families. Family life has been a point of attraction for the poet. In his poem, “The Railway Clerk,” conflicts arise out of the under and unjustified desires of woman. The wife of the railway clerk demands more money She is not able to understand position of her husband. Infact this is a voice of average Indian person. His disappointment, frustration, and grumbling are the result of his desire for money, promotion and appreciation.

His poetry gives us a vast gallery of portraits and by these portrayals, we get an authentic flavor of India. Essentially Indian he shows strains of colonial and post – colonialism through his poetry and his Indian sensibility appeal internationally.

STRAINS OF COLONIALISM AND POST – COLONIALISM
IN NISSIM EZEKIEL’S POETRY

Asst. Prof. Aher V.E.
Head, Dept. of English
Saraswati Mahavidhalaya,
Kaij. Dist. Beed.(MS)

Indian English poetry has been the happy result of the colonial rule of the British in India. The encounter between the British rulers and the Indians paved the way for some kind of intellectual
fermentation. There was a happy amalgamation between Indian sensibility and an alien language in a creation of Indian English poetry. It was the first group of poets who were composing poems from Indian soil. Next group consists of the poets who migrated to the West or born in West but they had their roots in their native land.

Nissim Ezekiel belonged to the second group. Through he born in a Jewish family is an Indian poet writing in English. He has committed himself to India, Indian values, culture, people and language. This Indianness is unique in Ezekiel. N.K. Ghosh asks, what prevents Ezekiel “from reveling in the non-perso nal notions of a poem a worthy in India, its glorious past, its mysticism, cultural or historical nostalgia.” He answers that Ezekiel’s “primary concern is not the India which he can and does, truly belong” He has revealed this true belonging in many of his poems.

Ezekiel presents an urban scene in his poetry with occasional use of the elements of myth. The post independence poetry in India rejected the Romantic – Victorian tradition and was more influenced by poets like Eliot, Ezra Pound and others. Instead of a picture of a countryside tradition of poetry like Wordsworth in English poetry, we had, for the first time, a poetry of urban landscape depicting an urban sensibility and dealing with the problems of an emerging city. Both Rajeev Taranath and Meena Beliappa agree. “that the urban theme forms an important strain in Ezekiel’s poetry”, and this theme runs through all the anthologies published by the poet. Linda Hess says, “He is a poet of the City, Bombay”. The poet has developed his intimate relationship with the dirt, ugliness, wickedness of a city like Bombay. This is the theme of a number of lyrics like, “A Morning walk”, Where the city of Bombay is described as a living hell:

Barbaric city sick with sulms,
Deprived of seasons, blessed with rains,
Its hawkers, beggars, iron – lunged,
Processions led by frantic drums,
A million purgatorial lanes,
And childlike masses, many tongued,
Whose wages are in words and crumbs.

Such a city has very harmful influence on the poets perception. People, who are living their busy lives in city, lost their personal identities. Poet depicts hollowness in it’s glamour and glory. Men are having no interest in their spiritual aspect of life. This paralysis of will is clinically analyzed by the poet in his, “Case Study.” The title of the poem is neither artistic, literary nor socialistic but it indicates poet’s legal and impersonal sense of the poet. It’s a traditional and cultural presentation of a common Indian person. It is a perfect example of common Indian person who presents utter confusion while living life. This poem presents the incompleteness and shortcomings in man. Most of his drawbacks
are fallacies, contradictory conventions and beliefs. The poet expects personal purgation and a possibility of redemption. Having failed in politics and useless knowledge, he tried to get success in domestic life. But he caught in whirlwind of domestic problems and cannot get through it. He is a victim of his emotions. It is whole play of illusion. So the speaker realizes need for some decisive action.

He came to me and this is what I said
‘The pattern will remain unless you break
It with a sudden jerk but use your head.
Not all returned as heroes who had fled
In wanting both to have and eat the cake.
Not all who fail are counted with the fake’

We get, in the above lines, the views of Nissim Ezekiel on Conventional values and it’s impact on common people. When this person comes to the poet to seek his advice, the poet suggests him like a philosopher. He says that the materially successful man is not successful in real sense if he fails to stick with his own principles. Unless one becomes adventurous and self-sufficient, idea oriented one has to follow trodden path and poet opposes this conventional path. One should use his own talent in his work.

With him, a post-colonial poetry started which reflects the lives and identities that Indians knew very closely. By now Indian poetry in English is a tradition with a collective talent. By tradition here means that writing poetry in English has established itself as one of the standard mediums of artistic expression with the sensitive people directing itself from the early imitative stage of the British rule in India to it’s post independence romantic era. The poetry of shifting sand dunes than a moving inwards towards the roots of intense and expansive personal experience.

Nissim Ezekiel expresses, his views on poet’s knowledge and his poetry. He says, “What the poet knows makes the poem what it is, if the poet’s knowledge is alive and his art fully extended while he writes poem. A poem empty of knowledge is a poem that merely skims the surface of life, though it may do so seductively and beautifully,” These views of Ezekiel are very useful when we view now a day’s Indo-Anglian Literature as a native erudtion an expression of the creative genius of the Indian people. Indians have been writing in English to some extent out of curiosity for achieving self expression but mainly to appraise the audience abroad about the heritage of Indian literary traditions and Indian culture and religion in an Indian way. Indian English poetry is a part of a cultural and linguistic unity therefore we can feel a sense of Indianness and Indian consciousness flows in Ezekiel’s
poetry. The stress of Indian sensibility, Culture and Indian life, we find in his poetry. His poetry is a product of Indian environment, culture, sensibility.

In his poem, “Virginal”, he depicted his Indian social awareness. This poem presents inner voice of the individual, who is unmarried man, attempts to be a bachelor.

“You breathe the bitter air of loneliness,
Pretending that it does not matter when
You close the door and switch the wireless on
Remote from prospect of the weeding kiss.”

Ezekiel introduces a bachelor who tries to live alone but it is unbearable loneliness. This bachelor pretends to be happy without marriage and tries to get through the idea of married life. The man does many things to avoid this thought but at the end poet is also uneasy to see his plight. Poet points out that the man has strong desire to get married and have not only wife but child also. This is a picture of youth in post colonial period. Ezekiel minutely depicts this inner voice of young generation through this poem.

Ezekiel deals with the problems of domestic life in Indian families. Family life has been a point of attraction for the poet. In the poem, “The Railway Clerk,” conflicts arise out of the under and unjustified desires of woman. The wife of the railway clerk demands more money. She is not able to understand position of her husband.

“I am never neglecting my responsibility
I am discharging it properly
I am doing my duty,
But who is appreciating?
Nobody, I am telling you.”

In above lines, we find, the man lives his life as millions live in India. Infact this is a voice of average Indian person. His disappointment, frustration and grumbling are the result of his desire for money, promotion and appreciation.

In another poem entitled, “The couple,” Ezekiel portrays a beautiful but arrogant woman. Pride runs trough her blood. Yet man loved her and married her but it’s difficult to express his love before her. Once married with her, he has to live with her. He is playing really a game of love with her. Ezekiel has rightly points out that the relationship between man and wife, which is nothing but politics. Because there is no true union of the souls like true love. This poem exposed the conventional values of sacred Institution in India i.e. marriage. The poem is unconventional to show that convention became farce in modern society.
Nissim Ezekiel succeeded in exposing tension between two clashing attitudes: the attitude of traditional world of superstition and the modern scientific skepticism and rationalism. The same kind of tension is created, for instance, in Thomas Hardy’s. “The oxen” in which there is a double vision of the present. The knowledge of the oxen kneeling in prayer on Christmas Eve was a truth for the poet as a child.

The two poles of faith and skepticism are presented in Ezekiel’s poems respectively by the chanter on the one hand and the father on the other. This subject – matter we find in his, “Night of the scorpion,” intergrates the family with the rational and scientific, the concern of the father, the children and the neighbors for the mother who is stung by the scorpion and the solicitude of the mother for her near and dear ones. This proves that Ezekiel is the poet of ordinary human situation and common human relationship. The last stanza is the very culmination of the sense of sacrifice and vicarious suffering of the mother for her children

My mother only said
Thank God the scorpion picked on me
and spared my children

These lines have rich cultural undertones typical of orient. Ezekiel states, “India is simply my environment. A man can do something for and in his environment by being fully what he is, not by withdrawing from it. “I regard myself essentially as an Indian poet writing in English.” Really Ezekiel’s own observations, innovation and study of Indian culture made him Real Indian poet who depicted the strains of post – colonialism through his poetry.

Thus the post – Independence scenario is radically different from the per – Independence one. We get these features of radical change in Ezekiel’s poetry. His poetry gives us a vast gallery of portraits and by these portrayals, we get an authentic flavour of India. Essentially Indian he shows strains of colonial and post – colonialism through his poetry and his Indian sensibility appeal internationally.

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STUDY OF IDENTITY CRISIS AND CULTURAL CONFLICT IN JHUMPA LAHIRI'S THE NAMESAKE AND ANITA DESAI'S BYE-BYE BLACKBIRD: A DIASPORA PERSPECTIVE.

Prof. Bansode Namdeo Changdeo
Department of English,
E.S.Divekar College Varvand,
Tal- Daund Dist- Pune

Abstract:
The word ‘Diaspora’ is derived from Greek which means to ‘disperse’. In literature it has the meaning: voluntary or forced movement of people from their native places into regions before, during and even after colonization. Identity crisis or search for identity has received a lot of importance in the Post-Colonial Literature. Indian English fiction deals with the problems, which are rising because of multi-culturalism, intercultural interactions. Man is known as a social animal that needs some home, love of parents and friends and relatives. But when is without house, he loses the sense of belongingness and thus suffers from a sense of insecurity that is, identity crisis.

Diaspora is related with emigration and settlement of people beyond the boundaries of their native place due to socio-economic or some political reasons. The word ‘Diaspora’ is explained as ‘The voluntary or forcible movement of people from their native places into new regions’ (Ashcroft). The group maintains its separateness from the host country based on common ethnicity or nationality, yet maintains attachments, nostalgic or related to culture to the home country. Although the group is geographically or physically displaced, they retain their social and cultural position the old memories of the culture which they have inherited.

Key Words: Diaspora, Multi-culturalism, intercultural, Post-Colonial, Voluntary Movement.

Introduction:
Writers of the Indian Diaspora have been at the centre stage in the last decade chiefly because of the theoretical formulation being generated by their works. Language and cultures are transformed when they come in contact with the others. These writers are often pre-occupied with the elements of nostalgia as they seek to locate themselves in new cultures. They write in relation with the culture of their homeland and at the same time adopt and negotiate with the cultural space of the host land.

However, looking at the diasporic literature in a broader perspective it is seen that such literature helps in understanding various cultures, breaking the barriers between different countries, glocalizing the global and even spreading universal peace.

The chief characteristic features of the diasporic writings are the quest for identity, uprooting and re-rooting, insider and outsider syndrome, nostalgia, nagging sense of guilt etc. The diasporic writers turn to their homeland for various reasons. E.g. Naipaul who is in a perpetual quest for his roots turns to India for the same. Rushdie visits India to mythologize its history. Mistry visits and re-visits India for a kind of re-vitalization and to re-energize his aching soul. Bharati Mukherjee’s childhood memories harkens her time and again. All the same it is necessary to realize the importance of cultural encounter, the bicultural pulls which finally help in the emergence of the new culture. The diasporic writings also known as the ‘theory of migrancy’ helps generate aesthetic evaluation, negotiate with cultural constructs and aid the emergence of a new hybridity.
Identity Crisis in Jhumpa Lahiri’s The Namesake:

Jhumpa Lahiri’s The Namesake (2003) is a narrative that is concerned with the cultural conflict and identity crisis experienced by an Indian Bengali family from Kolkata and their American born children in different ways. The identity crisis, the feeling of ‘in-betweenness’ and belonging is experienced by Gogol. At the time of birth of their first son Gogol, the find it difficult to make the hospital authorities and school authorities understand their culture practice of having two names – a pet name to be used at home and an official name for formal purposes, which will be decided on the receipt of a letter from Ashima’s grandmother. Hence on their daughter’s birth they decide not to give her two names. In fact, from his earliest consciousness, Gogol almost hates his name, an accident caused by collision ancient Bengali custom and American rush into informality.

The identity crisis i.e. the feeling of ‘in-betweenness’ and belonging ‘nowhere’ is experienced by Gogol more intensely during his school trip to the cemetery where finding no grave of his ancestors, he felt that being a Hindu Bengali ‘he himself will be burned not buried that his body will occupy no plot of Earth, that no stone in this country will bear his name beyond life’. A series of his broken relations with Ruth, Maxine and his ‘wrecked marriage’ with the second generation Bengali girl, Moushumi, and the conflict between the unconscious Bengali cultural way and the conscious adaptation to the ‘American Way’ make him ‘a boy sandwich’, broken and fragmented.

Rejection and resistance, as imminent signifiers of diaspora and migrants narratives, is evidenced from several situations in the novel, primarily when some miscreants in the American neighborhood remove the letters ‘uli’ from the name Ganguli on the mail box leaving it ‘shortened to GANG, with the word Green strolled in pencil following it….Gogol’s ears burn at the sight, and he runs back into the house, sickened, certain of the insult his father will feel’ (p.67). According to Rushdie, ‘Our identity is at once plural and partial. Sometimes we all feel that we straddle two cultures; at other times, that we fall between two stools’ and they suffer ‘a triple disruption’, compromising the loss of roots and both the linguistic and the social dislocation. Being migrants, Gogol and his parents suffer all these in different ways. But all the second-generation immigrants do not react the same way as the first generation immigrants react. Moushumi, who earlier had relations with men in Paris and America, breaks her marital ties with Gogol, goes to live with Dimitri, German and has to leave for Paris ‘immersing herself in a third language, a third culture’. In fact, she does not want to remain bound to any cultural roots, thereby refashioning and mobilizing received ideas from their ‘home’ culture and ‘host’ culture and through this act of ‘performance…negotiated’ new ‘hybrid identities’. Ashima’s decision to draw and paint on ‘this year’s Christmas card on elephant decked with red and green jewels, glued on to silver paper, the replica of a drawing her father had done for Gogol over twenty seven years ago, in the margins of an aerogramme’, instead of choosing the ‘Merry Christmas’ cards with ‘angels or nativity scenes’ (p. 160) reveals a new ‘hybrid’ identity which is the process of formation and ‘transformation’. Thus, fresh interventions in the dominant culture and new subjectivities are born; fixed borders are ‘crossed’ imaginatively; from the ‘in-between’ marginal status, the migrants go ‘beyond’ the binary fixities of natives or migrants through many emotional setbacks because of his ‘bicultural identity’, is shown to be feeling dejected, distressed, displaced, and lonely in the end not knowing what to do after the thwarting of his dreams, his father’s death, his wife’s desertion and mother’s impending departure to India. But his desire to settle in a ‘home’, have a family and a son and rise professionally in other countries hints at quest for the new ‘route’ which will dawn him after his reflections in the company of the stories by his namesake, Nikolai Gogol-gifted to him by his father.
Cultural and Identity Conflict in Anita Desai’s Bye-Bye Blackbird:

Anita Desai is sensitive in portraying the diasporic sensibilities in the characters in her fiction, Bye-Bye Blackbird (1971). Though the novel vividly represents emigrant situations, and the treatment of different issues related to diaspora, it significantly contributes to diverse interpretations that are characteristic of the postmodern period. The post-colonial phase of the Indian Diaspora differs from the earlier forms of migrations. Bye-Bye Blackbird, written on the Indian Diaspora, revolves around two friends, Dev and Adit, in London. Adit has been in London for quite some time now and is married to Sarah, an English woman. Dev is in England in search of a degree and subsequent employment. Adit was disappointed with his job in India. This has forced him to leave his homeland and settle abroad for a good income.

Bye-Bye Blackbird delineates the predicament of Indian immigrants in England as reflected by their agonizing contention with the problems of adjustment brought about by displacement. It images the movements in the consciousness of each of its major characters- Dev, Adit and Sarah- as each of them confronts the crisis of identity caused by their existential exposure to situations which develop in spite of themselves. Dev experiences a kind of culture shock and tells Adit, ‘I wouldn’t live in a country where I was insulted and unwanted (p.18)’. He is depressed by the climate of England and declares: ‘You must be masochists to live in this climate’. Dev is unnerved by the silence and seeming emptiness of the houses and streets of London as he cannot understand ‘the English habit of keeping all doors and windows tightly shut… of guarding their privacy as they guarded their tongues from speaking and their throats from catching cold…’

The change that occurs in Dev, however, gradual confronts him with what is essentially an existential choice. He has to decide whether he should stay on in England or return to his native country, which will be not easy, since he is affected with schizophrenia to which all Indians abroad are prone. It is yearning for ‘a place in the sun’ that stems from the feeling of being rootless which Dev like any other immigrant would feel.

Sarah faces an alienation that is internal. Anita Desai has stated that Sarah ‘shed her name as she shed her ancestry and identity, and she sat there, staring, as though she watched them disappear’. Sarah is one who puts up with resistance and attitudinal differences within her community as she is the wife of an Asian. Her experiences are tormenting, and she feels an outsider in the company of her own countrymen. At the school where she works, questions regarding her stay in England, and the fact that her husband cannot stay in England for long is raised. When Sarah stammers, she hears Julia say, ‘If she is that ashamed of having an Indian husband, why she went and marry him?’(p.37). She cannot ignore the comment, ‘Hurry, hurry, Mrs. Curry’ that is aimed at her in the school compound. Her friends at school no longer approach her in the way they used to before her wedding to Adit.

At home she has to put up with the mannerisms of her husband, learn the Indian way of cooking and at times take lessons from Adit. At her mother’s place she is asked questions that are directed against her family and her adopted culture. Sarah has to maintain silence or divert the attention of the gathered, to avoid an unpleasant stay. Torn between two cultures, she tries her best not to confront embarrassing situations in her family and within her community. Sarah retains her mannerisms, but she is unable to cope with Adit’s demands always. She understands that she has to adjust to the situations. When Adit confides his longing to return back to his motherland with her, she almost readily agrees. At the same time, the thought of being ‘uprooted’ creates fears that are new. She thinks ‘there was the voyage, the uprooting’. She is a victim of her own decisions. She is bold enough to face any situation in life, in spite of the gnawing fears in her mind.
Conclusion:
To conclude, Diaspora literature has its roots in the sense of loss and alienation which emerged as a result of migration and expatriation. The diasporic experience includes the quest for identity which has a broad spectrum meaning. In short, both the novels by Jhumpa Lahiri and Anita Desai deal with the problem of cultural conflict and search for identity or identity issues.

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THE ALIEN FORMS REPRESENTED IN SCIENCE FICTION

Asst. Prof. J. D. Pardeshi
Department of English,
Yeshwantrao Chavan College of Arts, Commerce & Science, Sillod.
Tq. Sillod Dist. Aurangabad

The present research paper takes a diachronic overview of the alien forms used in different science fictional works. It attempts a cursory glance and does not claim to be an exhaustive study of the theme of aliens as employed in science fiction. Etymologically the term *alien* originates from the word ‘alius’ which means ‘other than human being’. Usually, the alien is considered as some form of ‘extraterrestrial’ but it can also be an individual or a group that human beings are not familiar with. The word ‘alien’ was already in vogue in the fourteenth century as a noun for a person belonging to another family, race or nation. In this sense, the alien is something different from what we consider as ‘our’. Human civilization has always been partly fascinated and partly dreaded by the alien and the alien has existed in the realms of human imagination in different forms like mythological characters including fairies, gypsies, angels, Cyclopes, monsters, nymphs and other magical beings which may come under the broad perspective of the nascent forms of the modern time images of the alien. The aliens are a common theme in science fiction and appeared as early as the second century science fantasy *True History* by Lucian of Samosata. In this connection Gary Westfahl keenly observes that:

Science fiction aliens are both metaphors and real possibilities. One can probe the nature of humanity with aliens that by contrast illustrate and comment upon human nature. Still, as evidenced by widespread beliefs in alien visitors and efforts to detect extraterrestrial radio signals, humans also crave companionship in a vast, cold universe and aliens may represent hopeful, compensatory images of the strange friends we have been unable to find. Thus, aliens will likely remain a central theme in science fiction until we actually encounter them.

(Westfahl 16)

Pliny’s ‘Astomoi’, the ‘Selenites’ residing on the Moon, the dog-headed ‘Kynokephaloi’, the ‘Zorgons’ in *Zathura*, the ‘Morlocks’ in *Time Machine* and the ‘Martians’ in Wells’ *The War of the Worlds* are some of the examples of imaginary aliens. Even in the films like ‘Zathura’, ‘Species the awakening’, ‘Slither’ the aliens are presented in a concrete hideous form that is quite grotesque. On the other hand, in the films like ‘The Darkest Hour’ the aliens are shown as an abstract form of energy which remains invisible. The aliens are largely imagined as being malevolent creatures but some of the science fiction writers like Arthur Clarke envisions the aliens as basically harmless benevolent beings. The ‘alien’ is so deeply rooted in human imagination that it has evoked not only an intellectual but also an emotional response. Human beings are the only known form of fully sentient life so far. Therefore any confrontation with non-human intelligence is bound to be speculative. Therefore non-human intelligence in the form of aliens are repeatedly being used in speculative fiction. No surprise then that it has played a key role in imaginative literary forms like Science Fiction. That’s why the confrontation with the alien has been one of the dominant and consistent themes of Science Fiction.
Then the question arises as to why the alien are depicted in science fiction? Or else what a writer wants to achieve by exploring different forms of the alien. The answer to such question may be that the existence of the alien in creative forms allows us to probe the depths of human understanding itself. The existing literature argues the existence of other worlds inhabited by the aliens and of intelligent extraterrestrial beings thereby helping us in advancing our knowledge and understanding of human nature. Through a rendezvous with alien beings, a creative writer dwells upon a serious philosophical thought leading to the human existential anxieties. The very idea of the alien admits of vast creativity. It provides us with an opportunity to imagine anything that is ‘not human’ and thus explaining to us what it exactly means to be ‘human’.

From one viewpoint, the alien in science fiction is not a species that leads an existence separate from humankind. They are imaginary creations sprouting from depths of both the personal and collective unconscious of human beings. The well-known psychoanalyst Carl Jung traces an analogy between man’s own psyche and the worldview in which ‘monster’ occupy such an important place. Thus, when we claim that the alien is reflection of the inner self of the humans, we orient ourselves to the understanding of the alien within the context of specific historical and cultural factors.

The core of science fiction delineates unfamiliar and strange world of the aliens. It primarily deals with the conditions of life or existence different from those experienced by human beings or those regarded as commonplace. While creating ‘plausible world’ through science fiction, a writer invents a new social order that differs radically from human experience. This tension between the familiar and the unfamiliar pertaining to creation of ‘novum’ occupies the central position in many works of science fiction. Even when the reader is not familiar with a new planet and the new technology associated with it, the social and personal issues within the narrative seem to be addressing our knowledge.

The fact cannot be denied that the deeper knowledge of natural history and biological laws enabled writers to imagine that life on the other planets or in other worlds might develop differently from the life on the earth. When one thinks in this way, they cannot ignore the contribution of the well-known biologist as well as astronomer Camille Flammarion who was perhaps the most celebrated exponent of biological laws in the mid nineteenth century. His seminal work *Les Mondes Imaginaires et les mondes reels* (Imaginary Worlds and Real Worlds) was published in 1864 and exerted a great influence on the later generation of science fiction writers. In this well-known work he depicted alien forms of life that could evolve within alien biological environments. Aliens were thus first conceived as Darwinian competitors with mankind, a scheme worked out by the next generation science fiction writers like H. G. Wells, Olaf Stapledon, and Edgar Rice Burroughs who wrote stories of direct confrontation with the aliens. Wells portrays his aliens i.e. Martians as Octopus-like creatures with a huge round head having large protruding eyes and a mouth surrounded by sixteen whip-like tentacles. These monsters do not have complex digestive system because they no more need it as they suck blood from their victims and directly inject it into their own veins. These Martians are described as “big”, and “grayish” with “oily brown skin” and “the size, perhaps, of a bear,” with “two large dark-coloured eyes,” and a “lipless V-shaped mouth” that constantly drips saliva, surrounded by “Gorgon groups of tentacles.” The narrator thinks of them as “at once vital, intense, inhuman, crippled and monstrous.” Wells has described his Martians, their
physiology, and their organic functions in details. Another Wells’ novel *The First Men in the Moon* (1901) depicts antlike aliens who portend ill omens for human beings. The spate of alien invasion stories that followed in the aftermath of *The War of the Worlds* was strident in tone and genocidal in their predictions of imminent fateful disaster. In the wake of these stories the ‘bug-eyed monster’ became a staple of science fiction and was used in many science fiction works.

The theme of the fictitious encounter with the aliens kept haunting the minds of twentieth century science fiction writers too. In Stanley Weinbaum’s *A Martian Odyssey* (1934) and in Raymond Gallun’s *Old Faithful* (1934), the aliens are not depicted as malevolent and inimical but as harmless and decent. Olaf Stapledon in his *Star Maker* (1937) deals with alien life forms as metaphysical actors in a vast cosmic drama. Here Stapledon deals with symbiotic alien forms and galactic empire. The notion of galactic empire further inspired novelists like Arthur Clarke who in his *The City and the Stars* (1957) deals with the same theme. He also depicts the strange aliens like the great polyp and Vanamonde. The Polyp is an alien organism with an unstable form filled with intelligence. The creature is not a single entity in itself but a ‘colony’ of several independent creatures, organized and controlled by unknown forces. On the other hand, Vanamonde is an ambiguously sized alien creature that is simultaneously omniscient, telepathic and capable of moving at a speed faster than light. He is an immensely intelligent non-corporeal being, and at the same time unsophisticated and infantile. He is an immortal being, extremely powerful and immensely old and capable of traversing the space within an instant.

In some novels like *2001: A Space Odyssey* the aliens are not directly present. However, their constant presence is implied or shown in the form of the monoliths. The monoliths are slabs that are perfectly rectangular in shape. Nature never creates objects so perfect and precise in shape. This suggests that the monolith are not natural formations but occult objects artificially created supposedly by some non-human alien beings. Clarke broods over the possibility of the presence of the intelligent alien race. The esoteric presence of the implied aliens pervades the story and lends it a sense of mysticism and suspense. However, Clarke here refutes the notion of hostile aliens. The aliens in *2001: A Space Odyssey* are not hostile but friendly and almost godlike to human race. His aliens are the embodiment of his well-known statement “any sufficiently advanced alien is indistinguishable from a god”. They act like a god by indirectly helping humans to develop themselves by improving their brain power.

Many popular science fiction writers portrayed gruesome aliens and painted them as the malevolent monsters of the fantasy genre. Nevertheless Clarke brushes aside the popular trend and paves his own way of portraying aliens. The aliens depicted in Clarke’s other stories like *Childhood’s End* and *Rendezvous with Rama* share the same features with the aliens depicted in *2001: A Space Odyssey*. The aliens implied by Clarke in this novel are capable of intergalactic travel and seem to have extricated themselves from matter-form and turned into sheer energy-form. The Hollywood movie ‘The Darkest Hour’ features such aliens residing in invisible form made from sheer energy. The deep felt impact of science fiction stories across the global readership cannot be denied. In spite of being fictitious, the science fiction stories depicting aliens have become immensely popular and as a result of it many of them have been made into films which also became equally popular. Even a great scientist
like Stephen Hawkins did not firmly discredit the possibilities of alien existence and other worlds in the abysmal space of universe.

References:


GENDER SENSITIZATION IN GLOBALIZATION

Dr. Pradnya Deshmukh
Asst. Professor, Dept. of English,
Pt. Jawaharlal Nehru College, Aurangabad.

Dr. Shilpa Jivrag
Asst. Professor, Dept. of English
Pt. Jawaharlal Nehru College, Aurangabad.

Three decades before there were discussions, seminars on whether globalization is good or bad. Now we have no choice because we are living in the age of globalization. Now conferences are organized on the post-globalization – aftermath of globalization. Globalization is double edged weapon- we have pluses and minuses of it. Not only human life but entire world along with nature is stirred by the technological development. Ironically people say globalization is nothing but another East India Company. Globalization has accelerated free trade/economy, new technology of communication, information which has resulted in forcible or voluntary movement of people, commodities, ideas and culture across the world. The important issues which are immersed from globalization are mobile culture, ethnicity, racism, terrorism, women studies, eco-feminism, climate change, global warming, depletion of valuable resources and extinction of species. All these issues are related to women as they constitute nearly 50% of the society.

The very important question comes in my mind – are we really gender sensitized people in the age of globalization? Do we respect each other? Do we accept each other? Do we have concern for other? Gender sensitization theories claim that modification of the behavior of teachers and parents towards children which can have a casual effect on gender equality. Gender sensitizing “is about changing behavior and instilling empathy into the views that we hold about our own and that the other genders” (Wikipedia). Gender sensitization “presides over gender sensitivity which refers to the modification of behavior by raising awareness of gender equality”. (Sharma - 2016) Gender sensitizing is one basic requirement for normal development of an individual. Without being sensitive we cannot understand the need of other gender or even we never understand ourselves. The need for this sensitivity has been felt and realized through times immemorial and in almost all kinds of human existence, across the globe.

Migration within the country and outside the country is the significant feature of Globalization. For better life one has to migrate for education, job away from their present location. More than 50% of migrants, women migrants are there. They migrate within the country and outside the country for the sake of education, job. Some other reasons for migration of women are – war, poverty, draught and marriage. Nowadays we see women working at everyplace. They are travelling alone for job, education. Their exposure in public places, offices, transport is not tolerated in male-dominated society. It’s cultural shock for them. This jealousy is one of the reasons of increasing sexual harassment in society.

This is the age of competition, therefore naturally rivalry is there between men and men, women and women but more rivalry is between men and women. The reason is simple they are not used to see women at workplace. Whatever may be the reason women at workplaces are pulled down. May be male dominant society
is not used to see women in same corridor of power. Whatever may be the reason the fact remains that women with strong personality and even average looks can strike terror in the hearts of male colleagues for no fault of hers. If a woman has mind of her own and dares to question the decision or make a point strongly, she is instantly labeled as ‘enemy’- because she has violated the traditional code of conduct between the sexes. Men label her difficult work with, tough to handle.

At workplace relationship between men is as senior and junior. But when it comes to men and women it is expected that women should be matured. The competition between women is equally intense and dirty at workplace and even in family. Fearing and pulling down people is not gender specific. This is more to do with psychology of person than gender. When people cannot pull you down on merit, they indulge in attacks. Men and women are affected equally. Decent men and women are everywhere in society. Decent and sensible men or women suffer equally in society. Let’s not ignore the fact that there is an increasing tribe of men who are more evolved and accept women, their thinking, dignity and identity.

In this age of globalization every gender has to work beyond their physical and mental capacity. Therefore personal life and family is in threat. Upbringing of children has been challenging issues. Taking care of senior citizens, children and family members have become a big challenge. One should have sensitivity for ‘other’ but the pressure of time or target is making man a machine rather than human being. Use of social media, mobile phones has decreased tolerance level of person. People are living in virtual world. Communication is done through typed messages. There is no eye contact and therefore interaction with colleagues, family members and friends have become challenge. Either behavior of person is violent or silent but not balanced. Loneliness is increasing. Children are unable to handle failure which has resulted in suicide cases. To respect each other and have concern for each other is culture. Gender sensitization is need of time and its responsibility is on teachers and parents.

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A CRITIQUE ON FAKE NEWS

Santosh Eknath Dhanedhar  
Asst. Prof. in English  
Sarvajanik Arts and Comm. College  
Visarwadi Tal. Navapur

Vinod Gopalrao Kirdak  
Asst. Prof. in English  
JBSPM’s Arts and Science College,  
Shivajinagar, Gadhi Tal. Georai

Abstract: A lie is rising rapidly as a challenge in the worlds. The wall of lie is being built high and wide around us. It is not an easy task to cross the very wall. The Media - print and electronic-, social networking websites such as Whatsapp and tweeter etc. are misused to spread fake news. There is variety of lies being spread every moment across the world. The fake news is not new though. It has a history of over a century which affects and influences even world wars, foreign policies and millions lives. It is again in motion irrespective of classes or masses. The present paper attempts critical review on fake news across the world where nation, societies and certain communities are influences at many scales. It also attempts a critique of the language, content and propaganda underlying in it. This paper aims to point out the necessity of Claiming the reader’s identity and self conscience and response to such a news.

Keywords: news, fake news, propaganda, reader and media.

Introduction: Fake news is written and published usually with the intent to mislead in order to damage an agency, entity, or person, and/or gain financially or politically, often using sensationalist, dishonest, or outright fabricated headlines to increase readership. Similarly, clickbait stories and headlines earn advertising revenue from this activity. The relevance of fake news has increased in post-truth politics. For media outlets, the ability to attract viewers to their websites is necessary to generate online advertising revenue. If publishing a story with false content attracts users, this benefits advertisers and improves ratings. Easy access to online advertisement revenue, increased political polarization, and the popularity of social media, primarily the Facebook News Feed, have all been implicated in the spread of fake news, which competes with legitimate news stories. Hostile government actors have also been implicated in generating and propagating fake news, particularly during elections.

Clickbait is a text or thumbnail link that is designed to entice users to follow that link and read, view, or listen to the linked piece of online content. Click-bait headlines typically aim to exploit the "curiosity gap", providing just enough information to make readers of news websites curious, but not enough to satisfy their curiosity without clicking through to the linked content. Never in our history has the common man had so much power over facts and fiction. It is possible through Whatsapp University India’s most trusted source of news, facts, life hack and real truth about everything. Its motto seems to be seize the day, don’t hesitate, forward right now. It is just required to sound true enough to forward. A discussion on fake news and how social media is a platform for rumor mongering needs evaluation. Did fake news exist before the age of internet and social media? How did fake news and propaganda originated? The night of 31st December 1999 was excited for billions of people awaiting the arrival of new millennium, a new century. The 21st century starts with the biggest fake news of the century. It was not called the fake news though. It was Y2K which is also supposed to be the first global fake news after the emergence of internet. The world was afraid by the threat of lost rather being
Joyful on the coming of another century. The news was as the year 2000 begins, zero digits will stop to work on computer. The day the earth will stand still. It appeared in headlines of the world’s renowned papers who claimed failure of bank, electricity; missiles would launch automatically, share market and hospitals oxygen system crash.

Nick Davies in his book Flat Earth: News exposes falsehood, distortion and propaganda in the global media. The 21st century arrived but nothing happened that claimed by global media. The Indian government had come in action in 1998 and constituted a Nodal Committee under the then chairman of planning commission ‘Y2K Action Task Force which monitored internet. The Hindu milk miracle was a phenomenon which occurred on 21 September 1995, in which statues of the Hindu deity Ganesha were thought to be drinking milk offerings. The news spread very quickly in various Indian and American cities, as Indians everywhere tried to “feed” idols of Ganesha with milk and spread the news through telephones and word of mouth, mostly in large cities and towns. It attracted great attention from people and the media particularly in India.

Initially it was not attributed as fake news because when one calls it a fake, it means we discard it completely. But the contemporary fake news is well planned through state machinery. The America had formed a committee on public relation (CPR) in First World War where George Creel was appointed as a chief assigned with the duties to convince the people of America for war against Germany. He succeeded in his task saying German will finish them and loot the natural resources. He also used nationalistic trick that the American are great in every situation ad need to firmly stand against them. The fake news is supposed destructive today, but it was designed in the interest of the state and its people. It always make binary. The state machinery, the media and certain organization aim to reduce the intelligent quotient of the reader viz. people so that they stop thinking. It is said that those government are lucky whose public stop to think logically. The fake news aims to finish the intellectuality of the reader. It makes them stand on binary of anything. E.g. A tells B that his ear is cut by the crow. B run after the crow and chases him in order to kill him instead checking his ear whether is it really there or not. When a crow flies away B realizes that his ear is at its place. In this way the reader is given news with intention to drive him emotionally rather than consciously. Fake news is creating such nuisances like crow where people are made to go after him to kill them. George Creel theory is being applied in fake news propaganda. He fought nation against nation which developed in an idea that if a nation can stand against nation, obviously a political party can stand against other party and so the society, community and individual.

Propaganda is information, especially of a biased or misleading nature, used to promote a political cause or point of view. "Judged by this definition, we can see that in its true sense propaganda is a perfectly legitimate form of human activity. Any society, whether it be social, religious or political, which is possessed of certain beliefs, and sets out to make them known, either by the spoken or written words, is practicing propaganda. "Truth is mighty and must prevail, and if any body of men believes that they have discovered a valuable truth, it is not merely their privilege but their duty to disseminate that truth. It involves state machinery; it is driven by various layers such as white, grey and black. An example can be cited that of Uttarakhand land slide where
military bikes were reported unable to reach the disaster sites but Media reported that a four wheeler rescued about fifteen hundred people of particular community and state. Actually news should have concentrated on the military efforts and rescue operation. In a gray type of fake news visuals are photoshoped or doctored in different names and titles. The black fake news creates fantasy through advertisement as campaign by some political parties.

Media analyst Mark Dice takes a close look at the fake news phenomenon and the implications of mega-corporations like Facebook, Google, and Twitter becoming the ultimate gatekeepers and distributors of news and information. You will see the powerful and deceptive methods of manipulation that affect us all, as numerous organizations and political activists cunningly plot to have their stories seen, heard, and believed by as many people as possible.

The depths of lies, distortions, and omissions from traditional mainstream media will shock you; and now they’re colluding with the top tech companies trying to maintain their information monopolies. This is The True Story of Fake News. Does reader care about the facts in news create a conviction rather than doubt and as once conviction is created, no questions are raised. Fake news first job is to shift you on conviction rather than on logic. Most of the reader is mentally sick and submissive towards fake news due to their conviction that it is being deceived. The casual reader accepts them as accounts of spontaneous happenings. The document states that at the time of the invasion of Iraq in 2003, Saddam Hussein did not pose an urgent threat to British interests, that intelligence regarding weapons of mass destruction was presented with unwarranted certainty, that peaceful alternatives to war had not been exhausted, that the United Kingdom and the United States had undermined the authority of the United Nations Security Council, that the process of identifying the legal basis was "far from satisfactory", and that a war was unnecessary. It was like ‘Drink beer save water’.

The fake news suffocating the democracy and has become means of power for the dictators of the world. Whole machinery is developed in spreading fake news from capital to the local. Not only this, people on the constitutional posts are also found spreading fake news. The weaker media is unable to accumulate courage to show facts to them where on one day a comment of president or prime minister publish daily which involves misinformation but the dailies do not dare publish correct version of the news in next day. Nowadays, media, journalists and reader find it difficult to judge true and fake news. The whole world is being influenced by it.

In USA Democratic Party senator brought bill against fake news in parliament in March 2017 which says that people are receiving fake news from President himself along with his spokespersons. President Trump and White house spokesperson Sean Spicer claimed more numbers who attended his swear in ceremony. It was not true though.

Apple CEO Tim cook in November 2017 stated to Daily Telegraph that we are going through this period of time right here where unfortunately some of the people that are winning are the people that spend their time trying to get the most clicks, not tell the most truth Cook told the killing people’s minds, in a way.
Various firms such as apple, facebook and other social networking sites needed to create tools that would help stem the spread of falsehoods, without impinging on freedom of speech. On one hand the government making strategies to fight fake news disease, on the other they are trying to trample freedom of press and speech. In India, it is goody-goody situation for government where media and government itself spreading fake news. The 2017 World Press Freedom Index compiled by Reporters Without Borders (RSF) reflects a world in which attacks on the media have become commonplace and strongmen are on the rise. We have reached the age of post-truth, propaganda, and suppression of freedoms – especially in democracies. Some of the powerful political parties try to destroy small parties through fake news. Parties with short resources are easily trepanned. Moreover, the party supporters of found always engaged in spreading fake news. Of late certain parties are founding information technology cells to propagate fake news. Others are establishing IT cells to detect fake news against itself. The National Front Party had formed fake news alert team. India would be the next.

Ample of fake news get fact checked wherever there are elections. Most of the facebook stories were found fake in a survey carried in Italy in 2016. European Union has formed legal ‘East Start com Task Force’ to prevent fake news coming from Russia. Even France and Netherland paid money and resources to such a task force to stop fake propaganda from Russian side. It has begun political war which also adds in spreading disdain and provokes for violence. In this way, Facebook had committed to employ around three thousand people to sort out fake news spread on Facebook. A team of forty five hundred people are working on it. When a network like facebook has to seek initiative to catch fake news nuisance, one can imagine the threat of fake news across the world.

In west Bengal, BJP’s IT cell secretary was allegedly arrested for spreading fake video targeting a community during Ram Navami procession. Again, West Bengal witnessed fake news in Bashirhat. A violence happened in Bashirhat of WB in July 2017 where on image was made viral saying Hindu woman are harassed with caption the, ‘Hindu supporting TMC are you really Hindu?’ It provoked violence against particular community. Later, altnews.in found it fake, a still image from Bhojpuri film released in 2014. The reader is main victim of fake news and propaganda. It is very difficult for reader to perceive fake news. In June 2017, in an apparent haste to publicize its achievements in floodlighting the India-Pakistan border, the union home ministry of India in its annual reports published what appeared to be the picture of the Spain- Morocc o border. Union home secretary Rajiv Meherishi said that if it was a mistake, they will apologise for it when reported by altnews which was a job of mainstream media, by the way. Even Jawahar Nehru, Mahatma Gandhi and many more is victim of it. Hence it becomes reader responsibility to check facts and restrict self from falling prey to fake news. The reader’s response to a text is especially as arising from the effect of cultural context and other factors on the reader’s experiences of the text. This is where conviction and logic.
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DATTANI’S SEVEN STEPS AROUND THE FIRE : REFLECTION OF SOCIAL REALISM

Deepmala M. Patode
Asst. Prof. Department of English
S. S. Suryabhanji Pawar College Purna (Jn.) Dist.- Parbhani.

Abstract - Mahesh Dattani has an unconventional approach to theatre. His plays portray the feeling of the subalterns in a very authentic and realistic manner. Dattani deals with the unexplored subjects such as homosexuals, HIV positive, eunuchs, physically challenged people, communal discord, child sexual abuse etc. and expanded new horizons in Indian English drama. Through Seven Steps Around the Fire Dattani reflects upon the problems faced by the eunuch in society. Dattani, in this drama shows the deplorable condition and inferior behavior given by the society to eunuch Seven Steps around the fire, a radio play, broadcasted by BBC Radio on 4th and 9th January, 1999 and performed later at Museum Theatre at Chennai on 6th Aug, is the most provoking play which highlights the various themes like problems of eunuch, political power, derogatory status of women and their weakness. Mahesh Dattani seems to be very keen to highlight the unprecedented and neglected theme of problem of eunuch in this drama. In India the term ‘hijra’ is used for ‘eunuch’. Eunuch is, actually is a human being who has been castrated which causes major hormonal consequences. In the past, a person was appointed to escort the ladies who domicile at oriental court. In short ‘eunuch’ is not he or she but ‘it’ who cannot marry or procreate and who remains procreate. They mostly are called as the ‘third sex’. Indian society is influenced by religion and their restrictions. As a part of this our religious mindset makes us to hate them. It is inculcated in our veins and blood that heterosexual love relationship is only accepted no other relationship is accepted in our society.

Mahesh Dattani, a herald dramatist in Indian literature puts the contemporary world to rethink on the unbelievable issues like social discrimination, child harassment, moral fundamentalism etc. In Seven Steps around the fire Dattani tries to attempt the pitiable plight of transgender classes who have been discriminated against and stereotyped as criminals and liable for nothing. However, the so called term of equality, fraternity given by the democracy is violated here. Being a hijra that is eunuch is not in the hands of a man, but is an outcome of nature. Being a human it is prime duty of all of us to behave them as human. But the hijra in India is highly given a deplorable treatment and are always being looked upon. Through Seven Steps Around the Fire Mahesh Dattani puts forward the question of eunuchs, their longing for marriage and live life normally. They are marginalized in society. Even though they are hated by common people, enjoy their own life as ‘other’ in the world. As far as this drama is concerned, all the fears of depressed eunuch community come in fact when one of the eunuch, Kamala endeavors to establish her own ‘other’ world after she marries a son, from the aristocratic family. Dattani finds how the ‘third gender’ being is the unheard voices in society. He,
moreover, continues that eunuch is regarded as the responsible fellows for crimes without knowing the truth. Even the people also believe in them. Along with the dire consequences, Dattani interrogates about the passive role of police, politicians and society. Though the story of eunuchs is realistic, is unusual in Indian context. To quote Beena Agrawal:

Dattani in the process of engineering the current of Indian drama by bringing it closer to the real life experiences tried to articulate the voice of oppressed section of society whose identity is shrouded in the cover of myths and social prejudices. They have been dragged in darkness doomed to survive in perpetual silence bearing the oppressive burden of hegemony of the illicit class. Dattani with the framework of dramatic structure tries to investigate the identities of those who occupy no space in social order.

Dr. Beena Agrawal p.34.

While portraying the mental suffering of ‘hijjars’, finds such inclusions of Hijras in the part of Indian society such as caste, religion etc. Just opposite to it ‘hijjars, the transgender suffer from their ‘natural body’. While discussing about eunuch, Dattani highlights the fact that other than the social ways, its boundaries, the hijra have their ‘self’ longing. In the violation of their desire, they express their opposition. Thus, the projection of ‘third sex’ by Dattani added new aspect in theatrical world. To quote B. K. Das:

Dattani has done a good job by introducing a new theme to Indian English drama conservatives and social activists should not turn a blind eye to reality...we have to accept the reality of life, however, painful that might be.

Bijay Kumar Das p.17.

B. K. Das opines that Dattani strickly portrays the reality of wind. He has focused the marginalized part of society in this drama. Though, eunuchs are regarded as the indispensible part of society, Dattani has tried to discover various problems which they suffer from. Though it seems to be superficial but is painful and unacceptetable. Though hijra have been given all the right as the common citizen has been, most of the right of hijra under the civil war have been humiliated. It is because in many cases the hijra community seems to be affected. Even the Indian law recognized the two sects/races of people as male and female where as hijra have been kept away.

Dattani, in this drama puts the conflict, problems, anguish, fear, insecurity of the hijra community. It, precisely points out the socio-psychological crisis of eunuch who are kept in a position divided by unbreakable wall of social taboos and personal wants.

It is not only a tragedy of a hijra but a gruesome tragedy of one who loves and shows sympathy towards marginalized hijra community. The injustice created by the nature on them that is neither male
nor female ridicules them badly. Society uses ‘it’ as a special pronoun to denote their derogatory
gender. Thus, their identity has grown up under traditional beliefs and conventions.

The plot of the drama revolves around the unnatural death and murder of Kamla, a beautiful
eunuch. Being a conscious student of sociology and interested in social work, Uma wants to study the
murder case to complete her thesis. While proceeding, Uma confirms that eunuch community is
always adorable, but is always pushed back to the excess lust from society. So to investigate in the
murder case, she involves emotionally in it. Uma Rao, the wife of jail superintendent and daughter-in-
law of deputy commissioner and vice-chancellor is from a good and reputed social background stands
as an ideal woman to establish a balanced individual identity in male centered society. Cutting off
from the traditional cases and the violations, she peeps in deplorable life of eunuch to collect the
evidences of Kamala’s murder, she takes the help of Anarkali, an innocent hijra, prisoned by the
people without any murder proof. Dattani here shows how badly the hijra are treated in the society.
When Uma calls Anarkali with pronoun ‘she’ in the jail, Munswamy, a head constable without any
friendly gesture recognizes her identity by the use of the pronoun ‘it’. For him the idea of Uma to
investigate the murder case of Kamala will be futile it takes help of Anarkali, in one of the dialogues of
Anarkali she confesses that she didn’t kill her sister Kamala. Here, the word ‘sister’ signifies that every
member for each hijra is their sister which impels to focus the necessity of human touch in social
oddities without any interpersonal bond. Thus, the character of Anarkali signifies the love,
benevolence in society and indirectly attacks on the shameness of cruelties in existing society. Suresh,
the superintendent of jail also insults hijra by saying that ‘they are castrated men’. For Suresh, hijra
community causes the depression in happy life of people without knowing the reason behind the
imprisonment of Anarkali Munswamy clears that ‘she’ was jailed just because of no one was caught
except her. It is the biggest crime of police department that they put the innocent persons in jail
without any proof, and nobody claims against their wrong treatment. Though, Dattani in this drama
shows the plight of eunuch in society, he admits the indictment of police department and cruelty of
political system. The play demonstrates the unexpected chain of injustices did against eunuch
community. We find Anarkali an innocent, physically, mentally and sexually seduced in male’s jail.
Because of the false indictments she doesn’t believe in journalist also. However, Uma by her extra-
sense convinces Anarkali about reality and finally reaches to her goal. Dattani in Uma Rao’s character
visualize an image of a modern, bold woman who fights against the ill-values in society and in
patriarchal system especially.

Anarkali though was caught in the cruel clutches of faithless society, legal provisions made on the
baseless evidences, offers consolation in the hearty love and sympathy of Uma. She comes across the
bad treatment given to hijra in police custody. The condition of Anarkali was too bad. She was caught
in the clutches of life and death. Actually, she knew the murder, but because of the threat of politicians
she kept mum. She seems to be more emotional with Uma and express her grief by saying that is as equal as dead she is in the jail. To quote her:

They will kill me also if I tell the truth. If don’t tell the truth I will die in the jail.

Mahesh Dattani p. 241.

The pitiful condition of Anarkali implies Uma to take more interest in murder case to find out the injustice did with eunuch community. Uma with Anarkali, for the details of the murder, reaches to Champa, a leader of community. Uma feels that the society shows its incapability to offer opportunities upon eunuch to enjoy their life with the involvement in personal relationship. When she meets to Champa to know the reality, finds something different than the expectations. Even Champa also had the pity for Kamala. She shows her feelings about Kamala and says:

You don’t know how much we all loved her! You will not understand. I loved her more than you can lover daughter. You don’t know.

Mahesh Dattani p. 262.

The above statement of Champa proves that though hijra are given marginalized status in society are as emotional as they have the apathy and humanly hegemonic practices in society. Champa feels that the self consciousness of hijra is deliberately depressed by the existing social order without peeping into the fact of eunuch. Precisely, her wrath against the society reduces gradually because of Uma’s endeavors and later on clears the reality of murder of Kamala. In the due course, Uma seems doubtful against Salim’s murder of Kamala who is the servant of Mr. Sharma, a politician.

Uma’s meeting with Champa makes to take an unexpected turn of murder case leading to reality. To persuade the doubtful attitude of Salim, a servant of Mr. Sharma, Uma hints him for the possible effects. As Subbu, learns about the whole case of murder of Kamala, Salim, and Uma and finally politely confesses their mistake. He declares that he had been in physical intercourse with Kamala and later on married with her. The most turbulent story is that Subhu, the son of Sharma too was a hijra. But to suppress the reality of his son; Sharma, the politician kills Kamala with cold blood and later on gives Subhu’s hand with another girl. On the other hand we find Suresh, a superintendent was under the political pressure. He seems to be careless in murder case of Kamala. But, the problem for Uma is to bring the reality of the murder case in light of public. So, Uma with the help of Champa and Anarkali arranges a programme to be attended in Subhu’s marriage ceremony. Both of them try to present to be Kamala to haunt Subhu’s mind. Getting depressed in exile from Kamla, Subhu takes a gun and shoots himself. The mystery of murder case of Subhu doesn’t resolve. Subbu under political power of his father is unable to sustain his voice and position in society. Dattani’s use of eunuch in Indian dramatic world and dramatic personae to make us familiar with the truth that the ‘hijra’; a marginalized community never protests or raises their voice against the humiliation and injustice. They rather just tolerate the offence without providing any trouble. Though Subhu, the son of Sharma shoots
dead to himself, Suresh and Sharma don’t listen the voice of Anarkali. Here, Uma seems to be passionate to assist eunuch but Suresh and Sharma are practical persons. Suresh though was a superintendent had to obey the orders of politicians like Sharma. He knows the influence of the people like Sharma who has been serving as a minister and is on duty to protect Sharma on the occasion of Subhu’s wedding ceremony. Suresh is fully aware about Anarkali and the murderer of Kamala but makes her scapegoat. He seems to be more interested in pleasing his seniors than the protection of public law. At the time of death of Subhu both Suresh and Mr. Sharma don’t feel any pity on the suicide of Subhu. It shows the loss of humanity and faithlessness of administrators and politicians both. The witnessee of Subhu’s death like Anarkali, Uma and Champa seem much horrified. They find no justice for innocents like Kamala and Subhu. The case of self shoot remains static. No one tries to find out the reason behind Subhu’s decision of shoot. At the end of the drama Uma describes it very aptly as:

They have no voice. The case was hushed up and it was not even reported in the newspaper. Subhu’s suicide was written off as incident. The photograph was destroyed. 

Mahesh Dattani p. 282.

In this way, Dattani through his Seven Steps around the Fire highlights the issues of eunuch, the position of transgender community. It is not only the problem play highlighting the deplorable and miserable condition of hijra in society but is a bitter indictment upon the political power and police department which without any guilty feeling adopt the malpractices and crimes. The opinion put by the Uma in her last dialogue expressed firmly which proves the case of the marginalized community.

In this way, Mahesh Dattani in Seven Steps around the Fire depicts unprecedented and hidden questions regarding the identity of eunuch, their constitution, connotation, their acceptability and endurance. They have been considered as ‘invisible’ and ‘other’ in society. They face double jeopardy as they are the puppets in the hands of Nature and society accordingly. There is an aura of hatred, disgust, prejudices in society which seems the worst than the religious superior-inferior complexity. Dattani, while beginning the play introduces the murder, then imprisonment, tortures of different hijras which shows the wrath against transgender. Though all of us are known of the fact that being a ‘eunuch’ is in the hand of nature, yet being one is a curse. The hijra are only used to be welcomed in exceptional cases like birth and marriage, but are not meant for them. They are supposed to be the beings of having no voice, no sympathy, no love, no consolations, no justice and probably no hope of acceptance in society. The roots of social injustice are so deeply rooted in the minds of people (both educated and non-educated) that they cannot be removed away, is what Dattani has bring to notice and demands necessary changes in it.

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GLOBALIZATION : ENGLISH LITERATURE TEACHING.

Dr.K.S.Patil,
Asst.Prof.and Head,
Siddharth College,Jafrabad(Jalna).

Abstract:

Globalization began 15th century Europe when European began to map and to colonize the world. Nowadays, globalization is around us. It can created a world without boundaries in which people of this world can communicate with each other, interact and share their cultures, economies and generally their lives via developments in the fields of information technologies, communications and transportations. The globalization is the result of the digital revolution. Today, globalization is rapidly grow and affects all aspects of human life. Among the things that have been affected globalization is English Language Teaching and Learning. With the rapid pace of globalization, there has been a major change in the field of English Language Teaching and Learning.It affects the approaches, methods, techniques and the media of teaching. The present paper is an attempt to show a mutual relationship between the globalization and the spread the English Language Teaching and Learning.

Key words:- Globalization- theories -English Literature Teaching and Learning.

Globalization has been defined by Giddens (1990,p.64) as the intensification of worldwide social relations which links distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa. It shows that although there is a distance between one place to another, the globalization can bring anything such as style, attitude, behavior, mode etc. Rothernberg (2003,p.2) defines globalization as, “the acceleration and intensification of interaction and integration among the people, companies, and governments of different nations”. There are different kinds of globalization namely industrial globalization, financial globalization, political globalization, informational globalization and cultural globalization.industrial globalization means the rise and expansion of multinational enterprises. Financial globalization is an emergence of worldwide financial markets and availability of external financing to sub-national borrowers. In political globalization there is a spread of political sphere of interests to the regions and countries outside the neighborhood of political activities. Cultural globalization is the growth of cross-cultural contacts. In short, globalization encompasses all sections in the world.

Globalization affects all aspects of human life. It has affected greater international cultural exchange, technological, educational and legal development. It has promoted multiculturalism through the export of Hollywood and Bollywood movies and publication of books on literature. It has also promoted international travel and tourism.One of the globalization effects is in English Literature Teaching.

Today, the use of computer or laptop, TV, tape recorder, LCD, e-mail, blog, virtual classes, E-classes etc. are indicated that the globalization has changed the media of teaching. The teachers, before globalization, used a simple teaching media such as pictures, blackboard or white board, real things or
others. But now the teaching learning process is being supported by computers, laptops, e-mails and virtual classes. Globalization has changed the approaches, methods and techniques. The students are connected to the different approaches and techniques of different countries. By using computer and internet, the teaching and learning process has become joyful and interesting.

In the globalization canon formation and multiculturalism coincide with developments like historicism and postmodernism. The English literature meant British literature until American literature found its way into the Indian academics. Indian universities have opened their doors to the other literatures in English rather reluctantly in the late sixties and seventies. The other included Indian writing in English. New literatures in English refer to post-colonial literature outside Anglo-American tradition. Literatures written in English in the former British colonies such as India, Africa, West Indies, Australia and Canada come under this term. Dharwadkar rightly states that in new literatures in English, “the shift is from colonial subjection to post-colonial freedom and from homogenous centralized culture to decentered multicultural societies” (70-71).

Today, one of the most enduring trends in literature has been the appearance of what have become known as crossover novels which are written for children and young people which appeal also to adults. The most common is J. K. Rowling’s Harry Potter series which is now published in versions for children and adults. Philip Pullman’s trilogy His Dark Materials is another popular example of crossover novel.

There are various theories of teaching literature as subject-centered theories, teacher-centered theories and student-centered theories. Teaching literature needs to apply proper theory. Subject-centered theories emphasize content and information. Teacher-centered theories focus on what the teacher must do or be, in order to facilitate education and emulation. Student-centered theories focus on the way people learn and the organization of classroom process to maximize active learning. The impact of globalization is that despite the attractiveness of subject-centered and teacher-centered theories the focus is shifted from these theories to student-centered theories. Victoria Thorpe Miller observes that, “in the literature classroom the emphasis is shifting gradually but inexorably away from the traditional exposure to ‘great works’ with the teacher presenting background information and modeling a literary analysis that students will learn to emulate, toward an active, collaborative learning that takes place as the student confronts the text directly” (57).

The base of student-centered theory is active learning in which emphasis is the student rather than the teacher. This approach to teaching has long been recommended by many educationalists around the world. Alfred North Whitehead talks of “the mastery of knowledge” that comes from having students be active doers and participants. In this respect the philosophy of Wilbert McKeachie is right and apt. He states: “What is important is learning, not teaching. Teaching effectiveness depends not on what the teacher does, but rather on what the student does. It is important both the teachers and students are actively thinking, but most important is what goes on in the students’ minds” (6). In order to be effective teachers we have to think about how students learn and how to help them learn. Active learning helps students for more understanding. In every great novel, there is a passage that when deeply understood, reveals how the author develops character, establishes tension, creates dramatic movement. With that understanding, the student can read the rest of the novel more insightfully. Today teacher has to use modern techniques and devices for teaching poetry, fiction and drama.
globalization has introduced various changes in all fields. If the teacher doesn’t update himself with the modern aids, his class seems to be traditional one.

The globalization brings into limelight the multicultural literature. Multiculturalism is a negotiation between two or more cultures within the country and beyond it. This brings us to the discussion of diaspora. The immigrants experience a hybrid or divided identity in an alien culture. This hybrid identity is equally influenced by both- the heritage of India and the social milieu of the United States. This multicultural heritage enables a diasporic writer to depict the alienation and loneliness borne by the immigrants during the process of transplanting themselves heart and soul into a new environment. Jhumpa Lahiri’s *Interpreter of Maladies* and Bharati Mukherjee’s *Jasmine* highlight the experiences of the immigrants.

To sum up, in this globalization the need of the hour is to compile and canonize the Indian literature in original as well in their translated forms. Translation studies, translated works, comparative literature, Dalit literature, women writers, multicultural writers, gynocriticism should form a part of English Literature syllabuses in Indian Universities.

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THE IMMIGRANT EXPERIENCE IN KHALED HOUSSEINI'S THE KITE RUNNER

Shrimant Asaram Jadhav

Assistant Professor, Department of English
NKSPT's A S C College Badnapur, Jalna.

Abstract:
The present research paper deals with the immigrant experience in Khaled Housseini's The Kite Runner. After the Russians invade Afghanistan, many families are forced to flee to Pakistan, America and other countries. Amir's family sought political asylum in the United States and henceforward made their residence in California. When they reach to America they face communication problem due to language barrier. Then residential, doing job, eating, culture and self esteem problems. At the age of 15, Hosseini did not speak English when he first arrived in the United States. He describes the experience as "a culture shock" and "very alienating". Though they are away from the country's turmoil, the family was aware of the situations faced by their friends and relatives. But they are just helpless and feel sorry for that.

Key Words: immigration experience, culture shock, Khaled Housseini

Immigration is highly debated issue, though it is an umbrella term. People leaving their home land and moving to a nation where they do not have citizenship is called immigration. Reason may be vary from person to person or country to country. In Khaled Housseini's The Kite Runner, Amir's family had to leave their home and go to a country with a different language and different customs. Amir and his father are uprooted from Afghanistan during the Soviet-Afghan War. They come to the United States where they struggle to settle in.

Let's look at how Amir and his father Baba faced the struggles in this novel while immigrating to the United States. The novel begins as Amir's happy childhood days in Kabul. Amir and his friend, Hassan, flying kite, carving their names into a tree. They themselves feel like kings of Kabul. In very short Soviets started war with Afghanistan, Amir as child listened firing and asked his Grandmother about it. Day by day the situation was becoming worst. One day Amir and Baba flee to America to escape being killed by the Soviets army during their rule in Afghanistan. America becomes their hopes and dreams and thus it made sense for Baba to go there with his son. Hopes for a better life many Afghani's fled alongside Baba and Amir as well. Coming to the U.S. is not cheap for Amir's family and other people. Many family come here with a little and living behind their property and a lot. People come here for freedom and safety. The freedom to to what they want and safety to live in peace from wars or worst situation. When Amir and his Baba first moved to U.S., it was quite a difficult for them. At the age of 15 Amir moved to States, this teen age is very strange for any growing up child. Within two weeks his parents enrolled Amir into the school. At the time Amir knew Farsi and French but he couldn't speak English. He was sitting in English class, he felt like a complet outsider. He didn't really understand what are going into the class. His early school experience was like that he was looking in
through the glass at the party was going on but he wasn't invited to it. He felt like --the only people that he connected with at that time were other refugees. There were a lot of Cambodian refugees, and he became friends with them. First year of schooling is quite difficult for Amir and many times he felt lonely. At early stage English class was strange, it was pretty much sink or swim for Amir. When gradually other Afghans came there and he learned English and made friends.

Cope up early in U.S. is difficult for Amir but it was an even more difficult adjustment for his parents. They were uprooted from Afghanistan and to have lost everything they had worked their live for. And here they have to restart their life essentially from scratch and to try to restart a life in an environment that was very different from the one they were familiar to. "Large numbers of Afghan refugees began arriving in the United States in 1980 in the wake of the Soviet invasion. Some were officially designated as refugees, while others were granted political asylum. Others arrived through a family reunification program or by illegal entry. About 2000 to 4000 Afghans arrived every year" (Eigo).

Large groups of immigrants living together in city centres such Washington or California, there families living in small houses. Lot of immigrants gather together over a small area it was difficult for them to get jobs. The hiring problem was major, where wage was cheap. Immigrants held two to three jobs at a time, because wages were cheap due to it other were facing hiring problems. People who were once doctors, engineers or businessmen in Afghanistan were now reduced to working as gas station attendants, much like Baba or other working on minimum wage jobs. Amir reveals the struggles that all immigrants face while adapting their new lands. For example in Afghanistan Amir father owned several businesses, but here he is reduced to gas station worker. He is still proud to working and earn his money. It also show that he has hold values from his culture.

Just one month after we arrived in the U.S., Baba found a job off Washington Boulevard as an assistant at a gas station with the help of Afghan friend. Six day a week, Baba pulled twelve-hour shifts pumping gas, running the register, changing oil, and washing windshields. The same day he was hired, Baba and I went to our eligibility officer in San Jose, Mrs. Dobbins. She was an overweight black woman with twinkling eyes and a dimpled smile. She'd told me once that she sang in church, and I believed her—she had a voice that made me think of warm milk and honey. Baba dropped the stack of food stamps on her desk. "Thank you but I don't want", Baba said. "I work always. In Afghanistan I work, in America I work. Thank you very much, Mrs. Dobbins, but I don't like it free money." Mrs. Dobbins blinked. Picked up the food stamps, looked from me to Baba like we were pulling a prank, or "slipping her a trick" as Hassan used to say. "Fifteen years I been doing this job and nobody's ever doing this," she said. And that was how Baba ended those humiliating food stamp moments at the cash register and alleviated one of his greatest fears: that an Afghan would see him buying food with charity money. Baba walked out of the welfare office like a man cured of a tumor." (pp.120-121)

Adjusting in U.S. is quite difficult for everyone. Every one has to sacrifices his prestige in home land for safety and freedom in U.S. When Amir and Baba were living in very small house in Fremont, California in 1980s Baba suffered from an ulcer. Baba have big house in Afghan, but he has live here in small place. He works here on minimum wage but he feels happy because he can earn himself not depend on others. The Bay Area's smog stung his eyes, the traffic noise gave him headaches, and the pollen made him cough. The fruit is not sweet and water wasn't pure. For two years, Amir persue his
father to learn English and get enroll in ESL classes for it. But Baba is not willing, he scoffed at the idea.

At Convenience Store Baba's frustration with learning a new culture comes from his outburst. Amir got shocked when he sees that his father has overturned a magazine rack and broken a jar. Baba is yelling, "Almost two years we've brought his damn fruits and put money in his pocket and the son of dog wants to see my license!" Amir tries to clam his father down by explaining that they ask I.D. everyone who wants to write a check, but Baba continues, "Does he think I'm a thief?... What kind a country is this? No one trusts anybody!" p (118).

It is very different than Afghan. Where Amir could easily lend the breads and later his Baba paid to the breadmaker. Not any question for I.D. But here Baba get angry because it difficult for him to adjust in new culture.

Amir's father -in-law, General Taheri, feels differently. Amir narrates, " I learned that he had kept his family on welfare and had never held a job in the U.S., preferring to cash government-issued checks than degrading himself with work unsuitable for a man of his stature..." Every day the General gets up and puts on his best dress, not to look for work. Instead of work, he thought that today will be the day that the Afghan monarchy will be established and he can go home to the life he had before coming to the United States.

In Summer many Afghan immigrants were working in San Joes flee market. Where afghan music is played, you can have green tea, greats the people, offered tassali, condolences, congratulate for particular occasion, shairing views, asking well being, as well as selling and buying old things here. In brief it is the market place for them where they can meet, have coffee, talk on Politics and other things. Where they can get more information about their friends, relatives and their home land.

After many years, when Taliban gained control of the Afghan, Amir as a sucessful physician, met his father's friends Rahim Khan in Kabul. He learnt from khan that Hassan was his half-brother and killed by talibans because he was not giving Amir's father home to them, but has a son, Sohrab. Amir decided to helps Sohrab and brings him to the United States, but there was lot of difficulties for Sohrab Visa. It show the gap between the legal system and the right of man as victims of war, a gap which leads to Sohrab's attempted suicide. But later Amir gets the certificate that Sohrab is eligible orphan and his way to America is cleared. In U.S. Sohrab cope up with his family, atmospher, and culture. And finally Sohrab is flying kite and Amir is running for his kite like Hassan, uttering "For you, a thousand times over," which indicates the intimate relation ship between Amir and Sohrab. They are happy with their new land and family. In short though the family suffer early a lot to settle in United States, they are now helping other people. Providing upcoming immigrants many services, helping them in many ways. The family is becomes American dreams for others. Ther earned their self esteem, living successful, safe and peaceful life in United States.

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POST – COLONIAL INDIAN ENGLISH NOVELIST: KIRAN NAGARKAR

Dr. Kailas K. Gadekar
Late Baburaoji Kale College, Ajintha, Tq. Sillod Dist Aurangabad.

Post-colonial era was a significant development in Indian English novels. In Indian context post-colonial novelists used new techniques and themes in their writings. Post-colonial writers have used new language and a new way of looking towards the world. Their themes focus on the issues like identity, national and cultural heritage, hybridity partition, contemporary reality, human relationships and emotions. There are some post colonial novelists such as Salman Rushdie, Amit Chaudhari, Amitav Ghosh, Vikram Seth, Allan Sealy, Shashi Tharoor, Arun Dhati Roy, Vikram Chandra and Kiran Nagarkar.

Kiran NAgarkar (1942) is an Indian novelist, playwright, dramatist and screen writer. He is one of the most significant novelists of post colonial India. He is an excellent story teller and stylist. He wrote in both languages, Marathi and English. Other writers are like Vilas Sarang, Dilip Chitre, Arun Kolatkar, Vasant Dahake And Jayanta Mahapatra. Kiran Nagarkar is a Maharashtrian writer but due to his versatile writing style and innovative method his works acclaimed in India and abroad. He is inspired by great writers such as Graham Green, John Steinberg, Earnest Hemingway and Gabriel Garcia. His novels are Ravan and Eddie (1995), Cuckold (1997), God’s Little Soldier (2006), The Extras (2012), Rest in Peace (2015) and Josada (2017). He has been awarded Sahitya Academy award for the novel Cuckold in 2001.

Ravan and Eddie is a first novel of Kiran Nagarkar. This novel tells a story about two boys, Ravan is a Maratha, Hindu and Eddie, a Christian, Roman Catholic. They live on different floors of the central works department (CWD) chawl in Bombay. Writer represents not only a diverse cross section in the chawls, but the critical differences between Catholics and Hindus. Author has focused on women character and their conditions. Women are exploited through violence and ill-treatment by male forces, communalism and religion. He depicts dark side of Bombay such as lust and sexuality.

“This is the hilarious story of Ravan, a Maratha Hindu and Eddie a Roman catholic growing up to adolescence on the different floors of the (CWD) chawl No.17 in Mumbai (R & E 1955)”.

His second novel cuckold (1997) is entirely different from previous novel. This novel is set in Rajasthan in India. It deals with Rajput Kingdom of Mewar in the 16th century. The novel is about a historical record and love relation between saint Meerabai and Lord Krishna. The novel has many
faces such as historical episodes, epic from, post modernity, war and peace, cuckoldry, spirituality and braveness of Rajput clan. Makrand Paranjape praises the novel,

“Kiran Nagarkar cuckold is a most extraordinary novel… it is so totally different from anything I have read in Indian English that is deserves special notice and praise” (Paranjape 1997: Coverapage). The title ‘cuckold’ denotes that it is given labels to a man whose wife is unfaithful to him. It is considered that when husband deceives by his wife and betrays the infidelity of his wife another side novelist depicts battles of Mewar, wages in turn against the sultanates of Gujarat and Malawa, Nagarkar explores contemporary issues of exile, lust, faith, fidelity, honor and alienation. In the end of the novel writer narrates four mystery stories about Maharaja Kumar’s disappearance. First he was killed by the assassins, second he escaped to Mandu, third he married Leelawati and fourth the joins the followers of the little Saint, Meera.

His next novels God’s Little Soldier (2006). This novel is divided into three sections. It is about fanatic religions issues of Hindu, Christian and Islam which is resulted in terrorism. First part of the novel writer depicts protagonist Zia Khan Childhood and school like in free Muslim Family. He is an excellent in mathematics subject and further he completes Ph.D in the statics. He is addicted deeply in Islam Doctrine and turns to way of terrorism. He thinks himself that he is protector and care taker of Islam. Second part of the novel depicts Zai Khan Fanatic mind. When he studies in Cambridge University, there he attends mass prayers in mosque and Mujahidin’s Speech. He know that Iranian Fatwa that has banned on ‘Satanic Verses’ a novel by Salman Rushdie. He think that the novel is anti-Islam and humiliated the holy book ‘Quran.’ As a result Zia Khan decides to kill him. In the seminar Salman Rushdie reads a paper when hi fires the bullet on him but the Gun was empty and author saves is life. His Girlfriend Vivian removed the bullets from the Gun. This episode is narrated in a very filmy style, curious and interested Manner in the novel.

The third part of the novel Zia Khan changes his name as a Tejas Nirankar and lives in Hindu Ashram in Delhi. Tejas mean light and Nirantar means permanent. Zia involves in weapon trade and provides weapons to terrorist groups in Kashmir and Afghanistan. He become a leader of terrorist group and attacks five villages and hotel in Kashmir in the end his brother Amanat who write a novel ‘The Arsonist’ tells philosophy about God:

“There is only one God, and her name is life. She is the only one worthy of worship” (GLS 498).
Nagarkar next novel *The Extra* (2012) is a sequel of *Ravan and Eddie*. The novel is about Bollywoord of the 1980 in the Mumbai. Both protagonists had wished to become an actor in film industry. They struggle for be an actor but their destiny do not support them. Nagarkar remarks about them:

“They were innocents and innocents always live in paradise. They don’t know they are poor. Children never know but how it has hit them and the world has changed forever” (Nagarkar 2013:2). It is philosophical quest of fate and destiny through the *Ravan and Eddie*.

The novel presents millions of contemporary youth’s dream who live in urban places, Slums and small towns across India. Writer focused on corruption, terrorism, Unemployment, Violence, Unhealthy life of Bombay. At the end of the novel *Ravan and Eddie* remain extras in the bollywood industry both select another way for survive of life. They provide music to hindi movies song and compose new songs for the film. This novel shown hoppy at the ending because their songs become super hit in the movie and they earn money. They did everything to become a hero in the film industry but their fate and economical background became responsible for their failure.

In this way Kiran Nagarkar explored his views through his novels. He focused whatever Bombay has changed into various new faces. He described hybrid identity of Indian culture after independence. He highlighted on both protagonist and how they faced various problems for survives life. Day today life how husband and wife relations became unfaithful in the society hence women are suffered and exploited by the society. Writer pointed out that how our youths are attracted towards terrorist organizations due to sufficient employment and fanatic mind. Indian youth has attracted world reel life and they waste their time to make their carrier in Bollywood industry.

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GLOBALIZATION EFFECT ON LITERATURE: OVERVIEW

Prof. Gaikwad Nagesh Sambhaji
Assistant Professor
Department of English
Chh. Shivaji Night College of Arts & Commerce, Solapur

I] Abstract:
This research paper attempts to show the globalization effect on literature. Globalization can be viewed as the process of metamorphosis of local or regional phenomena into global ones. It is an ongoing process for the integrity of regional economies, societies and cultures through worldwide networks of exchange. The term globalization has been used in both popular and academic literature to describe a process, a condition, a system, a force, and an age.

II] Key Words: Globalization, Impact, hyperdity, culture etc.

III] Objectives:
1. To understand the Concept of Globalization & Scope
2. To know the change scenario after globalization
3. To interpret relevance of globalization in the study of Literature and political issues.

IV] Introduction:
Globalization is a concept very difficult to define, especially because the term or concept has come to refer to a gamut of variables interlocking and trends so much so that once the term ‘Globalization’ is mentioned it evokes a lot of passion and emotion. Whereas the perception of globalization dominant in Western Europe and North America is the existence of extensive opportunities for economic development of the world and significant contribution to make better the people’s condition of existence. The Third World perception of globalization is that of a harmful process that maximizes inequality within and among states. We can say that globalization, Integrating and fragmenting the world, uniformity and localization, increased material prosperity and deepening misery and homogenization and hegemony, is a complex process and phenomenon of antinomies and dialectics.

The term ‘globalization has come into wider acceptance’. Since the middle of the consumption and distribution within capitalist societies. The first impact of globalization was felt in the car manufacturing industry’s collaboration 1980’s as a broader all –comprehensive one than the erstwhile words like international and Internationalism. While the word”international” was used to denote relations between nations in the political sphere, the word ‘Globlisation’ is drawn from
economics to refer to the dominant model of contemporary manufacture between a capitalist developed country and developing under capitalized country like India.

Many scientific and technological innovations which have touched most progressive countries in science and knowledge fall within the sphere of globalisation. Mass communication media such as satellite, television and Internet have facilitated ‘Globalisation in other sphere as well. The ‘Cyberspace’ revolution has made globalisation attainable. Globalisation connotes the non-existence of the boundaries of time, space and culture. Information and knowledge, travel and cross international boundaries; money can also disseminated globally. In Science, countries are entering into crucial pacts/treaties to produce, distribute and conserve even atomic energy. Globalisation has other aspects too.

In Post-colonial parlance (language) globalization is seen as a revivals of dominations of the ‘Third World’ countries by the ‘First World’ countries. This means that individual distinctions of culture and Society are forcibly erased by a homogenous global culture. In a sense globalization has recolonised the decolonized independent nations through the economic dominance of the former colonial powers. This view can be seen as a narrow outlook on globalizations.

As in the fields of Science, industry and Politics, so also in the field of Culture the traces of globalisations can be discovered. In Chaucer’s Prologue it is recorded that the knight had returned from battles that took him beyond his own country to fight wars/battles for other countries. This was global warfare; Ulysses fought such wars whenever he was called. Ironically, war was globalised. Marlowe’s Faustus vows to bring all economically and commercially profitable goods to enrich his country, through his power of necromancy. Shakespeare spendthrift Bassanio has his “doublet” from France and every article of his dress on his body from different parts of the globe. Andrew Marvel’s carpe diem poem ‘To His Coy Mistress’ wants lovers to squeeze the globe and hold it in the palms. The concept of globalization had found expression in literature.

In the 18th century the books like Rousseau’s ‘Social Contract’ had revolutionized the minds of people all over the world about freedom. Global knowledge and thought revolution had began. The concept of American dream crossed national borders to affect Indians, too to harbour such a dream.

In the 19th Century fiction of Dickens, Thackeray, George Eliot and others. We have protagonist who have travelled across the globe/world to acquire knowledge to sharpen their wits. In the 20th century, side by side with global knowledge and global trade. Global terrorism gripped countries. Conrads’ ‘Under Western Eyes’ treats global terror as a cowardly act against which people
power resistance stands to test. Similarly cybercrimes have increased—Wikipedia has become global. But since 1960’s linguistics as scientific ordered system of language has achieved global significance bringing all language under one phonological system.

Cultural and critical contemporary theories have brought literature of world under one preview. Barthes, Saussure, Derrida and other theorist are familiar to all scholars’ irrespective of national affinities. Writers have become global and reading books, selling books are global Modern Knowledge has crossed ‘bounded space’, both national and personal.

The second approach posits that “cultural globalization, characterized by massive acculturation, worldwide homogenization, and ethnic annihilation, is an inevitable, though deplorable, side effect of the otherwise good economic globalization and its spin-offs – political modernization and global integration.” Accordingly two opposite positions are found within this approach: “that of neo-liberals and neo-imperial warmongers who believe that economic progress and modern institutions are worth the price of disposing of traditional and local cultures; and that of the liberals and third-positionists that see in local cultures and in ethnic diversity the alternative for globalization with a human face.”

Another dignified authority on the subject of cultural aspects of globalization is undoubtedly Homi K. Bhabha, who is also best known for his central contribution to the development of post-colonial theory. Moreover, he has written extensively on literature in English, human rights, and globalization. As one of the most disputed terms in postcolonial studies, “hybridity” commonly refers to “the creation of new transcultural forms within the contact zone produced by colonization.” In fact, to put it more accurately the much contested term hybridity is recently seen as a cultural effect of globalization. M. M. Kraidy presents hybridity as the “cultural logic” of globalization as it “entails that traces of other cultures exist in every culture, thus offering foreign media and marketers transcultural wedges for forging affective links between their commodities and local communities.” Also Nederveen Pieterse, who labels hybridity as the rhizome of culture, argues that globalization as hybridization opposes views which see the process as homogenizing, modernizing, and westernizing, and that it broadens the empirical history of the concept.

Paul Jay demonstrates a logical awareness that “literature”’s relation to the processes of globalization as they manifest themselves in a variety of historical periods – indeed, literature’s facilitation of economic and cultural globalization – is becoming a potentially important field of study that might get short-circuited if we think of globalization only as a postmodern eruption.” Quite expectedly there have been various attempts to relate discussions of literature, and literary texts in
specific, with readings of the social and cultural corollaries of globalization. James Annesley’s work Fictions of Globalization (2006) for instance can be interpreted in the same trend where he claims that “globalization must be read in relation to the ordinary transactions of ordinary people.”

V] Conclusion: The term globalization term has been in increasing use since the mid-1980s. Many researchers explore works of literature so as to find reflections of diverse globalization themes within the texts and contexts and also to verify the realities of globalization through literary forms. Other literature / literary studies are developed into a platform for evoking, supporting and interpreting different social, political, literary, and cultural concepts within the realm of globalization.

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LITERATURE IN HUMAN RIGHTS PERSPECTIVE

Manojkumar Navse, Assistant Professor
Dept. of English, Shri Bankatswami Mahavidyalaya, Beed

Abstract:

Literature and human rights communicate the purpose of bringing human rights into life of common man. This paper tries to combine human rights and literature for a country suffering from social and political demagogy. It explores to create awareness among teachers and learners of literature and motivate them to become active members in society they live. It attempts literature bringing out from the pages of the fiction, lines of poetry and play into reality.

The term ‘human rights’ is immensely new and has come into everyday life concerning to ‘discrimination’ after 1945 foundation of the United Nations, General Assembly of UN adapted Universal Declaration of Human Rights in 1948. The term ‘natural rights’, ‘rights of man’ have fell in controversy as it was not universally understood to include the rights of women.

One and half billion people live in dire poverty their fundamental rights- right to life backbone of all the other rights is consistently threatened. So still unfinished struggle to extend and strengthen of rights includes the duty of a man of language and literature to promote human rights. This duty is not just a matter of legal formalism; fundamental freedom will remain very fragile as long as discrimination persists.

“Human rights” refers to the basic rights and freedoms such as the right to life and liberty, freedom of thought and expression, and equality before the law. Wikipedia defines human rights as” are moral principles or norms, which describe certain standards of human behavior, and are regularly protected as legal rights in municipal and international law. They are commonly understood as inalienable fundamental rights “to which a person is inherently entitled simply because she or he is a human being," and which are "inherent in all human beings regardless of their nation, location, language, religion, ethnic origin or any other status.

We all know the power of literature as a source of transformation not only in the mind of the reader but also in society in general. Literature does have the power to change lives. Literature has a unique power to touch the hearts and minds and engage readers in a way that is distinctly different from other texts. It has the capacity to drive change and motivate people to take action. Literature can cultivate a better understanding of Human Rights through critical evaluation of characters, analysis of scenarios, and examination of diverse historical voices. Students will not only gain pragmatic skills for critical reading, but will also begin to understand their responsibility in creating change while realizing they are accountable for their actions”. Through literary people can find their place in the world, feel they belong and discover their sense of responsibility. Today’s understanding of human rights was created through various factors and no one can deny the role played by certain forms of literature in forming this concept of human rights. Naturally, literature can be used to promote human rights in undeveloped countries and create awareness among the young generation.

All literary genres have moral harmony with human rights issues, and directly or indirectly - encourage human rights values. The aim of tacking this issue on human rights through literature is to merge the literary motivating force with encourages human being for action. The human rights perspective is based on the belief in that enormous power of literature makes change and creates awareness among people of their rights and the rights of all human. The representation of human rights violations as a social problem and pointing out through literature reforming society is both urgent and necessary. In order to explore focuses on the intersection between human rights advocacy and the diverse cultural forms that unambiguously attempt to participate in human rights conversation.

Through any genres - poems, novels, drama short stories and autobiographies, that reflects...
atrocities, slavery, oppression of women, racial, malnutrition of women and children, discrimination and inequality, further to create awareness among people of the need for a new outlook. Furthermore, the literary sense will make an effort to turn thoughts about human rights into actions and prompt to actively participate in reforming society and reduce the level of human rights violations. Society needs a lot of action to struggle human rights violations and change people who live miserable life due to wrong tribal, social and cultural practices. Human rights approach to literature will help to become committed to their society help them believe in moral duty and power to make a social change. It is based on the belief of the enormous power of literature to make a positive change and in the responsibility of every member toward society.

In the autobiography of Mahatma Gandhi gives voice to the many issues of human rights and human values for nation building and for the sake of humanity. He is also talking about discrimination on the basis of religion, social order political rights of Indian people. Indian writer deals with national realization included the ending of political subjection and economic degradation, the removal of social inequalities, dogma like untouchability, cast arrogance, the reform of education.

Dalit writing in Marathi emerged recently in mid seventies as a result of human right awareness. Some of the literature is talking about damage done by colonialism, the degraded quality of modern Indian life.

Perhaps, novel has most intimacy to social and political reality than all the literary genres and the most useful in advocating human rights. According to Rockwell novel is ‘The patterned connection between society and fiction is so discernible and so reliable that literature ought to be added to the regular tools of social investigation’. Bradbury sees the novel as “a mode of inquiry into the knowable, analogous in its empirical modes, and methods to other forms of written inquiry.

Balzac has defined the novel as “the private history of nations”. This definition shows the novel and the national identity. The scope, subject matter and structure of the novel makes it “more than other literary forms, exposed to the facts of a time, the articulable relationships of a time, the ways of knowing a time, [and] the ideological interpretation of a time”. In other words novelists cannot escape from the political, social and intellectual realities of their society. The writer must meet the challenge of his time and strive to tell the people the truth of the time, and reflect in his works the sense and spirit of the time that shaped his sensibility. He gives verbalization to the consciousness of his time that he shares with the group of which historical circumstances, class, period, perspective makes him a part. Through analysis of a variety of human rights storytelling genres that reflect a range of contexts, this course will suggest that it is impossible to understand human rights without also thinking about the stories that create and sustain their idea.

Poetry is also a powerful means through which poets strive to make change in their society. In India before independence poetry was weapon of freedom movements and the struggle against colonialism. Sawarkar, Tagore, Sarojani Naidu is used to create awareness of human rights through their writings. Some lines in Nissim Ezekiel’s poem -The Railway Clerk

Every day there is so much work
And I don’t get overtime.
My wife is asking more money.
Money, money where to get the money?
My job is such, no one is giving bribe.

There are several ways in which human rights issues effectively raised through poetry. Poetry speaks racial discrimination, social injustice, child rights, etc. Poet’s work like reporters catches protests, taking about evidence in words and links up the stories of the past with themes to present. Poetry was a powerful human rights education tool! In India poetry since Ramayana and Mahabharata has been more effective than other forms of literature in concerning with human rights issues. Poetry can also serve as a tool for students to voice their feelings on human rights issues and generate understanding for national and international concern for human rights. Studying poetry by poets dealing with human
rights concerns encourages students to explore different perspectives and aspects of human rights. It enhances critical thinking and encourages creative thought among learners.

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FACES AND FUTURE OF SCIENCE FICTION

Dr. R. B. Jaybhaye
Dagdijirao Deshmukh Arts, Commerce and Science College, Waluj, Tq. Gangapur, Dist. Aurangabad. Cell No 9823890338

Abstract

Science fiction itself is not prophecy. While it creates a multitude of futures for its readers, it does not claim that any one of these is the real future, predestined and inevitable, out of the data of the past present, the writer chooses such plausible hypotheses as he requires, extends them logically, and forms the rules by which events in his imaginary future must proceed. When his hypotheses are valid and adequate, when the logic by which they are extended is fairly accurate, there may be some degree of correspondence between the imagined future and the eventual actuality.

Keywords: Science fiction, genre, scientific method, attitude, parapsychology, growth and change.

The emergence of modern science fiction as a genre is rooted in our failure to understand the scientific method and to define it adequately for the average individual and the average scientist. The method has existed, clearly formulated, for more than three hundred years. Its exercise has worked great changes in our world, our ways of life and death; and yet, for an overwhelming majority of men, these changes have been exterior, superficial. Our cultures have accepted the new tools which have been made available, only to misuse them for the same ancient ends. The method itself has been rejected, distorted, walled off in popular and academic and literary mythologies.

That “science” is something only a “scientist” can understand. Our failure to “bring education up to date” is responsible, in part, for the prevalence of these beliefs and attitudes; and they themselves, reflexively, help to perpetuate that failure. They widen the wide gulf between the popular and scientific pictures of the world. They are a barrier to the average man’s participation in that greatest of humanity’s adventures, the adventure of discovery in the world around us, in worlds beyond our world, and in the infinite unexplored territories within us.

“The chief characteristic of scientific method,” according to Oliver L. Reiser, “is careful observation, classification of the facts observed, the formulation of laws of relationship between the facts observed, always testing these generalizations by reference back to the facts, and always excluding one’s own prejudices in the processes.”

Some of us, today, are becoming increasingly aware of these potentialities inherent in the scientific method and in ourselves. At its best, this new awareness in partial; at its worst it may be quite unconscious. Yet it is growing, despite educational restrictions which inhibit it, despite a literary convention which almost universally excludes it. It has grown most rapidly since the antibiotics and the sulfa- drugs showed that research in chemotherapy can accomplish more in a dozen years than all the medical fumbling of a millennium; since nuclear fission demonstrated to the world that theatrical
physicists are among the most practical of men; since radar beams reached out and touched the moon. It has grown because all such events dramatize the contrast between the scientific and anti-scientific methods, which so frequently and tragically do not.

This new awareness, again, has given birth to a desire and a demand for participation in the great adventure. It has brought into being an imperative which cannot be completely satisfied even by exercising the scientific method within the limits of an active specialty. And, because the imagination will always make an effort to provide that which reality denies to us, modern science fiction has evolved as a response.

Today, science fiction appears as a genre because the main currents of our literature still adhere to sets of principles which are pre-scientific-principles whose validity can only be maintained by rigidly excluding the knowledge which would prove them false. It has developed as a genre because the scientific method has no more been allowed to change those principles than to revise the pattern of our general educations.

The picture of science fiction which these passages convey is, of course, inaccurate and unfair. Science fiction is no homogeneous mass, uniform in its lack of quality, unvarying in its themes. It has been written and published on almost every literary level. Furthermore, science fiction has enjoyed no “mass success,” if by that term we understand a sales volume comparable to those attained by Mickey Spillane, by that precocious amateur, the authoress of Forever Amber, or even by the learned Dr. Kinsey. The rapid increase of its popularity, so far at least, has been mainly among a readership of rather higher than average intelligence.

There is one similarity between the various processes and objects listed as not the proper study of the writer—they fall within the province either of the scientific method or of elaborately specialized semi-scientific or pseudo-scientific methodologies. Some are themselves the product of “new, maps” of structure and relationship. Others can now be understood in terms of such “new maps.” For others still, “new maps” have not been drawn as yet, or have been drawn only partially, or may be drawn tomorrow. In any case, even the simplest “thing” no longer fits into the common understanding of all men; it is composed of mysteries. “The intellect,” unspecialized “old map” ways of “reasoning.” cannot penetrate them.

Here the essential differences between the set attitudes of non-science fiction and the developing attitudes of science fiction become obvious enough for definition and discussion and they deserve a close examination, for it is in the developing attitudes of science fiction that we can trace the outlines of what it may eventually become.

First, science fiction is not self-restricted; nor is it restrictive of its readers.
To science fiction, the “new map areas to which non-science fiction restricts itself—instead of being accurately and thoroughly surveyed—still remain largely terra incognita, demanding re-evaluation in newer terms.

Secondly, science fiction is not a literature of false dichotomies conventionalized.

It does not split the world into the known and the eternally unknowable; into that which is a fit focus for literary interest and that which cannot be. Nor does it so split man.

To science fiction, man is the proper study of the writer man and everything man does and thinks and dreams, and everything man builds, and everything of which he may become aware—his theories and his things, his quest into the universe, his search into himself, his music and his mathematics and his machines. All these have human value and validity, for they are all of man.

Thirdly, science fiction is integrative.

In this, curiously, the developing attitude of science fiction is more closely in accord with actuality than is the attitude of many scientists, for it does not pretend that the exercise of the scientific method is “unemotional.” It acknowledges, of course, that the scientific method, by definition, must seek either to prelude “emotionally-based” judgments and decisions, or when such judgments and decisions are announced to test them. It does not, however, accept the popular idea that the method cancels or denies “emotionality”; indeed it cannot for the very existence of science fiction demonstrates the contrary.

Science fiction is and at the same time is not, scientific depending on one’s definition of the term. If it can be accurately applied only to the complete experimental sequence, then science fiction is unscientific for science fiction, obviously enough, cannot go beyond observation, and the extrapolative application of these to theoretical situations. If however the term is also taken to denote a fundamental outlook, a technique of approach to every problem of which we are aware if it is understood to include a “speculative” phase, in which experiments are performed in the imagination then science fiction can be considered “scientific”, for it will be in full accord with the intention of the scientific method.

What, then, of the thematic material of so much modern science fiction parapsychology in all its aspects, questions of metaphysics and religion time travel, alternatives of choice available in parallel continua the vat domain of the unproven and presently unprovable? Can any literary form dealing with such as these are scientific.

Furthermore, neither the scientific method nor science fiction can or does deny importance and validity to “the emotions.” Neither of them can or does deny importance and validity to other ways of “knowing” to “intuition” and to “inspiration,” for example. For all of these play their own vital roles in the exercise of the scientific method, just as they do in the exercise of the writer’s art. The scientific method simply gives us a way of checking the validity of emotional,” “intuitive,” or “inspired”
judgments as bases for decision. And science fiction, rather than rejecting these aspects of our being, presents us with a thousand new perspectives for their study and for their presentation.

Even if every work of science fiction were on the lowest literary level, even if the science in science fiction were invariably inaccurate and absurd, the form would still retain much of its significance for that significance, like the significance of any living literature., lies more in its developing attitudes, in its intention than in the perfection of its detail. . No criticism employing less fundamental criteria can alter this any fear of science nor can dread of literary change invalidate it.

To say that science fiction holds within itself the seed of an entire new literature does not mean that science fiction as we know it is that literature. Nor does it mean that we can now foretell the exact forms that literature will take when it evolves from science fictions and non science fiction. We can no more do that than we can prophesy in detail the world which will emerge in twenty fifty or five hundred years as a result of man’s cumulative exercise of the scientific method and of its impact on his pre-scientific heritage.

Simultaneously, the pressure on the “serious” writer of non science fiction will increase. With mounting frequency, he will be forced to make a definite choice between an outright rejection of reality {a course perhaps best symbolized by the present locus of Ms. Ezra Pound}, and some acceptance of it in “new map” terms. Avenues of evasion now open to him-the false profundity of human pettiness, the pseudo-realism of human degradation-will close as more and more “serous” readers find that they have no more than symbols of restriction, of the refusal to attempt new understandings of the world and man. The “serious “ writer of non-science fiction who is too honest with himself to mistake his own restrictions for the limits of the universe, or the restrictions verbalized by others for its “eternal truths”, will move in the direction those attitudes which science fiction is now developing.

The “serious,” honest writer of non-science fiction need fear no loss through a renunciation of restrictions. All the traditional themes and problems of fiction will remain- but they will now be new, demanding re-examination and restatement. All the artistic “values” and “ideals” of fiction, instead of being discarded or destroyed, will, when redefined, acquire fresh significance. The treasuries of the language and the literature will be as open to him as they ever were. And he will gain, besides, the opportunity to join in the creation of a living literature; to pioneer new themes, as well as old themes suddenly turned new; to fashion classics in new ways for a new age; to achieve, in terms appropriate to his own time and place, the promise of his talent and his courage.

The problem of transition will be no easy one. The static or regressive attitudes characteristic of non-science fiction are part and parcel of the cultural lag which has resulted from our failure to provide adequate new frames of general reference. They do, regrettably to some extent reflect the attitudes of
most non-science fiction readers. Therefore, those individual writers who start to break with them will of necessity move slowly against many handicaps and much opposition.

A first result of this increasing interest and this controversy will be worse to mediocre science fiction nicely written by non science fiction writers plus just a little with freshness and originality. (We have had many specimens of both already.) The increasing employment of science fiction themes will probably be most marked in the field of the “serious” short story. Nowhere is the paradox of “serious” non science fiction the simultaneous appeal to “intellectual” readers and avoidance of anything appealing to the modern “intellect” exhibited so clearly as it is here.

On other levels the present wave of interest in science fiction very decidedly will not subside. The percentage of science fiction published in the more general magazines may fluctuate, but the number of these magazines which print science fiction will continue to increase. Similarly, while the annual tally of science fiction novels and anthologies may vary, more and more general publishers will accept science fiction as standard output, and the overall curve will be upward one.

In the science fiction field itself, we can anticipate both growth and change. An expanding market will force magazine publishers to raise their rates to writers, and an increased demand should enable them to raise their newsstand and subscription prices something they have been much too timid about doing. Some of the cheap-john competition, in book as well as magazine production, may perish by the wayside, because of its inability to hold its own against publishers who do their best both for the reader and the writer. At a guess and it may turns out to be as good a guess as any the total number of science fiction magazines will not rise notably during the next twelve months, but their circulation will; within the year there will be as lest one new magazine comparable to astounding, Galaxy, of Fantasy Science Fiction in quality; within two tears, somebody will discover science fiction as a medium for technical industrial, and “gadget” advertising and as a result we will have at least one full science fiction “slick”.

This is guesswork for, with regard to such specific happenings we can only guess. However, we can do better with the future of science fiction in the more general sense.

What can we accomplish with it that is a challenge to writers, readers, publishers of science fiction and non science fiction? The great adventure of our age has scarcely started the greatness it and writes of it and what it means to man remembering that what we write is rooted in the past, and will extend into the future and that we, as men, have our responsibilities to both.
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Globalization is a social process and is readily increasing in today’s world, concentrating more in the social and economic world. This increase in globalization has many effects on language both positive and negative.

Although linguistic aspects of globalization have not received many aspects as other fields, the global face of language is slowly changing, in turn effecting the growth of languages. These effects on language in turn affect the culture of the language in many ways. The impact can either allow language to speed and dominate or cease to exist.

Language and culture are like contemporaries. Language is in a sense the substance of culture. They serve as an important symbol of social structure, enabling different groups of people to know what ethnic groups they belong to and what common heritage they share. Without language, people would lose their cultural as well as geographical identity. In turn language is the bonding force amongst the social structures.

English is distinguished from other languages by having very significant number of non-native speakers. It’s clear that globalization is making English especially important not just in universities, but in areas such as computing, diplomacy, medicine, shipping, entertainment etc.

When we think of global forms of entertainment, we immediately think of the internet, Social media, movies or television shows. But, contrary to popular belief, literature also hold an important place in the flow of entertainment. Books have crossed socio cultural boundaries and borders creating awareness and connecting people worldwide through shared information. Global literature is not a new concept. As new ways emerge of delivering literature to readers worldwide, many scholars are examining the importance of translations on literature, the impact that literature has on culture and the ways that cultures can transform books. World literature can be an amazing tool for analyzing globalization because it provides a wonderful example of the ways that information is shared across languages and cultures. For example many countries today
are multicultural and multiculturalism is seen more of an enrichment than a threat by the societies.

On the other hand we are witnessing a new modern wave emerging from the west, not to say from America, which is defined as popular culture and which is flourishing. With the help of modern technology and communication it transcends borders easily and even reaches rich and poor countries, young and old, east or west, north or south and makes no distinction at all on its way for Eg. my mother who is nearly 80 years old and can hardly speak English watches CNN and likes the American movies as well as talk shows. She is not an exception as these TV shows are as popular in the rich as well as in the poor countries, in Asia as well as in Africa. The youth of the world listen and dance the latest American Hip Hop. The fast food chains or the Mac World are common features even in traditional societies like India. We can cite many examples where the western life style, be it wearing levis jeans, using cell phones and using english language are becoming more and more popular in the world. We are all becoming the same and in so doing, we are embracing a global culture.

People are now more aware of similarities among cultures, instead of differences. This is because, though the Internet and literature, we encounter so much information about the life styles of other cultures that our best choice is not to focus on what is the difference, but try to connect with what is a like. Globalization affects culture. As people become exposed to things from other countries their culture inevitably changes. E.g. Shaym enjoys watching Japanese TV dramas as a way of helping me learn the language. In the show, the Japanese actors use all kinds of English words even though there are Japanese words for similar concepts.

Globalization definitely affects culture and literature. The trouble is that people, such as the peasant of China, need for money for the technology to access all the literature by different authors in different languages across the internet. People can even read novels, poetry, short stories, songs and plays online now. If they want to read one from another country well, all they have to do is press google translate. A person in India can read Anton Chekhov in his own language and vice-versa. A Russian student can look up Indian authors on the internet. Another huge progression is online studying. This is opening new doors and opportunities for students globally.
The impact of globalization on language and literature is quite significant as ideas and beliefs are spread to more parts of the world through information technology and wider access what has been traditionally defined as “Culture” and “Literature” begins to undergo change as newer understandings are integrated into traditional conceptions of the good. This creates a new vision of what culture envelops and how literature is reflected. With globalization it is nearly impossible to stop the spread of ideas as it interconnect all individuals. English Language is thus essential medium in which the ability to communicate across culture develops. English Language makes us think globally and increase our understandings. English language has acquired increased importance for global community. English is repeatedly turned out to be the language in right place.

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RECENT TRENDS IN INDIAN ENGLISH NOVEL

Mr. Pravin Ratan Berad

Head & Assistant Professor, Dept. of English

Rajarshri Shahu Arts, Commerce & Science College, Pathri, Tq. Phulambri, Dist. Aurangabad

**Abstract:**

Literature is mirror of society; social upheaval makes impression on literature. Globalization is a remarkable event in the sector of trade and commerce; it is fruit of information technology and telecommunication. It made remarkable effect on every section of society on this ground globalization had given birth to new trends and techniques in English literature. After the globalization, there are revolutionary changes in the field of science and technology consequently world transformed into global village. The literary canon after the globalization foregrounds an aesthetic shift which is more transitional, more liberal, more experimental and self-interrogatory. After Globalization, there are rise of multinational capitalisms, the emergence of informational, the changing configuration of a new multicultural population have changed the sphere of literature. This age is full of experimentation in this context in different genres of English literature; Indian Literature in English has gained its unique identity in the 21st century. It has recorded its emphatic voice on the horizon of literature in its all genres. Indian English Literature proved modern and advanced literature in every period, because it accepted change from primitive time to present time. Writers in Indian English Literature bring new trends, new technique, and new idea in their writing. In present time in all forms of literature such as poetry, drama, novel and short story have new trends in theme, technique and writing. There are some recent trends Indian Writing in English such as multi-rootedness, global citizen, hybridity, femininity sensibility. In this research paper I would like to focus on recent trends in Indian English novel.

**Keywords:**
rootlessness, dislocation, Magic Realism, Hybridity

**Introduction**

English literature is dynamic literature, from the beginning English literature has been accepting social changes. It presented realistic social condition as well as it commented on changing social condition, human behavior, social etiquettes. Novel is very popular form of Indian English literature. It is medium of expression of thoughts, emotion and feeling. Globalization has given shock to traditional social structure and commercial world. Actually globalization this process is related with trade and commerce but it has close connection to transaction of money, money is base of society, and all superstructure of society is based on money. After the globalization, the gulf between rich and the poor has widened. People migrated in another country in search of employment but there they felt isolated and lonely in another culture. Novel is very popular form in 21st century. It is mirror of
ultramodern society, it reflect the complexity of human life. Information of computer, internet, technology and psychology gave birth to new trends in the field of novel. Presently Indian English novel has reached its peak because there are new trends in Indian English novels, it is rich of new themes, and it became voice of young generation in this age of Information

**Recent Trends in Indian English Novel:**

**Stark Economic Reality**

Indian English novel is realistic novel, after the globalization, novelist presented real effect of globalization on villages and cities. Arvinda Adiga in his novel *The White Tiger* (2008) presented contrast between India’s rise as a modern global economy and the crushing poverty. The central character Balram comes from crushing rural poverty. The novel tells Balram’s journey from darkness of village life to the light of entrepreneurial success. His journey is amoral, brilliantly irreverent and unforgettable. Balram entered the light that is Delhi via a job as driver to Mr. Ashok, the son of a rich landlord and becomes a rich businessman himself. Adiga presented brutality of modern city, age old tradition and corruption in cities.

Rohinton Mistry’s novel *A Fine Balance* (1996) is a story of four character- Maheck, Dina, Ishwar and Omprakash and impact of Indira Gandhi’s State of the emergency on them. It is set in 1975. Through these characters Mistry portrays the life of Bombay with tyrannical police, suicide, food and shelter problem and extreme poverty.

**Dislocation and Isolation**

After the globalization, whole world took shape as open market as a consequence to do business, to take higher education, people migrated in different countries but there they experienced feelings of rootlessness and isolation. Novelist used this new thinking in their writing. Meena Alexander handled the trends of dislocation of people in her novel *Nampally Road* (1991) it is narrated from the point of view of Mira Kannadical, an English professor in Hydrabad who has returned to India after having been a student in England for four years. She filled with unrest and turbulence therefore she returns to India. Alexander handled theme of female dislocation in her second novel *Manhattan Music* (1997), the novel opens with Draupadi, a performance artist of Indo- Caribbean heritage. Her friend Sandhya Rosenblum is an immigrant from India married to an American Jewish man, Stephan Rosenblum. She experience dislocation and displacement after marriage.

Amitav Ghose also used theme of dislocation in his novel *The Glass Palace* (2000) it is story of Rajkumar an Indian shop orphan boy in Mandalay, who on the eve of the 1885 British invasion, falls in love with Dolly. The story is not regarding dislocation of people after the globalization but this is dislocation of Indian teak worker in Burma.
Zumpa Lahiri in her novel *The Namesake* (2003) presented the story spans over thirty years in the life of the Ganguli family. The Calcutta born parents immigrated as young adult to the United States. Their children Gogol and Sonia grow up experiencing the constant generational and cultural gap with their parents. Moving between events in Calcutta, Boston and New York, the novel presents two conflicting cultures with their highly distinct religious, social and ideological differences. The story starts with Ashok and Ashita leaves Calcutta, India and settle in Central Square in Cambridge, Massachusetts. In United States, Ashima struggle through language and culture in that context she feels isolated.

Bharati Mukherjee presents struggle for identity, humiliation and exile through her novels-*The Tigers Daughter* (1971) *Wife* (1975) and *Jasmine* (1989) In *Leave it to Me* (1997) Bharati Mukherjee deals with the theme of quest for Identity and dislocation. The chief character goes through a series of incarnations as she abandoned in India by her American hippie mother and Eurasian father. She is raised in Schenectady New York by her adoptive Italian – American parents and then she moves to San Francisco to look her birth mother.

V.S.Naipaul is a modern philosopher carrying on the traditional of vigilant style; he is considered as Joseph Conrad’s heir. In his novel he dealt with the cultural confusion of the Third World and the problem of an outsider. In his novel, *Half a Life* (2001) the central character, Willie Somerset Chandran born in India 1930’s and he moves to London and marries Ana, a woman of mixed African descent and moves with her to Africa, to her family estate. In Africa Willie felt as an outsider. After 18 years he decides to leave her and finds his true identity.

**Magic Realism**

It is a new trends in English prose fiction, A term coined by Franz Roh to Describe that somewhat Surrealist works of a group of German Painters in the 1920.It was only in the late 1940’s the term came to be associated with literature when it was used to describe prose fiction that blends realistic and fantastic elements. In These works realistic details were juxtaposed with dreamlike events, sudden temporal shift and complex narrative and plots. It is distinct from the understanding of the concept of magic realism for art that is probing into the artwork and searching for inexplicable things inherent in everyday, common mundane reality. The distinctive feature of magic realism is that it coalesce the two divergent phrases of an oxymoron, the magical and the real, bound collectively, to forge a new vista. Like bricolage, because it collapses the peculiarity between the normally disparate ideas of the magical and the real, magical realism mostly is deemed to be a disruptive narrative mode. At first Salman Rushdie used this new trend in his novel *Midnight’s Children* (1981), Like Rushdie, Chitra Banerjee Divakaruni also successfully employs technique of Magic realism is *The Mistress of*
Spices (1997). The heroine Tito is the “mistress of spices” born in India, she is shipwrecked on a remote island inhabited by women. She encounters an ancient woman who imparts instruction about the power of spice. Ordained after trial by fire each new spice mistress is sent to a far-off land. Tillo heads from Oakland, California, disguised as an old woman, and sets up a shop where she sells spices.

Nina Sibal’s first novel, Yatra\[1987\] is similar as its use of Magic realism. Krishna Chahal, the heroine of Yatra is endowed with a magical skin that changes colour in response to India, she is born very fair skinned but grows darker and darker, her paternity is mysterious- her Greek mother Sonia does not know, whether she is the daughter of Paramjit her Punjabi Sikh husband or Stavros, her Greek lover.

**Conclusion:**

A writer in English literature always gives preference to change and brings new trends in literature. After the Globalization, in changed social and economic situation novelists in Indian writing in English used new trends to express the voice of young generation who is affected by the Globalization. In the field of Indian English novel writers like Arvind Adiga, Bharati Mukerjee, Chetan Bhagat, Salman Rushdie, Shobha De, Upamanyu Chatterjee brought new trends. These trends attracted more readers consequently Indian English novel reached on its peak of richness and popularity.

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GLOBALIZATION AND THE WHITE TIGER: AN ANALYSIS AND APPLICATION OF INTEGRAL HUMANISM

Dr. Ashwin P. Ranjanikar
Asst. Professor and Head, Dept. of English,
Shri Sant Savta Mali College, Phulambri

Abstract

Globalization has changed the world structure and cultural hybridity, economic development, recession, oppression, suppression and subjugation are considered moral for the sake of individual growth which is very harmful for the humanity to grow. Present paper focuses on the globalization with reference to Man Booker Prize Award winning novel The White Tiger and the application of the Integral Humanism philosophy by Social scientist, Journalist, orator and a true patriot Pandit Deendayal Upadhayaya.

In its literal sense, Globalization can be viewed as the process of connecting of local or regional phenomena into global ones. It can be stated as an on-going process for the integrity of local, regional economies, societies and cultures through worldwide networks of exchange. Globalization is often used to refer to economic globalization.

The United Nations Economic and Social Commission for Western Asia in 2002 reports that: “Globalization is a widely-used term that can be defined in a number of different ways. When used in an economic context, it refers to the reduction and removal of barriers between national borders in order to facilitate the flow of goods, capital, services and labour. Globalization is not a new phenomenon. It began in the late nineteenth century, but its spread slowed during the period from the start of the First World War until the third quarter of the twentieth century. This slowdown can be attributed to the inward-looking policies pursued by a number of countries in order to protect their respective industries […] however, the pace of globalization picked up rapidly during the fourth quarter of the twentieth century....”

Friedman also asserts that: The driving idea behind globalization is free-market capitalism – the more you let market forces rule and the more you open your economy to free trade and competition, the more efficient and flourishing your economy will be. Globalization means the spread of free-market capitalism to virtually every country in the world. Globalization also has its own set of economic rules – rules that revolve around opening, deregulating and privatizing your economy.”

In his next book The World is Flat, Thomas L. Friedman refers to “the ten forces that flattened the world.” He dedicates one whole chapter of his book to these forces and the multiple new forms and tools for collaboration that this flattening has created. He argues that globalized trade, outsourcing, supply-chaining, and political forces have changed the world permanently, for both better and worse. He also argues that the pace of globalization is quickening and will continue to have a growing impact on business organization and practice.
Hence we can say that Globalization is a concept very complex to define, especially because the concept has come to refer to a gamut of variables like economic development, trade, outsourcing, mass production, cultural hybridity, free market, etc. The perception of globalization in Western countries is the existence of extensive opportunities for economic development of the world and significant contribution to make better the people’s condition of existence. The Third World perception of globalization is that of a harmful process that maximizes inequality within and among states. We can say that globalization, integrating and fragmenting the world, uniformity and localization, increased material prosperity and deepening misery and homogenization and hegemony, is a complex process.

The Vedanta Philosophy asserts “Vasudeivakutumbakam” – the whole universe is our family. In a true sense this is the globalization. When we say whole universe is our family then in the family there is no any type of business. There will be only love, respect, togetherness, faith, unity, integration and a common thinking. But globalization is totally based on the material prosperity resulting into various global evils like individualism, terrorism, corruption, environmental degradation, poverty, women harassment, security and health issues, forced migration. All these transformations happening in the society are recorded in various genres like novels, poems, autobiographies, fictions so on and so forth. The most recent phenomenon has been the outburst of the powerful post-colonial discourse writing back to the empire and asserting its own identity and cultural and national individuality.

Globalization hurried this process and resulted in the uniting of cultural practices and increased marketing of culture through influx of MacDonald’s and Pizza Huts, etc., in all metropolitan cities and through the celebration of special days like Valentine’s Day, Father’s Day, etc. The visible impact of globalization can be found in the metropolises as well as in to the small cities. The value system and the social structure is cracked in the India due to the new principals of globalization. The same is very beautifully portrayed by Arvind Adiga in his Man Booker Prize Winning Novel – The White Tiger. The White Tiger is a result of Adiga’s keen observation of Indian society during his freelance journalism. He criticizes customs, traditions, culture and caste and class structure and expresses anger against politicians and bureaucrats for not taking firm initiatives against social evils like poverty, manipulation, and corruption except for becoming part of it which he describes as ‘Eat up or to be Eaten up’.

Adiga focuses that Indian society is developing rapidly adopting & making advancements in technology, education, transportation & expansion of cities, providing infrastructural facilities, promoting real estate, raising mall culture and very important is entrepreneurial success of Indians which he describes as ‘an India of light’ on the one side and widening gap between rural & urban, haves & havenots, differences between rural & urban, existence of corruption in each & every system including education, elections, lack of medical facilities, and problem of unemployment especially in rural area, exploitation, oppression, subjugation of underclass, terrorism, heart rendering poverty, illiteracy, dowry practices and master servant relationship and also harmful impact of scientific, technological revolution on India which he describes as ‘an India of darkness’.

Arvind Adiga very artistically opens up his novel with the protagonist Balram alias Ashok Sharma, taxi driver transformed entrepreneur writes a letter to Chinese premier which he finished in seven consecutive nights describing his journey of an India of darkness and an India of light.
describing Laxmangarh, Gaya, Dhanbad, Delhi & Bangalore. Big cities like Delhi and Bangalore witness both kind of India where we observe darkness of social evils like corruption, inequality, and class. The evils of modern Indian society created new classes that are ‘men with big bellies & men with small bellies and only two destinies eat or to be eaten up’  

Arvind through this novel depicted the changing structure of Indian society and demonstrated that new principles like exploitation, manipulation, suppression, oppression, malpractices, opportunism, bribery, police absconding, corruption are justifiable for the success in the age of globalization and technology. Balram, the antihero, a son of a rickshaw puller working in a tea shop listening and observing the customers learns the mantra of living life in the age of globalization, technology, materialism and transformed himself as a successful businessman of Bangalore murdering his employer, Ashok Sharma.

Balram committed a serious mistake and adopted a wrong way to achieve amenities like his master from which underclass people like Balram were and are deprived off from generations. Murder of Ashok is the reflection of Balram’s anger against haves, richness, exploitation, oppression and subjugation which the protagonist experienced and every mode of life by his community members and society at large. Though it is not acceptable, it’s immoral act. Balram justifies masters murdering as: ‘True, there was the matter of murder – which is a wrong thing to do, no question about it. It has darkened my soul. All the skin- whitening creams sold in the markets of India won’t clean my hands again. But isn’t it likely that everyone who counts in this world, including our prime minister (including you, Mr. Jiabao) has killed someone or the other on their way to top? Kill enough people and they will put up bronze statues to you near parliament House in Delhi, but that is glory, and what I am after. All I wanted was the chance to be a man – and for that one murder was enough.’

Another social evil is the poverty. Through the White Tiger, Adiga presents in front of us factual picture of poverty. The poor parts of India especially rural are referred as the Darkness which is the world of so many hungers: hunger for food, education, identity, existence and many more. Driver no.1 has to hide his Muslim religion and became Ramprasad just to earn his livelihood because of poverty. Zamindari, class & caste structure, corruption, manipulation, exploitation forced Balram to murder his master. It is unbelievable & shocking that Balram commits murder of his employer but poverty and social evils eroded Balram’s soul. From the story of Balram we have a lesson that poverty crates monsters. White Tiger offers a story of impact of globalization, privatization and Liberalization on the society, culture and the human values.

Hence it is utmost important to protect and preserve our own identity, culture in the age of LPG and countries like China, Japan and now America is marching in that direction. Social scientist, political thinker i.e. Mahatma Gandhi & Pandit Deendayal Upadhyay have provided us model like Swadeshi and Integral Humanism which is very important in the age of LPG. Integral Humanism is the concept based on the Vedanta philosophy focussing on Rita, Sheela, Dharma, Samdarsan, Sarvabhutahitaya and Samya to give vent to the Chiti (Soul, Ethos and Values) of Bharat. Integral Humanism as propounded by Pt. Deendayal Upadhyaya is the wholesome theory for the full development of man and society. He advocated that along with material development, we have to consider the moral and spiritual development. For this, Indian culture and ethics directs an individual to pursue four purusharthas, viz. Dharma, Arth (wealth), Kama (Desire) and Moksha (Salvation). For the attainment of four objectives (Purusharthas) a number of institutions are created by the society. Only when an individual thinks and acts with the conscious awareness that he and society are unified, indivisible, will his actions be conducive to common good because he then
looks beyond self and family to nation and right up to world community. He goes further and encompasses the whole nature and its maker by manifesting divinity and divine within him in all his actions. This is theory of wholesome development of man and society as proposed by Pt. Deendayal Upadhyay.

The main motive behind his doctrine is to reject the theory of individualism and to promote the importance of family and society to build an undivided society. He further rejected social systems in which individualism ‘reigned supreme’. He also rejected communism in which individualism was crushed as part of a large heartless machine. He explained that society rather than arising from a social contract between individuals was fully born at its inception itself as a natural living organism with a definitive national soul or ethos and its needs of the social organism paralleled those of the individual. His claim against the unity got supported by numerous Indian and foreign intellects.

Integral Humanism is a not a new concept, it is as old as Indian civilisation and culture. And basically it is an association of togetherness of human, animals and nature. Saint Dyaneshwara through the Pasaydaan portrayed the blue print of an ideal society. Gurudev Rabindranath Tagore-Thakur through his poem

Where the Mind is without fear  
and head is held high,  
Where knowledge is free  
Where the world has not been broken up  
Into fragments by narrow domestic wall  
Where the clear stream of reason has not lost its way  
Into the dreary desert sand of dead habits  
Where the tireless striving stretches its arms  
towards perfection  
Where the mind is led forward by thee  
Into ever widening thought and action  
Into that heaven of freedom  
My father, let my country awake

showed us the picture of a true humanity.

Today world is suffering different kinds of problems and without Integral Humanism vision and ideology we cannot sort out these problems. Through Integral Humanism we can interlink people to people, people to society, people to animals, people to environment and people to nature. Because, in local and grassroots level they are interlinked with each other and day to day life compared to big cities and other metro cities. After that we can make our society and world for future generation’s noble, respectful and healthy.

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AN ECOLOGICAL CONCERN IN AMITAV GHOSH’S THE HUNGRY TIDE

Ajabrao Ingle (Asst.Prof.)
Dept. of English
Adarsh College of Arts, Nijampur, Dist. Dhule

Abstract:
An attempt has been made to expose an ecological concern in Amitav Ghosh’s novel The Hungry Tide. The paper throws light on man nature relationship in the novel. This paper presents an ecological concern in the novel The Hungry Tide. Ecology is the study of natural web of life and man stands somewhere in this web which have been highlighted in the proposed research paper.

Key Words: Environment, Ecology, Man-nature relationship

The Study of literature has long been preoccupied with historical and cultural approaches. However, in recent years critics are increasingly aware of the relation between nature and literature. Nature and human have always shared a close relationship as is evidences in many works of Indian authors. Now a day’s ecological awareness is need of the time therefore it is full of swing which is accepted as today worldwide.


Amitav Ghosh in his novel ‘The Hungry Tide’ presents the biotic life of Sundarban which presents the ecological issues. The novel is worth of a detail analysis of sustainability and conservation. The Novel examines the landscape, the flora and fauna while presenting the character and dealing with the story.

The Hungry Tide is masterpiece in the environmental kinds of study. It is masterfully admirable one in its aspect of environmentalism and humanism. This novel is different from other his novels in it’s form and themes. The Hungry tide tells a very non contemporary story of adventure as per other novels of Ghosh that deals with love, identity and history. The novel is set in the most fascinating region of the earth which is innermost coast of India, in the Bay of Bengal known as Sundarban where life is extremely precarious. He has discovered a territory the Sundarban the archipelago of island. Here there
is no border to divine fresh water from Salt River from sea, even land from water. Here hundreds of years, only the truly dispossessed brave the man eater animal like tigers and crocodiles rule there.

When Piya, the character from novel The Hungry Tide is on the track of the rare river dolphins, hires Fokir, an illiterate but proud local man to guide her through the backwaters, Kanai becomes her translator in the present novel. From these points the tides begins to turn and the character experiences the natural beauty of the nature in the words of Amitav Ghosh.

“Beauty is nothing but the start of terror we can hardly bear, and we adore it because of the serene scorn it could kill us with”. ¹

The Hungry Tide explores unknowledgeable and abroad jungle. Ghosh has created a constellation of immensely memorable characters and their involvement to the nature is amplified in the novel. Local myth has been used which focuses on the ecological issues of the intertidal zones. The novel also deals and presents description of island of Lusibari which is reliant on the geographical perspective. Everybody is keen to maintain the glory of that place and the protagonist of the novel, Piya also wants to maintain the glory of the environment. She is biologist and her national approach towards work and Dolphins which his studies are crucial. Piya does not simply look for Dolphins but she is scans the water with the binoculars fitted to eyes. She uses some instrument represented in the test are natural. Piya looks her surrounding and see the beauty of Sundarban as a place in its self.

Piya had chosen her career equally for the opportun ity it gave in spending time with dolphin and also for the freedom. Her discovery of dolphins and adaptation of the behavior open the interdisciplinary approach regarding animal to the Piya. In hungry tide, Piya’s scientific knowledge regarding nature is complimented by the Fokir a local fisherman of the novel. They cannot communicate in common language yet there is perfect understanding between them because of love of nature. And the river dolphin is the force that unites them in the words of author.

“For if you compare to it to the ways in which dolphins echoes mirrored the world, speech was only a bag of tricks that fooled you into believing that you could see through the eyes of another being”. ²

Here natural system proves to be more powerful than human being and satisfying basic human need in sustainable ways. Another significant issues man animal conflict which is also presented in the novel. There is struggle for survival and “survival are fittest” remind us Darwin who used the phrase barrowed from Herbert Spencer in his origin of species.

There is natural as well as physical manifestation of here brought together by Ghosh when Kanai another character from novel is left alone for few minutes in the Garjontola Island.

“It was an artifact of pure intuition, so real that the thing itself could not have dreamed of existing so intensely”. ³
There is an illusory nature about this scene and it is not clear whether Kanai really sees the tiger or not. The novel to deals about animal attacked how they are treated with men in that region is also presented in the novel.

“Every year dozens of people perish in the embrace of that dense foliage, killed by tigers, snakes and crocodiles not only a day passed without the news of someone being killed by a tiger, snake or crocodile.”

Many people have been perished in their youth. However, Piya brings out the difference between preserving a species in captivity and keeping it in its habitat the place where nature intended to keep them is also present love attitude towards animals. On the country man with his monstrous ego believes that no other species is more important than him and he ignores to natures law.

“In Hungry Tide he explores a new territory not just of mangroves land but also human spirit. It put together varies character from different periods against the pleasing background Sundarbans. Thus ‘The Hungry Tides’ captures an ecological concerns and natural phenomena throughout the novel. Amitav Ghosh explained how the Ganges could easily be the greatest of all rivers. He gives a geological as well as a mythological explanation of the Ganges. The novel explores not only nature in its beauty but also appears as hungry for human blood. the ebb and flow represent all the traumatic issues of nature in the novel. The following description about mangrove forest that Kanai reads is a apt to the situation.

A mangrove forest is a universe into itself. Mangrove leaves are tough and leathery. The branches gnarled and foliage often impassable dense visibility is short.......in order to manipulate the natural environment.

To conclude The Hungry Tide stands for environmental awareness and established new ecological ethics an environmental justice. In Hungry Tide Ghosh reflected nature has been prime issues and stated closed relationship between human and nature. He depicted environmental issues in the discipline of knowledge and development. Amitav Ghosh is the first Indian writer to strongly engage with ecological issues in Indian fiction with the publication of his novel The Hungry Tide in 2004.

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CULTURAL CLASH OF THE WEST AGAINST THE EAST IN RUTH PRAWER JHABVALA’S HEAT AND DUST

KOLHE R.M.

Research student DR.Babasaheb Ambedkar Marathwada University Aurangabad

Abstract

Ruth Prawer Jhabwala presented in 1975, a vision of India that affirms the possibility of a meaningful assimilation for the westerner—meaningful in this that it does not involve a surrender of his freedom and rationality. Coming after A New Dominion, Heat and Dust repeats the earlier novel’s warning of false assimilation at the same time as it projects a vision of a genuine merger—of the alien moving spontaneously from a physical involvement with India to spiritual one in accordance with the Indian cycle of life. Heat and Dust, in fact hints at a renewal not only of the novelist’s own cycle of response to India but of her faith, lost to her in the last decade in India’s genius for assimilating those who genuinely seek and rejecting the pretentious and the shallow. Ruth Prawer Jhabvala also described orthodoxy superstition, tradition and customs in religion, after education lot of changes come in the living standard of the people but orthodox ideas and superstition made effect on Indians and the Westerners, in this novel Ruth Prawer Jhabvala shows the darker side of the Indian society, It’s culture, tradition, customs and clash of the East West ideology from the various incident given in the novel.

Key words: Culture, Racial, Orthodox, Tradition, Revenge, Clash.

“We shall drive every blasted Englishman into the sea, and then… you and I shall be friends.”

These words were once prophetic remarked by Aziz in A Passage to India when he was talking about East–West relations. But the paper does not intend to talk about Aziz, rather aim to present Cultural clash of the West against the East in Ruth Prawer Jhabvala’s novel Heat and Dust.

Ruth Prawer Jhabvala variously described cultural clash in Heat and Dust. It is mirrored in an Independent India, separated by a gap of fifty years from an Imperial India of undiminished glory effectively but crudely controlling the princely states in which Imperialism and Royalty exist as relics. The beautiful bungalows in which the British lived their stately and gracious lives in 1923 have been stripped of their luxurious trappings and reduced to their utilitarian essentials to serve the needs of the new India. The place at Khatm is no more than a shell, its owners compelled to make a living by selling family treasures. The marble angel put up by the saunders in the British cemetery is worn away by fifty years of sun and rain to a “headless wingless torso” which comes far closer to the “armless Apsaras and headless Shivas” of Hindu architecture than to its Italian counterparts. Through this double perspective of continuity and change, Ruth Jhabvala presented her most composite picture up-
to-date of a historical, sociological and spiritual India and examines the differing depths of the alien’s penetration into the two India’s – the separatist one of the Raj and catholic one of post – Independence. Together they constitute an exploration of the theme East-West relations.

Ruth Jhabvala affirms the Forsterian conviction that inter-racial friendship cannot be sustained in an Imperialistic set-up. In fact certain striking similarities between the two have led critics to suggest that the character of harry is based on that of E.M. Foster’s.

Ruth Jhabvala also explained by the Nawab’s manipulation of the two whites Harry and Olivia in Heat and Dust. The Nawab’s affair with Olivia and his alternate pampering and snubbing of Harry are seen by Cronin in terms of a racial affront, in the light of which Tukoji Rao’s generosity to foster emerges as a subtle exploitation of an enemy’s weakness. In both novels Cronin suggest, the impulse for friendship from the Indian side is generated by racial hatred. The whites of Heat and Dust share this view as is obvious from the comments of the narrator: “No one ever doubted that the Nawab had used Olivia as a means of revenge. Even the most liberal and sympathetic Anglo Indian, such as Major Minnies was convinced of it”

It is true that the Nawab views Olivia’s pregnancy largely in terms of a revenge on a race which believed that the secret of leadership lay in the English blood and the onus of keeping that blood pure was on the English race. In a society that frowned on inter-racial unions and rejected the Eurasian, the Nawab gleefully looks forward to the birth of his half English child: wait till my son is born, he said then they’ll laugh from the other side of their mouths ”But there is more to the Nawab’s feelings for Olivia than his use for her as an instrument of revenge. Olivia undergoes an abortion to save her community from shame. But her action, though it frustrates the Nawab’s revenge, does not drive them apart. She is forgiven by the Nawab but not by the Empire builders. Confronted by Dr Saunders she escapes to the Nawab and is permanently separated from her own people.

India always changes people, and I have been no exception.

With these words the narrator of Ruth Jhabvala’s novel Heat and Dust, initiates the most moving study to date of a theme which has been at the heart of every novel or story the author has written that has taken up the subject of individuals uprooted from an European background and planted, however temporarily in India. It is evident that in her exploration of such characters as the young English civil servant Douglas Rivers and his wife Olivia; the Minnies, Crawfords and Saunders, long-term residents in India, the narrator and the Christian missionary she encounters in Bombay Harry, the Nawab of Khatm’s English Friend and companion; Chid, a would-be ascetic who cannot lose his flat Midlands accent; and a young English couple who come to India to seek Universal Love and find only dishonesty and disease, Ruth Jhabvala is externalising and probing through fiction certain aspects, painful exhilarating, puzzling and comic, of her own experience of India.
In this way Ruth Prawer Jhabvala has described Olivia’s and Douglas marriage bond how become weak as compared to the Nawab this clearly indicates us that the hypocrisy of the Nawab’s love creates sorrow in the life of Olivia and douglas and this become root cause of clash between two race,two culture ,two tradition , two language, two nation and two types of thought described in the Heat and Dust.

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FEMININE SENSIBILITY IN ARUNDHATI ROY’S NOVEL

Mrs. Gangasagar Shamsunder Kantule
Research Student

Dr. Kailash S. Patil
Asst. Prof and Head
Dr. B.A.M.University Aurangabad
Siddharth College, Jafrabad, Dist. Jalna-(M.S)

ABSTRACT

The work of Arundhati Roy ‘The God of small Things” as a text of ‘Feminine writing’ No other single work of fiction has made such a momentous impact in Indian English literature. Indeed the work has been widely acclaimed as an important book of the post-modernist literary trend. It presents the constant struggle of women against their exploitation.

Keywords- Feminine, Post modernist, Socio-Political issues.

INTRODUCTION

Introduction: Indian English literature has a recent history. It is only one and a half centuries old it goes without doubt that Indian writing in English as a body of literature has arrived in the global market place with its own brand name. Feminist literature deals with the basic difference between a man and women in contemporary life mainly highlights the identity crisis and always tries to glorify women. Arundhati Roy is one of the few Indian English writers actively interested in contemporary social political issues which are amply evidenced in a number of articles, interviews and books she wrote on various topics in recent years. She seems to regard social problems as closely touching the writer’s sensibility and believes that a genuine writer does not remain aloof. Her environment has motivated her to get engaged in the contemporary social issues. In recent years it has been seen that women writers have been involved in protest movements and contain social questions. Arundhati Roy is one of the foremost novelists of this traditional. She has been showing exceptional awareness of the social crises and sensitivity to the problems.

In the Post 1960s era the witnessed emergence of post modernism. New themes like struggle of the modernism. New themes like struggle of the socially oppressed, experiences of marginalized and Diasporas existence came under focus.

The famous broker prize winner Indian novelist Arundhati Roy is deeply involved with India’s social problems, particularly those are concerning the socially marginalized and dispossessed people, i.e. Dalits, women etc. in the God of small things, velutha represents the untouchable. He has exploited by society for long time.
The god of small things is about several things. One of the chief issues it brings into focus is the family and social mechanism. The writer has shown how Indian society to suppress women and her independence as a human being. The novel, the god of small things is tale Ammu, mother of Rahel and Estha. Who suffers silently?

Every women suffers in its her own way. As one critic observes, if can be called the story of sufferings of Baby Kochamma, Mammachi, Ammu and Rahel. They all suffer in different ways. In a country like India where patriarchal system is very strong, women suffer mentally, physically and sexually.”

(Rashmi Rajpal: 99)

It is note how Mammachi and Baby Kochamma fit into the oppressive family system that victimizes Ammu. They become her active oppressor, seeking to corner her and then derive her to her miserable death.

It is interesting note that in this novel there are more women than men. Women are sharply portrayed the center – stage. Mammachi, Baby Kochamma, Ammy, sophie Mol, Rahel keep in the story.

The old Mammachi who had pioneered the pickle making factory did not get any moral support from her husband pappachi. She was victim of her husband’s brutality. He wreaked his frustration on his family, especially his wife Mammachi. The immediate forget of his furies and distempered outbursts were Mammachi, beating and humiliating her. Mammachi had exceptional telents for music, but pappachi broke the bow of Mammachi’s violin and threw it in the river. That is the ultimate male revenge and expressin of jealousy. He believes that by breaking her musical instrument he would be crushing the spirit in her. That is also the way to keep his wife ‘place’ and assert his masculine power. Her son Chako found pappachi’s treatment to her.

Beating and other forms of physical violence are shown in Indian English fiction as normal modes as can be found in the works of Anita Desai and poetry of Kamala Das. Male attempt to break the spirit of women’s sense of independent personality and progress.

Mammachi had already abandoned all her personal life and freedom into the traditional family set up. There is typical philosophy behind this traditional Indian family system. Mammachi and Baby Kochamma fit into the oppressive family system that victimized Ammu. This is a typical picture of the double standard of morality practiced in traditional India.

Ammu presents a most pathetic picture of women. She has abandoned her husband for his debauched tendencies and returned to her family. But she loses all normal status as a family member and thrown into a dark corner. She only hopes on her two children Rahel and Estha. She was married to an Assistant Manager in the tea estate. She finds that he could easily tell lies for no reasons. He was heavy drinker. There was Mr. Hollick. His boss with an eye for beautiful wom[...]
sent to his bungalow to be ‘looker after’. Ammu’s refusal was dissatisfied her husband. Her refusal would block his promotion. He beat her. Sensibility is important in relationship. Ammu left her husband and returned unwelcomed to her parents Ayemenem.

Ammu is thrown into her room and locked up from outside. All her frustrates and oppressed energies burn out she was told to leave Ayemenen house after the velutha incident. Ammu-velutha relation is the key factor in the novel. Their union derived by family. On other side Chako’s relation with women workers over looked by the Ayemenem house women as ‘Men’s Needs’ Ammu’s affair with the untouchable velutha was a dating step. She dies alone in a pitiful state after her death she is not buried in the church cemetery. The police killed Velutha in the most brutal manner.

Both men and women in the ayemenem house are unjust castist mentality. In Velutha we have a symbol of the victim of this cruel social system.

The novel is rich with Indian family relationship. Social custom and politics and the most universal human emotions and behavior. It is a suspenseful and tragic mystery. A love story The stories of Ammu’s failed marriage, her father’s sadism, chacko’s failed marriage, Mammachis pickle venture, velutha’s many talents, his disappearance and reappearance the author gives an account for all these.

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NEW TRENDS IN AMERICAN DRAMA

Dr. Laxman Gajanan Kolte
Professor Colony, Hedgewar Nagar, Malkpaur, Dist- Buldana.

American Literature is the written or literary work produced in the area of the United States and its preceding colonies. During its early history, America was a series of British colonies on the eastern coast of the present-day United States. Therefore its literary tradition begins as linked to the broader tradition of English literature. However, unique American characteristics and the breadth of its production usually now cause it to be considered a separate path and tradition.

Although the United States ‘theatrical tradition can be traced back to the arrival of Lewis Hallam’s troupe in the mid eighteenth century and was very active in the nineteenth century, as seen by the popularity of minstrel shows and of adaptations of Uncle Tom’s cabin, American Drama attained international status as in the 1920s and 1930s, with the work of Eugene O’Neill who won Pulitzer Prize and the Nobel Prize. In the middle of the 20th century, American drama was dominated by the work of playwrights Tennessee Williams and Arthur Miller, as well as by the maturation of the American musical, which found a way to integrate script, music and dance in such works as Oklahoma! And west side story. Later American playwrights of importance include Edward Albee, Sam Shepard, David Mamet, Wendy Wasserstein and August Wilson.

Drama lags behind other genres because of its demand of collaboration between the playwright and the producer, a largely conservative audience and the requirements of a theatre, actors, set design and a director.

By the end of the World War 1st the holds of greedy businessman who paddled inferior plays for profit came to an end. This was signaled by the strikes by Actor’s Equity in 1917, which shut all New York theatres.


The early years of the 20th century, before World War 1st continued to see realism as the main development in drama. But starting around 1900, there was a revival of poetic drama in the states corresponding to a similar revival in Europe. The most notable example of this trend was the “Biblical trilogy” of William Vaughan Moody, which also illustrate the rise of religious-themed drama during the same years, as seen in 1899 production of Ben-Hur and two 1901 adaptations of Quo Vadis.
Moody, however is the best known for two prose plays, The great Divide and The Faith Healer, which together pointed the way to modern American drama in their emphasis on the emotional conflict that lie at the heart of contemporary social conflicts. Other key playwrights from this period include Edward Sheldon, Charles Rann Kennedy and one of the most successful women playwrights in American drama Rachel Crothers, whose interest in women’s issues can be seen in such plays as He and She. (1911)

During the period between the Word Wars, American drama came to maturity, thanks in large part to the works of Eugene O’Neill and of the Provincetown Players. O’Neill’s experiments with theatrical form and his combination of Naturalist and Expressionist techniques inspired other playwrights to use greater freedom in their works, whether expanding the techniques of Realism, as in Susan Glaspell’s Trifles, or borrowing more heavily from German Expressionism, other distinct movements during this period include folk-drama, regionalism, “Pageant” drama and even a return of poetic drama. At the same time the economic crisis of the growth of protest drama, as seen in the Federal Theatres project Living Newspaper productions and in the works of Clifford Odets and of moralist drama, as in Lillian Hellman’s The Little Foxes And The Children’s Hour. Other key figures of this era include George S. Kaufman, George Kelly, Langston Hughes, S.N.Behrman, Sidney Howard, Robert E. Sherwood, and a set of playwrights who followed O’Neill’s path of philosophical searching, Philip Barry, Thornton Wilder and William Saroyan. Theatre criticism kept pace with the drama, such as in the work George Jean Nathan and in the numerous books and journals on American Theatre that were published during this time.

The stature that American drama had arrived between the wars was cemented during the post-World War 2nd generation with the final works of O’Neill and his generation being joined by such towering figures as Tennessee Williams and Arthur Miller, as well as by the maturation of the musical theatre form. Other key dramatists include William Inge, Arthur Laurents and Paddy Chayefsky in the 50s, the Avantgrade movement of Jack Gelber and Edward Albee the 60s, and the maturation of black drama through Lorraine Hansberry, James Baldwin and Amiri Baraka. In the musical theatre important figures include Rodgers and Hammerstein Lerner and Loewe, Betty Comden and Adolph Green, Richard Adler and Jerry Ross, Frank Loesser Jule Styne, Jerry Bock, Meredith Wilson and Stephen Sondheim.

The period beginning in the mid-1960s, with the passing of Civil Rights Legislation and its repercussions came the rise of an “Agenda” theatre comparable to that of the 1930s. Many of the playwrights from the mid- century continued to produce new works, but were joined by names like...
Linney, David Rabe, Lanford Wilson, David Mamet and John Guare. Many important dramatists were women including Beth Henley, Marsha Norman, Wendy Wasserstein, Megan Terry, Paula Vogel and Maria Irene Fornes. The growth of ethnic pride movements led to more success by dramatist from racial minorities, such as black writers Douglas Turner Ward, Adrienne Kennedy, Ed Bullins, Charles Fuller, Suzan-Lori Parks, Ntozake Shange, George C. Wolfe and August Wilson, who created a dramatic history of United States with his cycle of plays, The Pittsburgh cycle one for each decade of the 20th century. Asian American theatre is represented in the early 70s by Frank Chin and achieved international success with David Henry Hwang’s M Butterfly. Latino theatre grew from the local activist performance of Luis Valdez’s Chicano-focused Teatro compassion to his more formal plays, such as Zoot Suit, and latter to the award winning work of Cuban American Fornes and her student Nilo Cruze to Puerto Rican Playwrights Jose Rivera and Miguel Pinero, and to the Tony Award winning musical about Dominicans in New York City, In the Heights. Finally the rise of the gay rights movement and AIDS crisis led to a number of important gay and lesbian dramatists, including Christopher Darang, Holly Hughes, Karen Malpede, Terrence McNally, Larry Kramer, Tony Kushner, whose Angles in America won the Tony Award two years in a row, and composer-playwright Jonathan Larson, whose musical Rent ran for twelve years.

Realism continued to be a primary form of dramatic expression in the 20th century, even as experimentation in both the content and the production of plays became increasingly important. Such renowned American playwrights as Eugene O’Neill, Tennessee Williams and Arthur Miller reached profound new levels of Psychological realism, Commenting through individual characters and their situations on the State of American society in general. As the century progressed the most popular drama spoke to broad social issues such as civil and the individual’s position in relation to these issues. Individual perspectives in mainstream theatre became far more diverse and more closely reflected the increasingly complex demographics of American society.

One of the first groups to promote new American drama was the Provincetown players, founded in 1915 in Provincetown, Massachusetts. The play Tifles by Glaspell a subtle study in sexism was among its first productions. Glaspellis husband headed the company but its star was Eugene O’Neill, the most experimental of American playwrights in the 1920s. The Hairy Ape (1922) was one of the first plays to introduce expressionism in America. Expressionism was a movement in the visual, literary and performing arts that developed in Germany in the early 20th century, in part in reaction against realism. Expressionism emphasized subjective feelings and emotions rather than a detailed or objective depiction of reality.
From World War 1st to World War 2nd: 1914-1939 with World War 1st, European developments in modern drama arrived on the American playwrights were intent on experimenting with dramatic style and form while also writing serious sociopolitical commentary from this time forward Britain’s influence, although never absent, became much less important to American drama.

The plays of Lillian Hellman also displayed a social conscience. Hellman’s The Children’s Hour (1934), in which a child’s vengeful anger causes the downfall of a school and the two women who run it, explored the devastating effects of evil in an intolerant society. Langston Hughes paved the way for acceptance of African American drama with his successful play Mulatto (1935), about the complexity of race relations. The global scale of fears in the 1930s was reflected in the plays of Robert Sherwood whose satirical attack on weapons manufactures in Idiot’s Delight (1936) predicted the impending world cataclysm of World War 2nd. It was awarded the 1936 Pulitzer Prize for drama.

During World War 2nd (1939-1945) little drama of note appeared that was neither escapist fare nor war time propaganda. Arthur Miller and Tennessee Williams dominated the next 15 years the dramatic activity. Miller combined realistic characters and a social agenda while also writing modern tragedy, most notably in Death of a Salesman. Tennessee Williams, one of the America’s most lyrical dramatists, contributed many plays about social misfits and outsiders.

Realism continued strongly in 1950s with character studies of society’s forgotten people. Come Back Little Sheba (1950) by William Inge told the story of the unfulfilled lives of an alcoholic doctor and his wife. O’Neill’s painful autographical play, Long Day’s Journey into Night (1956) considered his masterpiece by many critics.

In the late 1950s African American playwriting received a tremendous boost with the highly acclaimed Rasin in the Sun (1959), the story of a black family and how they handle a financial windfall. At the end of 1950s the semi absurd plays of Edward Albee, Starting with Zero Story (1959), caught the American imagination with their psychological danger and intelligent dialogue. Albee’s who’s Afraid of Virginia Woolf (1962) depicted the destructive relationship of a married couple primarily through their verbal abuse.

The civil rights movement and antiwar protest of the mid 1960s exploded in drama as regional and experimental theatre proliferated and many talented new dramatists came to the fore. Experimental theatre companies including the Living Theatre and Open Theatre experimented with group dynamics by placing performs and audience members in the same physical space. The Serpents (1968) by Jean-Claude Van Itallie, which used this elimination of physical barriers between actor and audience
recreated Biblical stories through the depiction of modern, often politically charged events and images for instance the assassination of John F. Kennedy. Megan Terry’s plays, such as Calm downMother (1965) experimented with traditional dramatic structure through actor transformations; where in one actor in any given piece would be playing multiple roles and would switch between characters without apparent transition. Terry, and other feminist playwrights challenged contemporary social code of behavior in their presentation of different points of view, giving voice to disenfranchised members of American culture for example Lesbian women. Many African American voices had a confrontational edge. In this violent Dutchman (1964) Amiri Baraka portrayed white society’s fear and hatred of an educated black protagonist. The autobiographical Funny House of a Negro (1962) by Adrian Kennedy addressed the difficulties of being an American of mixed racial ancestry; Horror stories of the Veteran War (1959-1975) found their way into drama for several decades, most notably in Indians (1969) by Arthur Kopit, Streamers (1976) by David Robe, and Redwood Curtain (1993) by Landford Wilson.

By the 1980s many American playwrights found themselves tied to topics of current interest. The National Heart (1985) by Larry Kramer confronted the devastation wrought by the AIDS crisis. Night Mother (1983) by Marsha Norman discussed the question of when suicide night is justifiable. In his M. Butterfly (1988), David Henry Hwang artfully examined the famous opera Madama Butterfly by Italian composer Giacomo Puccine and the ways in which Western civilization.

In the 1980s two new playwrights repeatedly took audiences into new territory, while expressing themselves in language as far apart as their subject matter. August Wilson set about creating a history of African American experience in the 20th century in narrowly focused domestic drama. Fences (1983) portrayed conflicts between father and son as the result of their coming of age in different eras. The Piano Lesson (1990) focused on conflicts between a brother and sister over selling family heirloom to buy the land that they work and that their ancestors worked as slaves. Both plays won Pulitzer prizes. Eric Overyer harnessed sophisticated language, satire and vibrant theatrically to dessect a corrupt social and political infrastructure in on the Verge (1986) and in perpetuity Throughout the Universe.

One of the key development in late 20th century American Literature was the rise to prominence of literature written by and about ethnic minorities beyond African Americans and Jewish Americans, who had already established their Literary inheritance. This development came alongside the growth of the Civil Rights movements and its corollary, the Ethnic Pride movement, which led to the creation of Ethnic Studies programmes in most major universities.
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ORHAN PAMUK’S THE WHITE CASTLE: A CRITICAL STUDY ON LOSS OF IDENTITY

Asst. Prof. Kadam Sachin Sambhaji
Dept. of English Shivchhatrapati Arts College, Pachod Ta. Paithan Dist. Aurangabad

Introduction:
The present research paper focus on the theme of loss of identity in the novel of the Turkish novelist Orhan Pamuk. The Globalization made all the world (all nations) to come close. Due to industrialization the growth of trade and economic ambition of the nation, every country obligated to have relations with other country. Hence, further the Globalization made the cities more bigger and the villages more smaller. The people not only moves to cities for job and education in their own country but other countries too. They lived there with their own inhabitants and groups. This invented cultural clashes and loss of identity. The rational behind choosing the post modern and particularly twenty first century Turkish novelist for the present research is that the novelist, Orhan Pamuk is the most prominent and painstaking writer of national and international repute. Pamuk is the recipient of the Nobel Prize for Literature in 2006. The novelist practiced his hands in writing novels like, ‘The White Castle’ (1991), ‘The Black Book’ (1994), ‘The New Life’ (1998), ‘My Name Is Red’ (2001), ‘Snow’ (2004), and ‘The Museum of Innocence’ (2009), The Silent House (2012) focusing on the socio-political, economic, religious and spiritual issues and problems of modern Turkish society. The novels of Orhan Pamuk basically deals with the cultural encounter of East and West, search of identity, hybridity and problems arising through it like, terrorism, tragic love and isolation, suicide etc.

Ferit Orhan Pamuk (generally known simply as Orhan Pamuk; born on 7 June 1952) is a Turkish novelist, screenwriter, academician and recipient of the 2006 Nobel Prize in Literature. One of the Turkey’s most prominent novelist, his work has sold over eleven million books in sixty languages making him the country’s best-selling writer. Pamuk is the first Turkish Nobel Laureate. He is also the recipient of numerous other literary awards.

Pamuk was born in Istanbul, in 1952, and grew up in a wealthy yet declining upper-class family; an experience he describes in passing in his novels ‘Cevdet Bey and His Sons’, and ‘The Black Book’, as well as more thoroughly in his personal memoir Istanbul. He was educated at Robert College Secondary School in Istanbul. He later went on study architecture at Istanbul Technical University. Since it was relates to his real dream career, painting. He left the architecture School after three years, however, to become a full-time writer, and graduated from the institute of Journalism at the university of Istanbul in 1976. From ages 22 to 30, Pamuk lived with his mother, writing his first novel and attempting to find a publisher. He describes himself as a cultural Muslim who associates the historical and cultural identification with religion while not believing in a personal connection to God.

At the age of 23 Pamuk decided to become a novelist, and giving up everything else retreated into his flat and began to write. Orhan Pamuk’s books have been translated into 61 languages, including Georgian, Malayam, Czech, Danish, Japneese as well as English, German and French.
The novel “The White Castle” deals with an unknown narrator, an Italian scholar being captured by the Turkish fleet while sailing from vehicle to Naples. He is imprisoned and brought to Pasha, who is fallen ill. First, the narrator or the scholar has told that he is a doctor to save his life. But then he says that he is not a doctor but nonetheless cure to Pasha. Then Pasha says to the narrator or scholar to work on a firework display for his son’s wedding. The narrator is surprised when the man he is to work with looks the same as he.

The narrator lives with Hoja and shares with him his knowledge. He works with on the display’s success. After wedding, Pasha offers the narrator his freedom under the condition that he convert to Islam, when he refuses, a mock execution, is staged to pressure him. When he refuses even then, Pasha commends him and ridicules him for his stubbornness before turning him over to Hoja’s custody.

While living with Hoja, the narrator is the subject to Hoja’s cruelty, ambitions and inquiries. Using the narrator’s knowledge of astronomy, as well as takes from Italy, he’s able to extension the young Sultan and wants to obtain the position as court astrologer. When the narrator continues to write about his past, Hoja becomes increasingly malicious and taunts the narrator over his past misdeeds and claims superiority over him. When the Plague breaks at Hoja tries to scare the narrator. Hoja seems to be died so that the narrator runs away. Hoja continues to try to learn about the narrator’s past.

After the plague subsides, Hoja obtain the post of imperial astrologer. To get the influence over Sultan and his mother, he sets out to create a great weapon that will prove his brilliance, and that of the Ottoman Empire. They work on the weapon for the next six years. During the time, the narrator is shocked to how much Hoja knows about his past, and his mannerisms, and can imitate him perfectly. The narrator has nightmares about his loss of identity.

The weapon is completed in time for a siege on Edime, with the goal of taking the titular white castle, the castle Dopplo. The narrator learns from a distance that the weapon has not only failed, but the poles that were attacking have obtained reinforcement from Hungery, Austria and Cossacks. Fearing for his life, Hoja abandons the narrator and vanishes. The narrator goes into hiding as well.

There is a great need to work on such a research topic because the novels of Orhan Pamuk deals with the past and present life, society, Turkish culture, history, identity and ancient and modern history of Turkey. This research paper would contribute to better and comprehensive understanding of the post modern Turkish novels in English literature. The critical and analytical description will help to study the novelist Orhan Pamuk and his novels in order to cultural confluence of the East and West, possible clashes, violence, search of identity, hybridity, terrorism and so on.

Conclusion:


Istanbul (symbolically stands for all nations) is a city where East and West, antiquity and modern, Islam and Secular, the rich and the poor, the pashas and the peasants all are present. The question arises what is the true and identity of the city? Is it a modern metropolis, or a dying remnant of the
once great Constantinople? The question of Turkish national identity also arises. Should the Turkish people embrace western culture, or should they remain true to their heritage? Is their culture and identity decaying or only transforming? The novel many cases implies that embracing the former will destroy not just historical and cultural heritage, but also the Turkish people themselves.

References:

POST-COLONIAL STUDIES IN 20TH CENTURY

Mr. Pravin Sopan Shimbre
Assit.Prof, LBS Arts, Prof. N G Science and A. G. Commerce College, Sakharkherda.

Abstract: At the very outset introduction of Post-colonial studies is given. As well as different definitions of Post-colonial studies are presented in the research paper. The scope and depth of the topic is described. Some important texts and thinkers of Post-colonial studies are presented in this research paper.

Keywords: Third World, Colonized, Orientalism, Colonial Countries, Language, Exploitation

Introduction:
Colonial countries are very important for the Post-colonial studies. Postcolonial study studies those countries, which are once colonized by European. These studies focused especially on Third World countries in Africa, Asia, the Caribbean islands and South Africa. Some thinkers extend its range and scope of such analysis also to the discourse and cultural productions of countries such as Australia, Canada and New Zealand, which achieved independence much earlier than the Third World countries. Postcolonial studies sometimes encompass aspects of British literature in the 18th and 19th centuries, viewed through a perspective that reveals the way in which the social and economic life represented in that literature was indirectly underwritten by colonial exploitation.

Definition:
In the 1980s, commonwealth literary studies became part of the vast field of literary, cultural, political and historical enquiry that can be called as postcolonial studies. Since 1970s the field of postcolonial studies has been gaining prominence. Its rise in the western academy from the publication of Edward Said’s influential book ‘Orientalism’ (1978) is a critique of western construction of ‘Orient’. Orientalism has inaugurated a new kind of study of colonialism. What is new way of discussing colonialism and its aftermath? Is there anything to place postcolonial studies? It comes within two broad contexts; the first is the history of decolonization itself. Intellectuals and patriots, who fought against colonial rule and their successors, It engage with its continuing legacy challenged and revised dominant definitions of race, culture, language and class in the process of making their voices heard. The second context is the revolution within ‘Western’ intellectual traditions. Postcolonial studies involve about some kind of issues- language and how it articulates experience, how ideology work, these two revolutions are sometimes opposite to one another. But it is difficult to understand the current debates in postcolonial studies without making the connection between them. M. H. Abrams in his book, ‘A Glossary of Literary Terms’, defines postcolonial studies as,
“The critical analysis of the history, culture, literature, modes of discourse that are specific to the former colonies of England, Spain, France and other European imperial powers.”

(M.H. Abrams. A Glossary of Literary Terms. P. 245.)

Postcolonial studies critically analyze the relationship between colonizer and colonized, from earlier days of exploration and colonization.

**Range of Post-colonial Studies:**

There is a vast range of post-colonial studies but it’s still debated. For instance, should African-American history and culture be included? Does colonization start in the wake of Columbus’s voyage to the America? Despite the reservations debates, research in postcolonial studies is growing postcolonial critique allows for a wide ranging investigation into power relations in various contexts. Central of the interest of post-colonial studies is language. Language has always been argumentive issue in post-colonial studies. Colonial discourse forms the intersections where the language and power meets. According to Kenian novelist Ngugi Wa Thiongo on this point:

“Language carries culture and culture carries, particularly through Orature and literature, the entire body of values by which we come to Perceive ourselves and our place in the world.”

(Wa Thiongo Ngugi. Decolonising the Mind. P.16)

Ngugi stresses that language does not just passively reflect reality; it also goes a long way towards creating a person understands of their world.

**Post-colonial Thinkers:**

There are some important Post-colonial thinkers for instance, Frantz Fanon, Edward Said, Homi Bhabha, Gayatri Spivak, Albert Memmi, Aijaz Ahmad, Bill Ashcroft etc. these are some prominent thinkers of postcolonial theory. Frantz Fanon’s ‘The Wretched of the Earth’(1961), Edward Said’s ‘Orientalism’(1978), Gayatri Spivak’s ‘In Other Worlds’ (1987), Homi Bhabha’s ‘Nation and Narration’ (1990), Bill Ashcroft and others ‘The Empire Writes Back’, are the key texts of post-colonial theory.

**Conclusion:**

Post-colonial studies are very important to understand colonial, post-colonial culture, language, race and ethnicity, the suffering of colonized. The condition of colonized people was very critical in the colonization and even after decolonization the condition couldn’t change. After Independence these colonized people faced many problems like hybridity, identity crisis, language. Post-colonial study focuses all these aspects because effects of colonial rule are the central theme of postcolonial thinkers and critics.
References:


THE POSTCOLONIAL FEMINISM : AN INTELLECTUAL DISCOURSE

Prof. Shreekrishna Tidke
Research Student
National Arts, Commerce and Science College, Bharad, Ta. Sillod Dist. Aurangabad.

The Juncture I am proposing, therefore extreme. It is a location wherein the Praxis of U.S. third world feminism links with the aims of white feminism, studies of race, ethnicity the marginality and with post modern theories culture as they crosscut join together in new relationship through a shared comprehension of an emerging theory and methods of oppositional consciousness. (Chela Sandoval, U.S. third world feminism: theory and method oppositional consciousness. in the post modern world. 1991)

The feminist literary criticism is one of the major development in literary studies. The term feminism emerged in the English language in the 1890’s. But we should not forget that the roots of feminism also found in the 15th, 16th, 17th and 18th centuries. The feminist movement born with various aspects of phases. It is necessary to know what feminism means. The answer is easy in simplest and most straight forward. The definition feminism is that “it is a movement for social, political and economic quality of men and women”. “Feminism is a critical approach that focuses on women”.

The postcolonial feminism is one of the feminist philosophy in the third world literature, the postcolonial and feminism are associated with each other. It does not wrong to say that these two philosophies are sometimes also known as the third world feminism. It is nothing but the rebirth of feminism. It does not wrong to say that these two philosophies are the same philosophies. Because the both discourses are deals with the same concerns. Firstly both struggle against oppression and injustice. Both rejected the established-hierarchical, patriarchal system which is dominated by the men (specially white men).

The Post-colonialism is one of the feminist’s philosophy, in the third world literature the postcolonial feminism is very meaningful as well as basic concepts. The postcolonial feminism sometimes also known as the third world feminism. It is nothing but the rebirth of feminism. It does not wrong to say that the postcolonial feminism and third world feminism are the same philosophies. The Postcolonial feminism is developed with the presence of time.

It is the postcolonial feminism which centres around the idea of racism, colonialism and they focused on the problems like rape, incest and prostitutions and the long lasting effects of economical, Political and cultural issues of colonialism in the postcolonial setting. One of the central ideas of postcolonial feminism is that the use of the term ‘women’ as a universal group. They are then only defined by their
gender as they are women’s. And they are not defined by social classes and not by their ethnical identities that is of race. Post colonialism can provide an outlet for citizens to discuss various experiences endured during colonialism. And thus these experiences are nothing but the main issues of post colonialism and specially with women. These issues are migration, slavery, suppression, resistance, representation, deference, race gender, place and responses. Hence the post colonial feminism sees the parallels between recently decolonised nations and the state of women within patriarchal.

References
EXISTENTIAL TRUTH : ACCEPTING THE SITUATION
(A COMPARATIVE STUDY OF SHAKESPEARE’S HAMLET AND SAMUEL BECKETT’S WAITING FOR GODOT)

Dr. Shalini A. Bang
Smt RDG College for Women, Akola

Abstract: This paper is a comparative study of William Shakespeare’s tragedy Hamlet written in the Elizabethan age and Samuel Beckett’s Waiting for Godot which is a postmodern drama. In both the plays disillusionment is central to existence. The paper studies the basic, irremediable, irreplaceable human situation and the ‘why’ and ‘wherefore’ of life itself are questioned by the heroes.

In The Myth of Sisyphus Albert Camus defined the absurd as the tension which emerges from man’s determination to discover purpose and order in a world which steadfastly refuses to evidence either. He diagnosed humanity’s plight as purposelessness in an existence out of harmony with its surroundings Existentialism as advocated by existential philosophers and literary writers like Kierkegaard, Jaspers, Heidegger, Camus and Sartre Concentrates on man’s predicament in this age of anxiety. The meaning of human existence becomes a problem ‘because the very existence of man on this earth is menaced’. Living in a world of evil and violence man is inclined to doubt everything, even the existence of God. Therefore ‘the problems of existentialism are alive in so far as they are, in a narrow sense, expressive of the present crisis of man. If the existentialist thought is suited to the present age and its perplexing problems, what exactly is the relevance of existentialism to Shakespeare.

Immediately after the splendorous achievements of the Elizabethan age, there was a general gloom and pessimism in England. The Jacobean age with its political uncertainty and scientific spirit of curiosity looked at life with a questioning attitude. The complacency of the Elizabethans was rudely shaken. The tragedies of that age present human existence as a futile exercise, ‘full of sound and fury,Signifying nothing’. The tragic protagonist feels isolated and suffers from cosmic despair.

The tragic hero in Shakespeare’s Hamlet feels isolated and frustrated. Hamlet the prince of Denmark knows that his father has been murdered by the ruling king and the king has married his mother. He has to take revenge but the most perplexing point is that he delays in taking revenge and it costs his life. Hamlet himself gives reasons of his inaction. Hamlet on his return from Wittenberg finds himself in a world dominated by evil, to put it in Sartrean terms, a bad and absurd world. Horatio is no doubt his confident but even he does not get a peep into Hamlet’s mind. Hamlet is thus isolated and he suffers from a sense of isolation. For one moment Hamlet considered Ophelia as a true companion but even she fails him. When everyone in the court is jubilant he can only see the ‘mirth in funeral’ and
'dirge in marriage' as an absurd collocation and he cannot help appearing in 'inky cloak' and 'customary suits of solemn black' for to him the whole coronation scene is a travesty of human relationships. Even in the first soliloquy we see Hamlet’s isolation and his withdrawal from a world ‘weary, stale and unprofitable’. The incestuous marriage of his mother and the unseemly haste with which it is solemnized fills him with disgust.

The existentialist metaphysic which insists that ‘man’s very anguish is his true essence and makes him the estranged inhabitant of an absurd universe’, is true of Hamlet. His disillusionment and his awareness of the cussedness and sordidness of life is clearly expressed in his talk with Rosencrantz and Guildenstern. He confesses that the goodly frame, the earth seems to him ‘a sterile promontory’, the overhanging firmament looks live ‘a foul and pestilent congregation of vapours’. Man is no longer ‘an angel in apprehension’ nor is he like a god; ‘the beauty of the world; the paragon of animal’, he is simply ‘the quintessence of dust’. He adds ‘Man delights not me, no, not woman neither’. This reveals anguish and despair that Hamlet has for everything in the world.

There is a dread in Hamlet that the unseen forces of the universe have made him the victim of ‘a cursed spite’ and he is born to set it right. The revelation of the ghost comes as a rude shock to him. The refined sensibility in Hamlet is very much shaken by the hasty marriage of the mother and the ghost’s words keep him stunned and stupefied.

The serpent that did sting thy father’s life
Now wears his crown (I,v)

He realizes that he has an obligation to take revenge and put the damned villain to death. It looks like a stupendous task assigned to him and in that moment of anguish, in Sartre’s terms, ‘man cannot escape from a sense of complete and personal responsibility’. Hamlet then chooses the course of action that he has to pursue in taking revenge and always waits for the right time.

Hamlet’s loneliness, isolation and anguish lead him to a spiritual crisis. He wonders why man should suffer ‘the slings and arrows of outrageous fortune' and why he cannot take arms against a sea of troubles, and by opposing end them. But what happens to man when he dies is still a puzzle for him. Whether death is the cessation of ‘the heartache, and the thousand natural shocks. That flesh is heir to’ or whether there is a life after death he is not sure. This spiritual crisis in Hamlet is typical of existentialism for in all its forms it is a philosophy of crisis and it is an index of spiritual crisis in a tragic hero, and indeed in every individual.

In the final analysis Hamlet realizes ‘the impotence of all relative or creaturely being, and of its own existence as part of such being the state which Kierkegaard would call man’s annihilation. He understands that man will have to accept the inevitability of all such happenings in the world, pleasant or unpleasant, with readiness.
"Waiting for Godot" by Samuel Beckett is a parable of the pointlessness of existence. In this postmodern play the two tramps Estragon and Vladimir, with their fear of pain, their shreds of love and hate shows human condition – a condition of which action is no answer, chiefly because there is no obvious action to be taken ‘nothing to be done’. Beckett comes to a nihilistic conclusion.

In order to present a fable about a kind of existence, which has lost both form and principle and in which life no longer goes forward. The play’s “heroes,” Vladimir and Estragon, are clearly men in general. Beckett’s play deals with the kind of life where man continues existing because he happens to exist.

Inspite of their inaction and the pointlessness of their existence, the two men still want to go on. Millions of people today do not after all give up living even when their life becomes pointless; even the nihilists wish to go on living.

It cannot be said that the two tramps are waiting for anything in particular. They even have to remind each other of the very fact that they are waiting and of what they are waiting for. Exposed as they are to the daily continuation of their existence, they cannot help concluding that they must be waiting.

Conclusion:

Thus in both the plays the heroes have relentless pressure towards a point of no return, with its trailing consequence of futility. Its only to live and suffer till death comes. World is absolutely callous to sufferings of others. Though Hamlet is a man of action but only waits for the right time to act and procrastinates to kill the king, who he knows is his father’s murderer. In the same way the two characters in "Waiting for Godot" wait for Godot who does not appear till the end. It is meaningless who or what the expected Godot is. It seems Godot is nothing but the name for the fact that life goes on pointlessly as waiting for something. The characters have no alternative. They only have to wait and accept the situation. This is existentialism. It points up the limitation of human life without choice of action and touches on the philosophical implications of human misery and pain.

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CONTEMPORARY AFRICAN AMERICAN NOVELISTS: A CRITIQUE OF THE FICTION OF TONI CADE BAMBARA, ED BULLINS AND CYRUS COLTER

Dr. D. N. Ganjewar

Research Guide and Head, Dept. of English,
Arts, Commerce & Science College,
Kille Dharur Dist. Beed - 431 124 [M.S.]

The present paper attempts to focus on the exclusive distinct works by the contemporary African American novelists. It also marks the milestone of the African American fiction in the Post Modern Era. It gives a close attention of readers to the themes and writers of the Post Modern African American Fiction from James Baldwin to Arthur Flowers, that deserves greater significant. It also recalls the recent trends in Post Modern African American literature. Among the major writers [specially, novelists] of this period are James Baldwin, Ralph Ellison, Toni Morrison, Alice Walker, Reginald McKnight, Toni Cade Bambara, Marita Golden, Ed Bullins, Cyrus Colter and Arthur Flowers.

Being an activist, writer and filmmaker, Toni Cade Bambara was born at Miltona Mirkin Cade in New York City on March 25, 1939. She is named after her father’s employer, “Toni”. She too insisted the name in her grade school. In 1970, she added the name “Bambara” as she found it in her grandmother’s sketchbook. Her decision to rename herself after following the name of maternal heritage is pertinent and parallel to the themes of her works.

After graduating from Queen’s College with B.A. in theatre arts and English in 1959, she published her first story, “Sweet Town” in Vendome magazine. Bambara worked as a social worker. She published her first collection of stories, Gorilla, My Love in 1972. Thereafter she published The Sea Birds Are Still Alive in 1977. Bambara’s only novel, The Salt Eaters tells us the story of Velma Henry, a spiritually bereft activist who has tried to commit suicide. The novelist says that the book is the outcome of problematic impulse. It is obvious that Velma’s sickness is a part of a greater, community malaise, a lack of community cohesion, symbolized by both the fragmentary nature of the narrative and the divisions within the Academy of the Seven Arts, which Velma and her husband founded, and the apathetic alienation of bus driver, Fred Hoyt. The scientific ministrations of Dr. Meadows, who himself is isolated from the community, have failed to help Velma. Only Minnie Ransom helps Velma obtain ‘wholeness’ –
“To be whole – psychically, spiritually, culturally, intellectually, aesthetically, physically, and economically whole – is of profound significance ...... There is a responsibility to self and to history that is developed once you are ‘whole’. [Chandler, Zala : 1990: 348]

We find the restoration of Velma’s health at the end of the novel. There is the town’s festival, with its celebration of the past. It is about to begin and thus suggests empowerment potentially regenerated and renewed. Thus, Velma’s attempted suicide can be read as an act of rebellion against the injustices experienced by her and other women, an act that allows her to reexamine and reconstruct her life. Although the novel does not reject male participation outright, Butler-Evans, like Willis, sees the Seven Sisters as representative of ‘a possible future community’ [183], although that community is fragmentary and ‘yet to be realized’ [182].

Ed Bullins [who has also written under the pseudonym Kingsley B. Bass, Jr.] is considered as one of the most talented writers of the time. He was also a producer, novelist, essayist, playwright and short story writer. He was born in Philadelphia on July 2, 1935. His only novel, The Reluctant Rapist is the most celebrated one. It was published in 1973. Here, Bullins alludes to the situation in which he was caught. Here, he describes life in the jungle in the late 1950s. In the novel, he presents the protagonist, Steve Benson. The protagonist feels at home in Los Angeles, where he meets many people who were intellectual. The later were dedicated to the study of black history, culture and politics. Feeling somehow secluded in Philadelphia, he now remains at home. In Philadelphia, he writes that many members of the black middle class whom he encountered were artificial, pretentious and phony. Thereafter, Steve Benson rejects the black middle class in favour of the street people. In opposition to this, the street people become suspicious of him when he displayed knowledge of various subjects that he learned from his reading and traveling. Though Bullins often warns against turning to his novel to find out facts of his life, he accepts this work as being autobiographical. Thus, Bullins’ fiction reveals that he is a moralist. His fiction can be described as didactic. He often writes about the culture ad specific experiences of African Americans. Bullins exerts his fiction to probe the ideas of a people, a community, family, kinship, neighbourhood and street life. His fiction deals with the values to be sustained in the face of economic hardship. Moreover, it concentrates on the blacks as members of a community with the move into a more materialistic and comfortable way of life. As a writer, Bullins can be called as a cultural nationalist. In a nutshell, Bullins fiction is characterized by a disdain for ineffective political rhetoric as a replacement for action. It most intermittently tests the lives of black people in the inter-city ghettos. Actually, when Bullins first began to write, he was criticized for writing about street life, and his reply was –
“the urban-black-ghetto thing is not a new and fascinating thing to me. I been on the streets most of my life …. I learned how to survive I’m a street nigger.” [Draper, James: 1992: 321]

His work does not focus on upwardly mobile or middle-class blacks, but on economically deprived of African Americans. His characters are the powerless and the disfranchised.

The third significant novelist of the African American group is Cyrus Colter. He was born on January 8, 1910 in Noblesville, Indiana. Colter received his high school education at Rayen Academy, a private school in Youngstown, Ohio and later attended Ohio State University. In the course of time, he was the first introduced to the Russian authors who were to influence his own writing. Colter enlisted in the army in 1942 and married Mary Imogene Mackay, a Northwestern University graduate and an educator by profession. Though Colter had often been interested in literature, he did not start writing fiction until he was almost fifty. His reading of the Russians – Pushkin, Gogol, Turgenev, Dostoevsky and Tolstoy – left him in awe of these writers’ wide canvas portraying people of all classes.

His first novel, The Rivers of Eros was published in 1972. The novel presents an omniscient narrator that recounts the tragedy of Clotilda Pilgrim, a widow, who takes care of her two grandchildren, Addie and Lester. The later take in boarders and work as a seamstress. Her insecurely balanced world is scattered especially when she is unable to stop sixteen-year-old Addie’s affair with an unemployed, married man. Clotilda considers this failure as a punishment for her extramarital affair years ago. Her single daughter, a child of this union, was brutally murdered by her own husband, who suspected her of infidelity. Her boarders, Ambrose Hammer and Letitia Dorsey, cannot save her or Addie instead of their intentions. Her own guilt shows Clotilda over the wall of sanctity. She murders Addie and is committed to an asylum. Ambrose Hammer’s fate also reinforces Colter’s idea that human beings have very less control over their destinies. Hammer’s book History of the Negro Race appears unlikely to be finished as he marries Letitia and takes the responsibility of Lester.

Colter’s second novel, The Hippodrome came in 1973. It posits Jackson Yaegar. He is an aspiring intellectual who writes on religious topics. In opposition to the better judgment, he marries a woman much younger than himself. The opening scene presents a disheveled Yaegar on the run with the severed head of his wife in a brown bag. He had killed her and her white lover in a fit of rage. Thereafter is seen one’s credulity. He is given shelter by Bea, the manager of the Hippodrome, a mobster-owned, pornographic theater. She plans to employ Yaegar for her shows. Yaegar’s failure to act – to escape or even to end his life, as he had contemplated – shows his lack of courage to face the situation. He is a man engulfed by his own sexual inadequacy, his past failures and his guilt. The novel fails to engage the reader despite vivid description of the setting, for the characters do not come alive.
His next novel, *Night Studies* was published in 1979. It is a panoramic work that spans the continents and historical events over centuries and moves between three subplots. It is basically the tale of John Calvin Knight, the leader of Black People’s subplots. It is his search for an understanding of the black experience. The novel is divided in four books – ‘Convergence’, ‘Chronicle’, ‘Canticle’ and ‘Crucible’. The plot gets entangled in numerous characters – their variety being a strength to some extent, but an annoyance mostly, since most of them become mere mouthpieces for particular viewpoints. The main issue of race relationships is never fully explored. The militants demand an exclusion of whites from the Black People’s Congress. John Calvin Knight does not believe in separatism. The novel, thus, suffers from a surfeit of information.

In *A Chocolate Soldier* [1988], Colter exerts a different narrative technique. It is about Cager, the soldier in the title. It is equally about the narrator, Mesach, who is now the pastor of a church in White Plains, New York. It remains obsessed by the memory of events thirty-five years ago when he and Cager were students at Gladstone College in Tennessee. We then learn about the narrator’s dishonesty, betrayal and immorality. Mesach describes Cager as an earnest student, slated for success. His life goes through a change when he discovers his sexual inadequacy. The most impressive accomplishment is Colter’s portrayal of old Mary Elizabeth Fitzhugh Dabney, a racist to the core. She is presented with all the contradictions in her character. Thus, the readers’ ambivalent reaction to the chain of events attests to the complexity of issues raised in the novel.

Colter’s last novel, *City of Light* was published in 1993. Paul Kessey, a young, well-educated African American, comes to Paris after the death of his mother. The novel presents a fascinating study of a victim of the oedipal complex. Supported by his wealthy father, Paul is ostensibly busy researching – “the long-neglected culture and mores of the African people.” [23]

In truism, he is not entertaining the members of the ‘Coterie’. Colter thus presents many characters that are described in details, but all are pedantic to the point of becoming boring. Somehow, sharing long, interminable, guilt-ridden confessions of Cecile as she prays one early morning, bringing her eight- and-twelve-year-old daughters to the church, is not enthralling. Tosca Zimsu, a widow, who is incessantly scheming to find a father for her young son, fares no better. The backdrop of rising French nationalism provides the setting for the ensuing tragedies. Paul and his paramour are shot by the wronged husband: Cecile dies on the spot. Paul lingers for a while. He is found brutally murdered after attending a nationalist gathering in disguise. Only Madame Zimsu succeeds in her goal. She and her son go along Paul’s body as it is transported to the United States. One can only breathe a sigh of relief as the nightmare of tragic events comes to an end.

On the whole, the present study depicts the most significant development that has taken place on the global literary scene during the last two decades of the 21st century. The later has witnessed the
emergence of African American voices as a distinct and dominant force. This force has been accumulated momentum since the 1950s, when James Baldwin published some of his most compelling works, and Ralph Ellison stunned the literary establishment with his dazzling *Invisible Man* [1952].

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GLOBALIZATION AND ENGLISH LANGUAGE

Dr. Santosh S. Chouthaiwale                      Dr. Ravikant B. Jadhavar
Asst. Professor and Head Dept of English                                                Research Student
Indraraj College of Arts, Com., & Sci.,                                                Dept. of English
Sillod, Dist. Aurangabad – 431112                                                                  Dr. B.A.M.U., Aurangabad

ABSTRACT English language has played an integral role in the globalization. Not a single domain of life has escaped from the influence of English. The English language is the second most widely spoken tongue in the world today. Due to globalization, it seems that the English language more than any other is having a most pronounced and lasting impact on the collective networks of the world mind. English as the global lingua franca has played a positive role in the interaction between different cultures. It has played an integral role in bringing the myriad cultures together (acculturation) which create unity in diversity.

Keywords: Globalization, Language, Colonial

To indicate a holistic view of human experience in education, a publication titled “Towards New Education” has first used the term “globalization” in 1952. Globalization was described as early as in 1897 by Charles Taze Russell, the founder of the Bible Student movement, by coining the term “corporate giants”, although not until the 1960s that the word began to be used widely by economists and other social scientists. The term has since then achieved widespread use in the mainstream press by the latter half of the 1980s.

The concept of globalization has inspired numerous competing definitions and interpretations, starting from its inception, i.e., from 15th century onwards, with its past history dating back to trade and nations across Asia and the Indian Ocean. In the present time, globalization can be described as the process of integration of regional economies, societies, and cultures through communication, transportation, and trade by a network of political ideas globally. The word globalization is mostly associated with economic globalization: i.e., the integration of economies of various nations into international economy through spread of technology, trade, foreign direct investments, capital flows, migration, military presence etc. Globalization also refers to circulation of ideas, languages, popular culture etc., among the nations through acculturation. An aspect of the world which has gone through the process can be said to be globalized. English language has played an integral role in the globalization. Not a single domain of life has escaped from the influence of English. This paper will analyze the indelible impact of English in terms of linguistic and cultural changes at global level.

Today, English is the second most widely spoken language in the world. After the Chinese, most people speak English and it is the most popular second language as well as foreign language
pupils learn in school/college. Being a global language, English is spoken in most parts of the world, like in Great Britain, the USA, Canada, Australia, New Zealand and in many more countries. The global role of English is clear in the following words, “English is now the language most widely taught as a foreign language in over 100 countries, such as China, Russia, Germany, Spain, Egypt and Brazil and in most of these countries it is emerging as the chief foreign language to be encountered in schools, often displacing another language in the process” (Crystal 1997:4).

**Spread of English** The spread of English has been described as three circles:

a) **The inner circle**: It includes the native speakers, whose mother tongue or first language is English, as in England, Scotland, Wales, Ireland, USA, Canada, Australia, New Zealand, South Africa,

b) **The outer circle**: Here English is the official or public or second language, as in countries of Asia, Africa and India. In the African countries English serves as the main form of communication.

c) **The expanding circle**: It includes countries and speakers who use English to communicate with people with whom they do not share another common language. It includes China, Japan, Greece, Poland and a steadily increasing number of other states. In these areas, English is taught as a foreign language.

English language is becoming popular not only because of its linguistic properties, but it is also being made popular through conscious and coordinated promotion programmes. In today’s media and economy, English language is being used exclusively and often wipes out smaller languages and their cultures. English language has become the global de facto standard used in business, cultural and political exchange and hence seems to be having a bigger impact on the world as a whole. It has been observed that the global changes are bound to be affected by the shift in usage of language, demarcations in language and the integration or coming together of the world’s cultures and economies. This shift in international trends affects the languages we speak, and thus have a marked effect on the function and organization of our brains and influence the way that we think. The English language, due to globalization, seems to have a most pronounced and lasting impact on the collective networks of the world mind. “A stripped-down English of catchphrases and trite idioms, light on richness, is becoming the true global language.” (Giridharadas 2010).

Another major factor that had a huge impact on the global evolution of English language is the birth of the Internet, where in an English speaking country, almost 80% of the world’s digital information now stored in English. The Internet is basically English oriented, as most of the large search engines are based in the USA and the major computer languages themselves are a kind of sub set of the English language. This alone has been a huge effect on globalization and has meant that English speaking countries are at a definite advantage when it comes to communicating with the world as a whole. English continues to be the chief lingua franca of the Interneta position which is now
beginning to be acknowledged in the popular media. For example, in April 1996 The New York Times carried an article by Specter headed, “World, Wide, Web: 3 English Words”, in which the role of English was highlighted.

The global value of English infinite and hence it cannot be estimated. In order to get into Harvard University library, or the medical library at Sweden’s Karolinska Institute and study the molecular genetics, all that is needed is a phone line, a computer and a solid command of the English language. Because whether you are a French intellectual pursuing the cutting edge of international film theory, a Japanese paleobotanist curious about a newly discovered set of primordial fossils, or an American teenager concerned about Magic Johnson’s jump shot, the Internet and worldwide web work as great unifiers if you speak English (Crystal 1997:107). If one wants to take full advantage of the Internet there is only one way to do it: learn English, which has more than ever become America’s greatest and most effective export.

The one reason why the English language has become such an international force is because of its ability to adapt and mutate in the face of change, an open ended philosophy that has certainly served it well. English as a means of communication is good at incorporating the “other” into its own language as can be seen with the many words and phrases originally from other languages that most people would now consider authentically English. The strength of the English language is that it accepts these variations and integrates them into itself effectively. There is a huge cultural uptake of English as the people world over have shaped the English language with their own cultural conditioning with dozens of variations on the language coming into existence. These differing versions of the language are still understandable as English, and also helped it to evolve and grow at a rapid rate. English has a fairly open ended linguistic structure and is able to be understood in a wide variety of circumstances and thus has become a sort of common denominator in international affairs. The status of English shifts from foreign-language to second-language for an increasing number of people; and it is also expected to see English develop a larger number of local varieties. English has two main functions in the world: acts as a vehicular language for international communication and also forms the basis for constructing cultural identities. The former function requires common standards and mutual intelligibility, while the latter encourages the development of local forms and hybrid varieties. As English language plays an ever more important role in the first of these functions, it simultaneously finds itself acting as a language of identity for larger number of people across the globe (D. Graddol 2001: np).

According to Graddol, this is the reason why we have large number of English speakers and different varieties of English. The question which emerges in this context is that, why the English language is acting as an identity for a number of people around the world? In order to answer this, we
need to look at the language policy but from the post-colonial prism. Because of the imperialist powers in the 19th and 20th century, there are a lot of colonial states with multilingual characters. In Africa, for example, the African languages are not even taught in schools and there are no attempts to use them in high-status functions. In the world’s history, the period of colonialism has changed the people’s lives in many ways. Colonialism only make us think about cheap raw materials and workers the imperialist powers wanted to gain, but we often forget that the real aim of colonialism was to control the people’s wealth. But economic and political control can never be complete or effective without mental control. To control a people’s culture is to control their tools of self-definition in relationship to others. For colonialism, this meant two faces of the same coin.

The post-colonial and post-communist worlds and the European Union reveal increasing corporate involvement in education, and World Bank policies favour European languages. “Studies of global English range from those that uncritically endorse global English to those which see it as reflecting a post-imperial but essentially capitalist agenda” (Online). Many of the contemporary trends are captured in two competing language policy paradigms that situate English in broader economic, political and cultural facets of globalization, the Diffusion of English paradigm, and the Ecology of Languages paradigm. A number of studies of various dimensions of linguistic and professional imperialism in the teaching of English to Asians reveal the persistence of western agenda in education. There is also increasing documentation of resistance to this, both at the level of awareness of the need to anchor English more firmly in local cultural systems, and at classroom level. Language pedagogy needs to ensure that English is not learned subtractively.

Only in this way can globalization be made more accountable and locally relevant. Globalization has turned the world into a global village is heard quite often and English language is surely to be accredited for this grand achievement. But despite language change, which is the result of cultural change, how English resists the onslaught of time is debatable. Before, plunging in that debate, we will look at the factors responsible for language change. Language change or the evolution of language is the phenomenon whereby phonetic, morphological, semantic, syntactic, and other features of language vary over time. The effect on language over time is known as diachronic change. Two linguistic disciplines, historical linguistics and sociolinguistics, in particular concern themselves with studying language change. Historical linguists examine how people used language in the past and seek to determine how subsequent languages derive from previous ones and relate to one another. Sociolinguists study the origins of language changes and explain how the society and changes in society influence language. English as the global lingua franca has played a positive role in the interaction between different cultures. It has played an integral role in bringing the myriad cultures together (acculturation) which create unity in diversity.
To conclude, the dynamic role of English in shrinking the world to an enticing global village is noteworthy. The antagonism and ambivalence about English saying that it gets a privileged position is obsolete in the postmodern era where the post of post-colonial is answered by writing back to centre and that too in the colonizers language (“You taught me language; and my profit on't Is, I know how to curse: the red plague rid you, For learning me your language.”). Now even the empire need not write back as it has sufficiently done so. Though we have writers like NgugiWaThiong, who chose to reject English as the medium of expression in his book Decolonising the Mind (1986) saying Africa needs look back its economy, its politics, its culture, its languages and all its patriotic writers”. But we do have a renowned writer like Arundati Roy who once remarked unequivocally that, “I love English. It is the skin of my thought” or BapsiSidwa’s words forceful words are equally resonant, “They are condemned to write in English, but I don’t think this is such a bad thing because English is a rich language.”(Gaur 2004:206). Therefore, English is contained with linguistic hybridity but it is this variation within the language which lends it the credibility to hold the different cultures together in a unique and extraordinary way.

References

DIASPORIC INTERPRETATION OF CHITRA DIVAKARUNI

DIVAKARUNI'S THE PALACE OF ILLUSION

Dr. Sonal S. Kawade

Dept. of English,

I.B.P. Mahila Mahavidyalaya Aurangabad.

ABSTRACT Diaspora, a term which was earlier used to illustrate the Jews’ exile from their country now has changed its meaning and interpretation. Now it has broadened its causes and its aspects. Earlier the only cause of any exile was related to the religion but nowadays economic needs have forced people from various countries to migrate from their homelands to host lands where they can find more opportunities and better ways of living. Earlier people used to migrate in groups from one place to another in search of a new home. But home and attachment to it remains at the backdrop of its memories in future. The pangs of changing means of identity make the immigrants restless and tense. The people who have suffered in such conditions have written about their situation and their mental conditions. The modifications they feel in themselves and their surroundings make them in conflict with their own self.

Key Words: Diaspora, Home, Identity, Migration.

‘Diaspora’ is a term derived from Greek word ‘diaspeirein’ which means ‘to disperse’ or ‘to scatter’ (OED). This term describes the historical event of shifting of a community from one land to some another one collectively. During the uncivilized times various people used to migrate from one geographical land to the other. The reasons behind their migrations might have been various but the predominant ones can be the natural disasters or some fatal disease. These earlier beings’ migration might be a result of some outer force or a manmade disaster like war to occupy that precious piece of land. Then various civilizations came on the front and this process of migration became faster and much easier. Some moved from their place in search of livelihood, some to invade and to dominate the native people. One example of such exile can be found in the migration of Jews. Though this term came in prominence much later or it can be termed as a twentieth century phenomena with the cross-country migration but is similarly applicable to the old time’s happenings. If we have a look upon the histories of various cultures and countries we may easily found examples of Diasporic happenings.

In India, there was the civilization of Indus Valley which became extinct out of certain unknown reasons. But various assumptions were made, one that it might be swept away by some great flood or a powerful earthquake. It is also surmised that it might be exterminated by Aryans, the natives of middle Asia. If we go with the later assumption then it becomes a case of migration by force where Aryans
replaced the Dravidians, one of the native of that civilization, and thus these natives migrated to the south part of the continent. Later on various tribes invaded this part of the continent and now we are a hybrid tribe. Overall we can say the whole world has become a hybrid generation, as we know the names of our forefathers but not the names of the forefathers of our Great forefathers. Thus it can be said about our progeny that we all are a mixed breed. Similar is the case with England. The native people of England were Celts who were invaded by various outsiders like Britons, Angles, Saxons, Jutes, Danes, Normans and so on. Thus the Britishers are also not a pure race. They have assimilated with various traits of different races and their manners.

America has also these similarities with these countries. The indigenous Americans were also the migrants to that place who were searched by Columbus in 1492. They were termed as New World and were colonized by Europeans. Later some colonists settled down in north part of America and termed it as New England. The settlers first came there as pilgrims and then liked the place and settled there. After that various people from different places and countries came there and settled there. It resulted in the current condition of turning it in the most active ‘Melting Pot’ in which various communities assimilated together into one. India can be termed as the first melting pot of the world. Here in this country we have more than twenty Five languages and still speaking and understanding two languages Hindi and English, We have twenty Nine states and still have one government, we have cultural dissimilarities and even then celebrates all festivals collectively and with great enthusiasm, we have so many religions and still the country is secular and religious tolerant. In modern times people migrate from one place to another to achieve their ambitions and to fulfill their dreams. Today the needs are economic. Various people try to improve their financial conditions and thus they leave their own countries and migrate to some other country. In such conditions they face a lot of problems because they left their families, their culture, and their identity, everything behind them in their own countries. They carry a cultural bag and baggage along with them. On reaching to that altogether new land they miss that atmosphere but following their needs they also try to assimilate with their new found lands. In this assimilation the migrant has to recreate a new self and destroy something from his old self. Under the term ‘Diaspora’ we will study all the complications faced by such people. But all the complications related with this term can be summed up in a phrase quest for identity.

In The Palace of Illusions: A Novel she has tried to cope up with a creative genre of recreation of the epic Mahabharata from the only perspective of Panchaali. She herself has termed it as “PANCHAALI’S MAHBHARAT”, she has made only Draupadi to speak in this novel other characters speak only casually. She has done much research to write this epic from altogether new perspective of a female. The main objective of this paper would be, to record and analyze this novel
from a diasporic perspective. Deep Kumar Trivedi has summarized the salient features of Diaspora in Robin Cohen’s words from his book *Global Diasporas*, as he says:

1. Dispersal from an original homeland, often traumatically, to two or more foreign regions;
2. Alternatively, the expansion from a homeland in search of work, in pursuit of trade or the further colonial ambitions;
3. A collective memory and myth about the homeland, including its locations, history and achievements;
4. An idealization of the putative ancestral home, and a collective commitment to its maintenance, restoration, safety and prosperity, even to its creation;
5. The development of a return movement that gains collective approbation;
6. A strong ethnic group consciousness sustained over a long time and based on a sense of distinctiveness, a common history and the belief in a common fate;
7. A troubled relationship with host societies…
8. A sense of empathy and empathy with co-ethnic members in other countries of settlement; and
9. The possibility of a distinctive creative, enriching life in host countries with a tolerance for pluralism. (qtd. in Trivedi)

In *The Palace of Illusions* also we can find this pattern of Diaspora easily. In this novel Draupadi’s birth from fire is the example of her unusual or rather we can call it an enforced exile from the heaven to earth. She before her birth resided in devlok with her brother but on the call of King Darupad they were forced to come. But after entering on the earth she was always treated as an unwanted child. Her father Drupad performed the yagya to have a son who may avenge his insult done by Drona. He got a son with a daughter from the sacred fire but remained an enforced child with a special responsibility because she was professed being able to “change the course of history” (Divakaruni 5). Her nurse tells her the story of her birth from fire many a times on her insistence, “…Dhai Ma puffed out her cheeks at my tendency to drama, calling me the Girl Who Wasn’t Invited” (Divakaruni 1). Draupadi like an immigrant who has left her home at first got rejected by her new home and its members. Though she doesn’t have the nostalgic feelings regarding her lost home land but is very astonishingly fascinated about her new home. Her displacement from heaven and rehabilitation in King Drupad’s palace both the events have put some influence on her attitudes towards her life. Now she is a grown up girl but during her childhood she tried hard to assimilate with the ways of living in the palace.

She tries to copy queens who look elegant to her, especially queen Sulochana. When she meets other princesses she feels like a stranger and becomes uncomfortable, “If someone addressed me- a guest or a newcomer, usually, who didn’t know who I was- I tended to blush and stammer and (yes, even at this age) trip over the edge of my sari” (Divakaruni 9). She found herself attached only to her brother and
to Krishna. She tried to assimilate with this new society by relating her own qualities with others. She relates her brother with herself on the basis that both of them were born from fire and had a mutual affection for each other. But she has a special friendship with Krishna too due to their similarity of complexion. Where Draupadi felt a tinge of shamefulness due to her dark complexion, for Krishna his dark complexion works as a magnet. Slowly she starts becoming the centre of attraction due to her beauty. Now her charm and the prophecy started making her an alien in the world of normal or we can say ordinary human beings. She feels:

I began to notice things, though. My maidservants—even those who had been with me for years—kept their distance until summoned. If I asked them anything of a personal nature—how their families were, for instance, or when they were getting married—they grew tongue-tied and escaped from my presence as soon as they could… Even my father was uneasy when he visited me and rarely looked directly into my eyes. I began to wonder whether Dhri’s tutor’s nervousness at my interruptions had a less flattering cause than my beauty. (Divakaruni 32)

One day when her siarindhri was making her hairs another maids were discussing about a sage who tells about future happenings. She becomes curious to test prophecy made by the priests at the time of birth. She pleaded to Dhai Ma and somehow convinced her. She wants to explore the darkest corners of her upcoming life. When the spirits tells her future she becomes shun and regrets the future destruction she would cause. She becomes afraid on the very idea of the destruction and killings of her son’s and her brother Dhri. She laments on these prophecies by spirits that she would own one of the wondrous palaces but she would have to lose it soon. She wants to change her destiny because she doesn’t want to become the cause of destruction of mankind at such a large scale. The sage gave her a new name Panchaali and suggested her that now onwards she should make others to call her by this name. Though at first instance she becomes confused as well as tensed on the idea of getting married to five husbands and owing a magical palace but later on most of the times she muses over the later one. She always thinks about her new home and in her dreams craves for it, “…I thought also of the palace the spirits had promised me. Most magical, they’d called it. I wondered how I would ever gain such a palace” (Divakaruni 42). She has started imagining about her future palace after her nurse has informed her that every girl has to leave her father’s house and go to her husband’ one. She finds various unsatisfying things in her father’s palace. She contemplates:

I closed my eyes and imagined a riot of color and sound, birds singing in mango and custard apple orchards, butterflies flirting among jasmines, and in the midst of it… Would it be elegant as crystal? Solidly precious, like a jewel-studded goblet? Delicate and intricate, like gold filigree? I only knew that it would mirror my deepest being. There I would finally be at home. (Divakaruni 7)
For her, her own palace would be her real home. She got enthralled on knowing that in her honor a swayamvar would be organized and in that ceremony she would be able to choose her husband. She rejoiced on the idea of being in love with any one of the great warriors and then selecting him as her spouse. But all her dreams and imaginations altogether got shattered when asked to choose Arjun as her husband from the group of warriors. Now she feels as, “My mouth filled with ashes. How foolish I’d been, dreaming of love when I was nothing but a worm dangled at the end of a fishing pole” (Divakaruni 57). She feels cheated on the behalf that her marriage ceremony would be a process to strengthen her father’s political situation. If she would marry Arjun only then Drupad would be able to fight against Drona. She has found some similarities between herself and Karna on the bases of strange births of both of them. She is fascinated towards him more than anyone else, even more than Arjun. She longed for him but under the spell of Krishna’s words she abused Karna in the assembly of the kings but later on she regretted her doings. She put the garland into Arjuna’s neck and started her journey with him. On the way to his home in jungle she realizes, “An insidious voice inside me said, Karna would never have let you suffer like this” (Divakaruni 99). Thus her second displacement has occurred with or without her wish doesn’t matter. And with this one her problems increased by a great number.

Like a person on his journey in search of his home she finally finds it with Krishna in shape of Karna and a palace which is made up of infinity and eternal things. It is a similar blending of process called Diaspora in recent times, as William Safran has given three key words to describe the whole process. He has said that a person who can be said on an exile from his homeland undergoes through three main processes: displacement, homelessness and return to that homeland. In the exact words of Dr. Deep Kumar Trivedi In his book Indian Diasporic Literature: Theory, Themes and Problems as, “…William Safran’s analysis of the classic example of the jewish enforced diaspora of exile and its consciousness of displacement, Homelessness, and a concomitant yearning for a rerooting in one’s ‘true home’”(qtd. in 154).

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IMPACT OF GLOBALIZATION ON INDIAN LANGUAGES

Dr. Pathrikar D. F.  
*Geography Department*  
*Rajarshi shahu college, Pathri*

Dr. Kad G. T.  
*Economics Department Late Baburaoji Kale college, Ajintha*

Introduction –

The term globalization introduced India after the period of economic reforms in 1991. ‘Globalization’ is a social process, it is readily increasing in today’s world. This increase in globalization has many effects on languages, both positive and negative. This effects on language in turn affect the culture of the language in many ways. Today there are about 6,500 different natural languages. Eleven of them account for the speech of more than half the world’s population. These eleven languages are Chinese, Spanish, Hindi, French, Bengali, Portuguese, Russian, German, Japanese, Arabic, and English.

The linguistic aspects of globalization includes answers to the questions such as, is globalization creating opportunities? What is happening to Indian Languages? What is happening to the speakers of various Indian languages? To study the impact of globalization on Indian languages first we know the term globalization.

Globalization:

According of UNESCO the term globalization defines a set of economic, political, social, technological, and cultural structures and process arising from the changing characters of the production, consumption, and trade of goods and asset that comprise the base of the international political economy. Thus the term globalization is largest concept. In globalization all the world become one, the world become one economy that is world economy. There were many impact on languages due to globalization. That’s why it is essential to study the impact of globalization on Indian languages. Language is important instruments for preserving and developing heritage and culture.

Objectives of the research paper:

1. To know the term of globalization.
2. To know the impact of globalization in Indian languages.

Research Methodology:

This paper presents an analysis of some of the impacts of globalization on Indian languages. For these research paper is depended on secondary data. The secondary data and other information
collected by the others various research papers, articles, newspapers, magazines and other government publications.

The effect of globalization on Indian languages is felt clearly since the eighth five year economic plan. Indians have started to feel the intensity of its effects. The effects of globalization on the economy, industry, media and some times on society are almost regularly analyzed and debated. But the last know the effect of globalization on Indian languages relating to theirs status, choice of these languages for use in various domains of life, their use patterns, structure and functioning and their development.

**Impact of Globalization on Indian Languages:**

1. Globalization has mainly enforced English as the medium of communication, but communication had necessitated translation in regional/national languages worldwide, which has enriched both the development of societies and the local communities in term of clarity and intent of exchange of views and ideas. Translation plays vital role in that process.

2. Globalization has standardized practices and expressions and this has many times broken the linguistic barriers only to facilitate acculturation. Development agenda were made more clear to the local communities which finally got accepted for betterment.

3. Globalization has been source of exploring the cultural treasure of the societies., by the way build up common information base contributes by all countries, mainly through the internet.

4. Due to the globalization the important of knowledge is increased than the language, now understand of language is not important to acquired the knowledge.

5. Globalization has enriched human expression mainly through language only. But its another affair that national language was used as a medium to generate conflict in many countries. But many good works in literature and art were made available worldwide through net and print medium only.

There are some negative impacts also find such as due to globalization increase of laziness and dependence on others. English plays vital role in process of globalization, due to this some regional languages creates the problem of development of these regional language.

Thus, the term globalization is an important term in literature. The impact of globalization on Indian languages is also important. These effects on language in turn affect the culture of the language in many ways. Languages plays vital role to development the globalization, without language there would be no globalization and globalization there would be no growth not world languages. That’s why these two terms languages and globalization related each others.
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FACTORS RESPONSIBLE FOR LANGUAGE VARIATION

Mr. Sachin Namdev Chavan

Head and Assistant Professor, Department of English
Rayat Shikshan Sanstha’s

Prof. Dr. N.D. Patil Mahavidyalaya, Malkapur, Tal- Shahuwadi, Dist – Kolhapur

INTRODUCTION:

Language is broadly defined as the means of communication through which we express thoughts, feelings and ideas. Language varies and it varies tremendously. No two speakers of the same language speak similarly. The same language is spoken differently by different speakers. In fact, language is person. It is related to an individual. So language becomes a social thing. Here, the speech of an individual is called ‘idiolect’. While, when a group of individuals share the commonality of language, it is known as a ‘dialect’.

Various factors are responsible for such language variation. They can be discussed as follows.

i) Region:
The first and significant factor responsible for language variation is ‘region’. Language varies from region to region. Such varieties are called Regional Varieties. For example, Marathi is the common language of Maharashtra. But it is spoken in Poona is taken as ‘Standard Marathi’. It is the standard dialect of Marathi. It is used in literature and mass media.

Similarly, English is spoken differently in various parts of England. It has many dialects according to these parts. They are the regional dialects of English. Of them the dialect spoken in South England is taken as the standard dialect of English. It is known as R.P. which means Received pronunciation. Likewise, English is spoken in America. But in North America, we have the regional dialects of English such as Canadian, New Englandian and Midlandian dialects. While, in Britain we have Irish, Scottish, Welsh and London varieties of English. They are, of course the regional varieties of English in the country.

d) Educational and Social Standard:
The next factor that causes language variation is educational and social standards. The speech of an educated person differs from that of an uneducated person. Such varieties differ greatly in pronunciation. Educational variety is the standard dialect of the country or the region. For example, we have B.B.C. in English

Social standards also cause language variation. People in high and cultural society may speak the same language differently than those who live in slums. In the same way, a manager may speak differently than his peon. Not only this but the same language is spoken differently in different communities. For example Marathi spoken by Brahmins is quite different from Marathi spoken by Marathas.

Thus, social standards and education cause variation in the same language.
iii) Interference:
Then we have varieties according to interference as well. Here, the interference is that of the mother-tongue upon the foreign or second language. Therefore, these varieties refer to the influence of a person’s native language upon the other language he has acquired. We have many interference varieties in a speech community. They are wide-spread in a community. In India, Pakistan and Arabian countries there are many varieties of this kind. They are related to each other.

iv) Medium:
Language has varieties according to medium also. Out of these varieties, we are concerned only with the two, i.e. varieties of speaking and writing. The variety of speaking is situational. Here we have devices which are used to transmit language by speech. Such devices include stress, rhythm and intonation. While, in the variety of writing, it is presupposed that the person to whom it is addressed is absent. This makes us more explicit in our writing. Our sentences are precise and complete. Thus, the two media of language, i.e. speech and writing cause language variation in a typical way.

v) Subject Matter:
Some varieties of language are dependent on subject matter. These are sometimes called “registers”. A speaker may speak one national standard at one moment, and then shift to a regional dialect. He may even turn from one national standard to another. In these varieties we presume that the speaker has a stock of varieties. He habitually shifts to the appropriate one. Thus, subject matter makes the same language vary in a peculiar way.

vi) Attitude:
We also have varieties according to attitude. These varieties often are called ‘stylistic’. However, the term ‘style’ is used in a variety of senses. But we are concerned with the choice of linguistic form. In other words, we are concerned here only with the stylistic or linguistic form. This linguistic form proceeds from our attitude to the hearer or reader. It may also proceed from our attitude to the purpose of our communication. As a result, language variation is caused.

vii) Varieties Within a Variety:
The above discussed are the conditioning factors of language variation. But then there are varieties within a variety also. This also should be taken as a factor causing language variation. For instance, one may say” He stayed week” or he may choose the form “He stayed for a week” One can like-wise, say either “If I had known…..” or “Had I Known …..”.

Conclusion:
Thus, there are various factors that cause language variation. Their study is really, interesting and of much importance.

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GLOBALIZATION AND INDIAN CULTURE WITH REFERENCE TO ARAVIND
ADIGA’S THE WHITE TIGER

Zakade P.V.
Shrimant Babasaheb Deshukh Mahavidyalaya, Atpadi, Dist- Sangli.

Abstract

The present paper tries to analyses the Globalization and Indian culture with reference to Aravind Adiga’s The White Tiger. The impact of Globalization can be seen in the Indian Literature. Indian fiction finds reflections of various globalization themes. Globalization has assisted in the creation of an American atmosphere in India. Indian culture is no exception to this transformation process. With the emergence of globalization in India, our age old traditions and customs have loosened up their hold. With special reference to The White Tiger, the paper also sheds light on the social, cultural, and economic impact of globalization on the people of India, particularly in terms of the gap between the upper and lower classes. It argues that globalization has contributed in creating two worlds in India: the lighted world and the world of Darkness, where the poor are marginalized and humiliated.

Keywords: globalization, Indian culture, marginalized, upper class and lower class.

The concept ‘Globalization’ is derived from the word ‘globalize’, which indicate the emergence of an international network of economic systems. Globalization can be defined as “a process in which more and more people become connected in more different ways across larger distances” (Lechner, 2009, 15) [4]. It is the process of international integration arising from the interchange of world views, products, ideas, and other aspects of culture. This worldwide integration permits people to travel, communicate, and invest internationally. Globalization also implies a shrinking of the world in terms of space and time, since it “increases the ‘thickness’ of human interaction and the impact this interaction has on the earth itself” (Ervin & Zachary, 2008, 2) [2].

Globalization has changed our current social conditions and contributed to the deteriorating of nationality and the creation of globality (Ritzer, 2009) [5]. It has a wide role to play the world over. It has left its footprints in every field of life. The exchange of world views and ideas has led to a major transformation of the standard of living globally. Indian culture is no exception to this transformation process. Globalization quickened this process and resulted in the fusing of cultural practices and increased advertising of culture through influx of MacDonald’s and Pizza Huts, etc., in all metropolitan cities and through the celebration of special days like Valentine’s Day, Father’s Day, etc. With the emergence of globalization, our age old traditions and customs have slackened off their hold. India has a rich cultural milieu which is well-known to the whole world. Globalization has not only led to the westernization of India, but on the contrary, the Indian culture has also spread its impact globally. Culture and traditions of any geographical region hold a special significance with respect to their distinctiveness and that is the differentiating feature for a population within a geographical
boundary. This distinctiveness and individuality has been disturbed in varying degrees of globalization. Such an impact is very much pronounced when they hit a developing country like India. The effects of Globalization can be seen in the Literatures of the World too. From the 20th century a good deal has been written on globalization and responses to globalization. On one hand, many researchers observe and examine works of literature so as to find reflections of varied globalization themes within the texts and contexts and also to substantiate the realities of globalization all the way through literary forms. On the other hand, literature and literary studies are developed into a podium for supporting, evoking and interpreting different social, literary, cultural, and political concepts within the globalization realm. The impact of Globalization can be seen in Indian Literature too. The contemporary Indian novel in English has now moved to capture the new tremors caused by the overwhelming influx of the global capital and policies of free trade after 1991, which are restructuring every aspect of the Indian life with increasing intensity. The drastic economic changes and policies brought about by the Globalization in India have created two countries: the India of Light and the India of Darkness. The India of Light represented by the rich who consists of a small minority of the Indian population, while the bulk of lives in the India of Darkness, a place blemished by poverty, desolation, and deprivation. The impact of these changes on India is examined meticulously in Aravind Adiga's novel, The White Tiger.

Arvind Adiga Born in India and raised in Austria, is the fifth Indian author to win the Man Booker Prize in 2008 for his debut novel, The White Tiger. This Booker Prize winner novel study the distinction between India’s ascend as a modern global economic giant and the protagonist, Balram, who comes from rustic poverty background. The major theme of the novel is to present the impact of globalization on Indian culture.

Through the novel The White Tiger Arvind Adiga remarks about the first world influence on the third world countries. The West is the adjudicator and the jury of every facets of third world behavior. The story begins with a letter from a self-made Indian entrepreneur, Balram Halwai, who narrates the story of his own success to the Chinese Premiere. Born in a poor family in a backward village, he grows up in extreme poverty and deprivation; he is not allowed to complete his education and is employed as a child labor in a local tea stall. Running away from his village, Balram seeks a job in the city and finds one at his erstwhile village landlord’s house, who has now moved to the city. A major part of the novel depicts Balram’s life as a servant cum driver at the household of his former landlord, and the kind of exploitation and class difference that exists between the rich masters and their poor servants. Consequently, in an urge to escape his situation and enjoy the luxuries of life available to the rich, Balram kills his employer, robs his money and finally finds a new successful life of entrepreneurship in the hub of India’s globalization- the city of Bangalore.

Balram justifies his actions as the only resort for resistance left in his state of oppression. It was either to submit to servitude that society had destined for him, or to break out of the coop and embrace the global network, even if that includes murder. The rhetoric he uses is thus essentially one of binaries- old India vs. new India, the feudal oppression vs. the neoliberal liberation, the failed state vs. the successful market. The novel depicts that Globalization replaces the native culture by consumerist
culture. Take for example, when Balram says, “I should explain to you, MrJiabao, that in this country we have two kinds of men: Indian liquor men and English liquor men. Indian liquor was for village boys like me - toddy, arrack, country hooch. English liquor naturally is for rich. Rum, whisky, beer, gin - anything the English left behind.”(The White Tiger 73).

All throughout the novel, some form of America seems to pop up in a key moment. It’s subtle, and the reader can easily pass over it without giving any second thought to the matter, but each time has its significance. Take for example when Balram is describing Ashok’s corruption, “You’ve got plenty of places to drink beer, dance, and pick up girls, that sort of thing. A small bit of America in India”(173). This goes back to the motif of Identity, someone trying to be something they’re not. Balram sees Ashok being transformed by the influence of American culture, the creeping globalization that is taking over Delhi. The next situation was an ironic one, when the fat minister’s assistant spoke about drinking and elections, “Elections, my friend, can be managed in India. It’s not like in America. Everyone has whiskey in their car in Delhi, Ashok, didn’t you know this?” And finally, Balram described his murder weapon, “It’s a good, strong bottle, Johnnie Walker Black– well worth its resale value.” The reader can see just how embedded American culture is in the Indian society, while every person is trying to become their own “Individual” (245). Underlying Adiga's descriptions of the boom in outsourcing Bangalore’s gleaming call-centres are the idea that India is making itself the servant of European and American companies.

All the way through the novel English is represented as the language of master or superior in India. There are many examples in the novel which bring to light the superiority of English language. The opening of the novel itself suggests the dominance and supremacy of English. Balram writes to Jiabao, “Neither you nor I speak English but, there are some things that can only be said in English” (3).

Another instance is “Ashok,’ she said. ‘Now hear this. Balram, what is it we’re eating?’ I knew it was a trap, but what could I do? – I answered. The two of them burst into giggles. ‘Say it again, Balram. They laughed again. ‘It’s not p iJJA. It’s pizza. Say it properly.’ ‘Wait – you’re mispronouncing it too. There’s a T in the middle. Peet.Zah” (154).

Throughout the novel, Adiga represents the impact of Globalization on India. It has made radical changes in each and every sphere of Indian life. Globalization offers a social world whose precincts have become fluid. It has imposed global culture by debasing local individualistic culture. Globalization has affected the Indian political arena too. The first world countries are trying to inflict their rules and laws upon the third world countries in the guise of lending out a helping hand.

References