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Editor's Note

Dear Readers & Contributors,

What better time than this for the launch of 'Ecocritical Focus Issue' of IJELLS? This is the July 2020 regular issue too. The last few months have been a wakeup call to all of us who have kept track of the terrible and methodical environmental destruction happening over the years. We have realised that we all are the quintessential frogs in water boiling away slowly. The issues were festering right under our noses and we were oblivious of it. This pandemic has brought our survival into question forcing all the established structures to rethink and reinvent.

Literature rightly should become a discourse of the environment. We cannot become cocooned from these changes cornering us to our sure obliteration. We need Literature to present environmental concerns more directly and vocally than ever before.

Were these environmental concerns ever a part of Literature? Were these concerns an underbelly to some of the canonical texts in English Literature? Greening the canon is one area fast emerging as a potential area for research. In this issue we present seven articles discussing ecological perspectives in the broad area on English literature.

Welcome to this issue!

Happy Reading and Sharing!

Dr. Mrudula Lakkaraju
Chief Editor

Founding & Chief Editor

Dr. Mrudula Lakkaraju, Department of English, Osmania University is trained from EFLU and a Doctorate from Osmania University. She prefers the designation of a trainer and a writer. She has presented several academic articles to international and national seminars, conferences, journals, and magazines. Casual and creative writing is also her forte. She is a prolific reader and writer. Her areas of interest are Post colonial Literature, Gender Studies, Film Studies, English Language Teaching, Contemporary Literature and Communication Skills.

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English Literature Focus - Ecocritical Perspectives**Green Thoughts and Memory in Dylan Thomas's "Fern Hill"**

Deepak Mishra

Abstract

This article focuses on the blending of green thoughts, memory, and recovery in Dylan Thomas's autobiographical poem "Fern Hill" adopting the green theory of ecocriticism. Memory constitutes imagination, fantasy, and nostalgic sentiments; this article, especially, analyzes the power of memory to bring back the lost pastoral simplicity and concord through nostalgia thereby allowing the space for the blooming of ecological consciousness. In doing so, this article aims to emphasize on the significance of recovery – indicating the preservation and conservation of the earth from human-induced disasters and devastations. In the attempt to foreground this, giving extra focus to the concept of green thoughts, this article interprets the three ecosystems – terrestrial, aquatic, and air or celestial – as depicted and expressed in the poem. Furthermore, this article stresses on the existence of the human beings, animals, and plants as the essential actors of the aforementioned ecosystems; and, they thrive on the principle of reciprocity and complementarity thereby approaching to lessen the adverse impact of "butterfly-effect" – the extinction of a single species of organism might be detrimental to the entire world.

Keywords: Green Thought, Memory, Ecocriticism, Nostalgia, Ecosystem, Reciprocity

Thus Nature spake – The work was done –
How soon my Lucy's race was run!
She died, and left me
This heath, this calm, and quiet scene;
The memory of what has been,

And never more will be. (lines 37-42)

From William Wordsworth's "Three Years She Grew in Sun and Shower"

There is a blessing in the air,
Which seems a sense of joy to yield
To be the bare trees, and mountains bare,
And grass in the green field. (5-8)

From William Wordsworth's "To My Sister"

Introduction

Nature, human mind, and recovery encapsulate the subject-matter of ecocriticism. To elaborate it in a straightforward manner, it is quite convenient to associate nature with green thoughts; in a similar way, human mind constitutes memory, imagination, and fantasy. The remaining category, that is, the faculty of recovery, refers to the preservation and conservation of the environment from human-induced disasters and devastations. This article interprets Dylan Thomas's poem "Fern Hill" from the perspective of green reading in tandem with memory; especially, it encompasses childhood memories and their nostalgic elements. In this context, it is unanimous to consider the linkage between green thoughts and memory giving birth to the resilient-building capacity of human beings, animals, plants, and the mother earth. According to M. H. Abrams and Geoffrey Galt Harpham, "green reading" is "the analysis of the implication of a text for environmental concerns" (73). In its extended form, it is also referred to as nature writing, which is massively adopted by the romantic writers of prose and poetry.

Among such writers, Dylan Thomas is the prominent figure who records his autobiographical underpinnings through the medium of the memory of his past life – his childhood memories in particular. To justify this in a clear-cut way, Roger Craik notes:

The small farm that Thomas idealizes is Fernhill, where as a boy in the 1920s he spent several summers with his aunt Ann Jones and her habitually drunken husband Bill, who between them eked out a meager living from their few cows, pigs, and chickens. The living quarters were dirty and bedraggled. There was also an orchard that Thomas's American agent John Brinnin, visiting Fernhill with Thomas in 1953, described as "sprawling . . . rotting apples lay by the hundreds under gnarled . . . we picked red and golden apples from boughs that almost touched the ground." (qtd. in Craik 364: 237)

This detail suggests that Fernhill is the pivotal space to lay the foundation of the meeting point of green thoughts and memory as expressed in the poem. The crucial medium for the recurrent activation of memory is place and time; in real sense, the same prevails in case of green thoughts or reading. Thus, ecological or environmental consciousness is always the consciousness of spatio-temporality, and, for a romantic poet, the nostalgia for a green landscape is bound to emerge automatically thereby inviting the vibrancy of nature writing. And, the faculty of recovery incessantly emerges out of nature writing and its precursors – pastoral description and nostalgia.

In this connection, Henry David Thoreau giving impetus to the preservation of nature expresses that "In wildness is the preservation of the world" (185). Moreover, the sense of preservation is liable to be seen in the pastoral poets' depiction of rural life showing ecological consciousness – the display of extreme concern towards the domestic animals, birds, plants, and the entire landscape of their habitats. Thus, in the domain of green thoughts, the eternal linkage between pastoral and nature writing can be established which is "viewed as a survival of the simplicity, peace, and harmony that has been lost by a complex and urban society" (Abrams and Harpham⁷¹). At this very juncture, memory allows nostalgia to emerge such that returning back to the original simplicity becomes successful, albeit in imagination for a short lapse of time. While discussing the issue of the association between green

thoughts and memory, it is also quite apt to elaborate on the significance of ecosystem as it is the intricate component of ecocriticism.

Furthermore, the significance of ecosystem has a tremendous value because it is the space “where human beings live in interdependence and reciprocity with other living things” (Abrams and Harpham 74). This article, too, analyzes Thomas’s “Fern Hill” interpreting the ecosystems as depicted in the poem classifying them into three kinds: terrestrial ecosystem; aquatic ecosystem; and air or celestial ecosystem. All these ecosystems incorporate the blending of green thoughts; memory and nostalgia; and the pastoral form of nature writing. This article, seriously, adopts the close reading technique of the text aiming to contribute to the vast area of scholarly research from the vantage point of ecocriticism.

Discussion and Analysis

As stated earlier, Thomas’s “Fern Hill” depicts the three prominent ecosystems, including terrestrial, aquatic, and air or celestial. These ecosystems are intricately associated with one another; the decline of one might be detrimental to the entire world bringing about an unprecedented doom. While incorporating the elements of the terrestrial ecosystem, Thomas as the speaker of the poem, classifies it using the terms “yard,” “farm,” “hill,” and “field” as his personal classification: “About the happy yard and singing as the farm was home, / Sang to my horn, the foxes on the hills barked clear and cold, // Fields high as the house, the tunes from the chimneys, . . .” (lines 11, 16, 20). Here, he tends to become nostalgic expressing his happy childhood using the past tense of his language referring to artificial and natural things such as “house,” “chimneys,” “farm,” “foxes,” “hills,” and “fields” respectively. The speaker longs for the pastoral simplicity, which has erupted from the power of his memory.

Moreover, in an attempt to foreground the terrestrial ecosystem, he manages two more lines using “field,” and, at last, using “land” as the internal elements of his classification: “On the fields of praise // I should hear him fly with the high fields /

And wake to the farm forever fled from the childless land" (36, 50-51). At this point, the using of the word "forever" strengthens the nostalgic feeling of the speaker. With the completion of the expression of the terrestrial ecosystem, he strives to ponder on the aquatic ecosystem: "In the pebbles of the holy stream // And playing, lovely and watery // Though I sang in my chains like the sea" (18, 21, 54). As water is the essential physical requirement and ingredient of all the living things of this earth, the speaker refers to the value of "watery" quality, "stream," and "the sea." Another matter to take into consideration is that water must take the support of land to take its shape and its existence as it cannot remain in vacuum or without any medium. To show this, he expresses the importance of water: "Down the rivers of the windfall light" (9). Thus, water is the source of life for all the living things.

In addition to this, the speaker's awareness to the intricate relation between land, water, and air has got its impetus through his expression of the air or celestial ecosystem in which the internal classification moves as: "The night above the dingle starry, // In the sun that is young once only, // All the sun long it was running, it was lovely, the hay" (3, 12, 19). Furthermore, he refers to "air" in order to indicate the air ecosystem: ". . . it was air" (20). The speaker emphasizes the significance of the sun almost in all the ecosystems. To justify the same, he manages to use the word "sun" frequently along with "star," "moon," and even "cloud" as expressed in these lines: "And nightly under the simple stars / All the moon long I heard, blessed among stables, the night-jars // The sky gathered again" (23, 25, 31). All the things whatever the speaker expresses and refers to in the aforementioned lines incorporate his nostalgic feelings energizing his memory – the remembrances of the farm and its beautiful landscape, green scenery, and the pastoral scenes with profound simplicity and concord therein.

While displaying the never-ending importance of the air or celestial ecosystem, the speaker once again emphasizes on the influence of the "sun," "moon," and the "cloud" as: "And the sun grew round that very day // Under the new made clouds and happy as the heart was long, / In the sun born over and over" (32, 38-39). Here,

the relation between the sun and the clouds is seriously highlighted, which are also the agents of rainfall – scientifically, the sun traps the sea water and forms clouds which strike against the mountains causing rainfall to irrigate the land for the survival of all the living things. Thus, all the lives in this earth thrive on this cyclic phenomenon; and, within this, lies the hidden charisma of time and space. The speaker, furthermore, expresses his concern to the value of the “sky” in celestial ecosystem: “And nothing I cared, at my sky blue trades, that time allows // In the moon that is always rising” (42, 48). All the celestial bodies are the components of the far-flung eternal sky; among these, the moon stands for peace and serenity as well as the producer of furious and arrogant waves and tides in the oceans. Thus, all the ecosystems, including the terrestrial, aquatic, and the air rest on the same platform showing reciprocity and the complementing ability.

In connection with the acute awareness to the ecological balance in the ecosystems of the earth, the speaker expresses about the existence of human beings, animals, and plants. In doing so, he manages the opening line in the first stanza: “Now as I was young and easy under the apple boughs / About the lilting house and happy as the grass was green, / And honoured among wagons I was prince of the apple towns / And below a time I lordly had the trees and leaves” (1-2, 6-7). These lines exhibit ample of green thoughts culminating the nostalgic sentiments of the speaker regarding his childhood experience of his uncle’s farm. It has become the focal point for bringing the remembrances of the bygone days. The green and happy moment that the speaker’s memory instills brings life to everything. Moreover, the sense of the green gives an acute pleasure in the mind of the speaker as expressed in this line: “And as I was green and carefree, famous among the barns” (10). Here, pleasure is possible because of the power of memory, albeit for a nominal time.

As mentioned earlier, the presence of human beings, animals, and plants playing the active role of actors in the earth’s ecosystem, is expressed in a balanced order: “Trail with daisies and barley / Time let me play and be / And green and golden I was huntsman and herdsman, the calves” (8, 13, 15). Green thoughts of the speaker

become dominant in these lines because of his stress on the word “green” in a bold manner. Furthermore, he expresses his green sentiment with this unforgettable expression: “And fire green as grass” (22). It justifies the simultaneous movement of the green thoughts and concerns towards the existence of human beings, animals, and plants as expressed in these lines: “As I rode to sleep the owls were bearing the farm away, / Flying with the ricks, and the horses // With the dew, come back, the cock on his shoulder: it was all” (24, 26, 29). Here, the speaker stands for human beings; horses as animals; and owls and cock as birds of the terrestrial ecosystem. This might be an urge from the speaker to love all the living creatures of this earth in order to maintain a fine balance in the ecosystem as the extinction of even a single creature is liable to bring a “butterfly-effect” thereby jeopardizing the survival of the earth and its living creatures.

Along with the aforementioned expressive depiction of human beings, animals, and plants, the speaker strives forward to express his feelings alluding from Christian mythology: “Shining, it was Adam and maiden, / In the first, spinning place, the spellbound horses walking warm // And honoured among foxes and pheasants by the gay house” (30, 34, 37). The maintaining of allusion to Adam and maiden makes the speaker nostalgic for the pristine and harmonious nature like the Eden garden. He, furthermore, expresses his nostalgic feeling: “Before the children green and golden // Nothing I cared, in the lamb white days, that time would take me / Oh as I was young and easy in the mercy of his means” (44, 46, 52). Here, the nostalgia for green gets the maximum attention from the side of the speaker as time has transformed him as well as the simplicity and concord of the pastoral farm. Moreover, the grace of memory allows him the power to bring back the picture of the pristine farm – a pastoral possession of his uncle. Reflecting on the merger of green thoughts and memory, he concludes, “Time held me green and dying” (53). It also suggests the recovery of the green earth from the ongoing environmental devastations – sometimes human-induced, and at other times, extremely natural ones.

In this context, the urge for recovery of the green tends to become one of the prominent themes in Thomas's "Fern Hill" maintaining a serious tone. The speaker, in order to emphasize on the theme of recovery, takes support of the pastoral landscape going away from the urban developments, albeit in imagination. And, this sort of effort is only possible when any poet seeks to act for the preservation and conservation of the entire world. In this regard, Craik borrows Brinnin's opinion and writes that "Thomas, who . . . became 'nostalgic and unhappily thoughtful in this pilgrimage to a house memory and imagination had furnished so differently'" (qtd. in Craik 370: 237). Thus, this article establishes the blending of green thoughts, memory, and the urgency of recovery allowing a remarkable space for ecocriticism.

Conclusion

Ecocriticism, since the 1990s, has gained its rapid popularity in the field of literary criticism. This article has adopted the concept of green thoughts in association with memory and its influence in the poet's life – childhood experience – while interpreting Dylan Thomas's "Fern Hill," which is an autobiographical poem. In doing so, this article has analyzed the poem indicating on the classification of ecosystems into terrestrial, aquatic, and air or celestial. This provides an extra ground to hint on the reciprocity and complementarity among these ecosystems; especially, referring to the existence of human beings, animals, and plants. Furthermore, this allows the opportunity to link the pastoral simplicity and harmony with memory, which produces nostalgia in the mind of the speaker. Finally, this article has analyzed the sense of recovery of the earth's environment and its living organisms from the hitherto existing human-induced disasters and devastations – internalizing ecological consciousness for the environmental preservation and conservation.

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Slow Violence: Giving Voice to Polluted Landscapes

Deepali Bhushan Awasare & Vivekanand Arjunrao Rankhambe

Abstract

In an age where yesterday's news is dead news and the attention span is counted eyeball per eyeball, this paper attempts to bring forth the discussion on slow violence. It explores the ways in which we can translate the slow incremental changes of environmental degradation into attention grabbing images and stories which result in political actions against environmental injustice. In a brief case study of the slow irreversible damage to the coastal wetlands and mangroves of Uran in Navi Mumbai, the paper points out how the fishing community has become marginalized under the onslaught of infrastructure development project. The apathy of the administration, legal systems and illegal land encroachment has turned the coastal wetlands into toxic landscapes. Rethinking the natural calamities in terms of slow violence and broadening the idea structural violence to include the natural environment gives voice to the invisible suffering of "a disposable person living in disposable places", as it tries to dismantle the edifices of social structures which perpetuate the violence.

Key words: Slow violence, Uran Panje wetlands, structural violence, environmental justice, environmental accountability, environmental degradation, polluted landscapes

Violence can be commonly defined as an act of aggression or abuse which causes harm to the other or others. WHO defines violence as "The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community that either results in or has a high likelihood of resulting in injury, death, psychological harm, mal-development or deprivation." [12] This definition though very comprehensive is primarily directed towards

human beings and does not include the non-humans both biotic and abiotic in nature, nor does it succinctly define the actants like science, social structures, cultures, laws. Thus, violence is not easy to define or theorize as there are myriad ways to define what constitutes violence or harm and they depend on who is defining it and what the purpose behind the definition is. Over the years the typologies of violence have been re-conceptualized to broaden the idea of violence. For example Galtung defines violence as “structural” [3] when the perpetrator is the social structure or social institution, the concept of the ‘silenced Other’ is defined by Spivak as “epistemic” [1] violence, the reductionist nature of modern science where the poor and the environment become the victims of profit based objectives of science is defined as “epistemological” [9] violence by Vandana Shiva, the dehumanizing effects of colonialism on the individual and the nation are defined as “colonial” violence by Fanon [2], the “administrative” [10] violence perpetuated on the trans people was included by Dean Spade’s investigation of criminal punishment systems. These are just a few of the numerous theoretical positions which help to re-define the idea of violence and the threads connecting all of them are issues concerning social and environmental justice, sustainability of ecosystems, rights of the human and nonhuman, and environmental accountability.

When talking on violence, Prof. Rob Nixon, says that we are used to identifying with violence which is “direct, explosive and spectacular” [5] and hence in cases where the violence is slow and cannot be visualized easily, people tend to put it out of sight and out of mind. But the effects of slow violence felt over longer time frames are even more devastating and irreversible as they grow exponentially. The climate change, extinction of species and ecosystems, hole in the ozone layer, loss of forests and other natural reserves and many more are silent incremental changes which cannot be visualized in our daily lives. Prof. Nixon wants us to “rethink environmental calamities through slow violence” [6] and the ways to represent it in the form of stories and images so as to bring awareness and mobilize political action. Prof. Nixon also establishes the relationship between slow violence and the social inequality, and this is very much true for India where most of the times economic

development takes precedence over environmental concerns. In the class and caste ridden Indian society it is the invisible and anonymous poor who bear the brunt of slow violence in the form of polluted landscapes, loss of livelihood, displacement and dislocation.

The case of the systematic degradation of the Panje-Dongri wetlands in the coastal town of Uran in Navi Mumbai is a telling example of slow violence. The Panje wetlands are a mix of various habitats like mangroves, reeds and marshes both fresh water and saline, scrub and grassland and hence are home to a wide variety of flora and fauna with over a lakh migratory birds visiting the area in winters. Mumbai being a group of densely populated islands, real estate has immense value and the land reclamation and land encroachment by illegal landfills are major threats to natural environments. Mumbai also being the industrial hub of India bears the brunt of severe air, water and land pollution. From 1991 to present day, Mumbai has lost more than forty percent of its mangroves and wetlands to rapid urbanization which include housing projects, garbage dumps, special economic zones or SEZs, airports and road transports, and recently the bullet train project which is set to destroy 32,000 mangroves! The SEZ which was given the nod by CIDCO (City Industrial Development Corporation Ltd.) has resulted in creation of a boundary wall to enclose the wetland stopping the ingress of tide water and effectively starving the mangroves and killing the flora and fauna. The CRZs (Coastal Regulation Zone) were created in 1991 under the EPA (Environmental Protection Act) of 1986 by the government with a twofold objective; to protect the coastal natural environment and to ensure livelihood security of the fishers and other communities which are dependent on fishing related activities. The Koli community which has practiced artisanal fishing along the coasts of Mumbai are the primary stakeholders of the coastal region. They are also protectors of the coastal landscapes as their livelihood depends on the small scale fishing and hence play a significant role in sustaining the coastal ecology. CRZ violations are a major threat to these delicate ecosystems as well as the livelihood of the fisher communities. The authorities' lack luster approach to punish the violators, failure to enforce and implement the CRZ

notifications, inability to map all the CRZ areas and land grabbing by powerful builder lobby as well as the government to push through so called infrastructure 'development' projects has marginalized and dislocated the fisher community in many coastal areas.

As the administrators of JNPT (Jawaharlal Nehru Port Trust), the Forest Department (Mangrove Cell) , BNHS (Bombay Natural History Society) and other NGOs are deeply mired in the imbroglio, the Panje wetlands have turned into dry patches due to blocking of tide water ingress, mud and debris dumping and construction activities. This year in spite of the lockdown not a single migratory bird, many who are on the endangered list, have visited the Panje wetland in the Uran belt.

Past eleven years have seen the Uran wetlands dying a silent death, victim of slow violence. About 1200 hectares of ecologically sensitive land has been destroyed. The NGO Vanashakti, in their detailed report based on satellite images collected between 2008 to 2019, have connected the flooding of nine villages in the area in the heavy rains in June 2019 to the destruction of mangroves. The Koli community fishers who have been living along the coast of Mumbai since five hundred years have seen the changes taking place from close quarters. The traditional coastal landscapes are now up for redevelopment and mammoth infrastructure projects have almost led the fishing villages to extinction. The coastline devoid of mangroves and wetlands has pools of dirty water and debris where the plastic chokes and poisonous heavy metals leach into the soil. These poisons have an effect on the marine life as well as the health of the people living in the coastal areas; also it spreads in the food chain in the form of bio-magnification.

Prof. Nixon talks about the "hushed havoc and harmful invisibility that slow violence generates" and as the rushing capitalism brings industries, highways, airports and high raises, the "poor and impoverished populations who inhabit the frontlines are most affected and the invisibility of their poverty is exacerbated by the invisibility of the slow violence that permeates so many of their daily existence."

[7] He argues that in our fast moving world and minute attention spans we have a bias towards spectacles of violence and this makes us ignore the slow violence and “increases the vulnerability of ecosystems treated as disposable by onrushing capitalism while simultaneously exacerbating the vulnerability of ... disposable people.” [8] The past eleven years have seen the fishing communities, NGOs, journalists, activists fighting a battle to save the coastlines of Mumbai. This “environmentalism of the poor” as Nixon calls it, has found roots in the recognition in the lived experiences of these “disposable people” who are affected by the toxicity of the landscapes in which they live their daily lives.

Conclusion

In an age where yesterday’s news is dead news and attention span is counted eyeball per eyeball, it is a great challenge to bring forth the discussion on slow violence. The question is how we translate the slow incremental changes of environmental degradation into attention grabbing images and stories which result in political actions against environmental injustice. We need to tell the stories of the lived experiences of the people who have endured the exposure to invisible yet hazardous conditions for years together. These stories of suffering and pain along with the accumulated knowledge of the change that they have seen; the ‘what’, ‘why’ and ‘how’ of the change, are important to help in alleviating injustice and saving the ecosystems. These stories when told imaginatively amplify the harms and connect similar dots across the globe to create discursive forums which can lead to find newer ways towards sustainability.

Galtung’s idea of structural violence deals with a form of social structure or institution which “harms people by preventing them from meeting their basic needs.” [10] This definition when taken into broader perspective allows us to include the intentional degradation and pollution of environments and seek justice and accountability towards them. He states that, “structural violence is silent, it does not show – it is essentially static, it is the tranquil waters”. [4] Slow violence too does not

have an author, but both structural violence and slow violence together when highlighted give voice to the silenced poor and bring to public notice the structures or institutions who are responsible for the harm wrought about on the ecosystems and the marginalized communities. One positive outcome of this investigation into violence is the realization that both structural violence and slow violence are avoidable and hence present a ray of hope, a chance to learn from our mistakes and prevent it from happening in future.

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Ecocriticism: An Overview

Mansha Malik

Abstract

Human being has played havoc with the world of nature by selfishly manipulating its vast resources and subsequently causing irreversible damage. To satisfy his insatiable material greed, he desired to control nature for his own benefits and has been ceaselessly marauding and damaging the world he inhabits by the pollution and destruction caused primarily by his own actions. The ensuing ecological imbalance triggered the realization of a worldwide environmental crisis and various new concepts and fields emerged as a reaction against the environmental damage having the sole purpose of understanding the real problems of environmental destruction and critiquing them. Similarly in literature, a sense of environmental crisis necessitated the opening of a new branch of literary theory – a theory that scrutinizes our relationship with the external world.

The paper attempts to give an overview of ecocriticism—relatively an unexplored interdisciplinary trend in literature—that aims at establishing a correlation between literary expression and the physical environment. Just like any other literary theory, ecocriticism is defined differently by various critics but unlike many other theories there is no particular, single method to approach a text. Ecocritics vary in their methods as they vary in their way of defining ecocriticism. Therefore, apart from dealing with the development of ecocriticism as a theory and its various issues and concerns the paper attempts to deliberate on the different developmental phases of ecocriticism as propounded separately by theorists like Cheryll Glotfelty, Lawrence Buell, Scott Slovic and Joni Adamson.

Key Words: Nature, Exploitation, Non-Human, Critique, Interdisciplinary

Right from antiquity, humans had been harmonious with nature and exhibited reverence and respect for it. In primitive times, it was thought that nature was capable of making humans' fortunes and bringing them misfortunes, as it was considered to be suffused with the divine and hence regarded alive. It was a common notion that the elemental forces represented divine powers. Humans were therefore, afraid and apprehensive of nature as it would bring catastrophe, plague and famine that could bring them to a miserable naught. However, as time passed and human being became more 'civilized' and 'modern', things changed. Nature was no longer considered alive; it was a dead matter that abided by some mechanical but unknown laws which they were capable of discovering and mastering through meticulous study and dispassionate scrutiny. The supernatural aspect of natural objects faded away due to human 'reasoning' and humans in turn got engrossed in conquering nature so that it could serve humanity.

Human being has played havoc with the world by selfishly manipulating the vast resources provided to him and subsequently causing irreversible damage. In a capitalist and materialist approach, he desired to control nature for his own benefits and has been ceaselessly gobbling nature. He has been increasingly damaging the world he inhabits by the pollution and destruction caused primarily by his own actions. Randy Malamud observes:

The realm of culture in the 21st century is so voracious, and so implacably ensconced in the "modes of capitalism", that many elements of our biosphere are being trampled, devoured, in our rush toward an industrialized techno-fantastic vision of life. (57)

Consequently, indicators of this damage surface in the form of acid rain, ozone hole, global warming, loss of top soil, extinction of species at an alarming rate, depletion of natural resources and various similar signs which pointed towards an ecological imbalance. Jonathan Bate in his *The Song of the Earth* summarizes the various signs of the ecological imbalance in the following words:

Carbon dioxide produced by the burning of fossil fuels is trapping the heat of the sun, causing the planet to become warmer. Glaciers and permafrost are melting, sea level rising, rainfall patterns changing, winds growing stronger. Meanwhile, the oceans are over-fished, deserts are spreading, forests shrinking, freshwater becoming scarcer. The diversity of species upon the planet is diminishing. We live in a world of toxic waste, acid rain. . . .The urban air carries a cocktail of pollutants. . . . (qtd. in Nuo and Bigui 43)

This ecological imbalance triggered the realization of a worldwide environmental crisis, i.e. human beings became aware of the aftereffects of an unchecked exploitation of natural resources. Cheryll Glotfelty, one of the pioneering figures who have written significantly on ecocritical concerns, rightly observes that “current environmental problems are largely of our own making, are, in other words, a by-product of culture” (“Introduction” xxi). Jonathan Bate considers that “environmental crisis is a new context, a new phase of the dialectic, in which the pleasures and desires involved in the love of nature have the potential to produce a radical critique of dominant values” (Kerridge 532). Various new concepts and fields emerged as a reaction against the environmental damage having the sole purpose of understanding the real problems of environmental destruction and critiquing them. Their intention was to “formulate an alternative view of existence that will provide an ethical and conceptual foundation for right relations with the earth” (Glotfelty, “Introduction” xxi). Ecology, eco-centrism and deep ecology are most prominent among these concepts that need to be understood.

Ecocriticism: Origin and Development

In literature, a sense of environmental crisis necessitated the opening of a new branch of literary theory – a theory that scrutinizes our relationship with the external world. Cheryll Glotfelty fittingly comments:

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 in a perpetual dance. Put simply, literature acts on people and people act on the world. ("Literary" 68)

It is against this growing awareness of the precarious effects in a post industrialized world that Ecocriticism emerged as a systematic literary approach in the 1990's although its roots go back to the late 1970's.

During the 1970's, many ecologically apprised scholars and theorists had written seminal works reflecting their desire to formulate an environmentally or ecologically conscious theory and criticism. However, these works could not be systematized into an independent movement or a "distinct critical school" because, as Glotfelty observes:

One indication of the disunity of the early efforts is that these critics rarely cited one another's work; they didn't know they existed. In a sense, each critic was inventing an environmental approach to literature in isolation. Each was a single voice howling in the wilderness. (Glotfelty, "Introduction" xvii)

As a result, these works were classified and studied under different headings "such as American Studies, regionalism, pastoralism, the frontier, human ecology, science and literature, nature in literature, landscape in literature" (Glotfelty, "Introduction" xvii). Works like Raymond Williams' *The Country and the City* (1973) and Joseph Meeker's *The Comedy of Survival* (1974), belong to this category. Peter Barry summarizes the evolution of ecocriticism in the following words:

Ecocriticism as a concept first arose in the late 1970s, at meetings of the WLA (the Western Literature Association, a body whose field of interest is the literature of the American West). In his introduction to a series of brief position papers (all entitled 'What is ecocriticism?') Michael P. Branch traces

the word 'ecocriticism' back to William Rueckert's 1978 essay 'Literature and ecology: an experiment in ecocriticism'. A claim for the first usage in literary criticism of the related term 'ecological' is made by prominent US ecocritic Karl Kroeber, whose article "'Home at Grasmere": ecological holiness', appeared in the journal PMLA....Both terms ('ecocriticism' and 'ecological') apparently lay dormant in the critical vocabulary (says Branch) until the 1989 WLA conference (in Coeur d'Alene, USA), when Cheryll Glotfelty (at the time a graduate student at Cornell University, subsequently Associate Professor of Literature and the Environment at the University of Nevada, Reno) not only revived the term 'ecocriticism', but urged its adoption to refer to the diffuse critical field that had previously been known as 'the study of nature writing'. (240)

So the development of ecocriticism can be traced back to the meetings held by American critics, whose writings were mainly concerned with American Literature. This resulted in the formation of ASLE (Association for the Study of Literature and Environment) which dominated ecocriticism academically.

After dealing with the question of origin, let us shift our attention to the definition and concept of ecocriticism. Even with its recent inception as a self-conscious movement, ecocriticism as a theory is not easy to summarize. Ursula K. Heise observes:

Ecocriticism has proliferated from its beginnings in a relatively small canon of primarily North American nature writers studied with mostly conventional literary methods, into a highly diverse field- encompassing a wide variety of genres and authors in the United States and abroad, as well as the full spectrum of cultural theories and methodologies, from Marxism and post-structuralism to feminism, critical race theory, queer studies, and cognitive science. (290)

Ecocriticism is fundamentally an environmentally conscious theory and in the simplest words can be defined as an approach to literary texts from an environmentally conscious point of view. It foregrounds nature as a primary motive to analyze a literary work and thereby delineates the relationship between nature and man. One of the seminal definitions of ecocriticism was given by Cheryl Glotfelty who defines it as “the study of the relationship between literature and physical environment” (“Introduction” xviii). She remarks:

Just as feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centered approach to literary studies. (“Introduction” xviii)

Lawrence Buell, one of the pioneering figures of this theory, has also defined ecocriticism in a significant way. He defines it as a “study of the relation between literature and environment conducted in a spirit of commitment to environmentalist praxis” (qtd. in G.Habeeb and D. Habeeb 506). Further, in an interview, he describes it as “an interdisciplinary movement committed not to any one methodology but to a particular subject: the subject of how literature and other media express environmental awareness and concern” (Fiedorczuk 7).

Greg Garrard defines it as “the study of the relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term ‘human’ itself” (5). Ecocriticism therefore involves the study of the interconnection between the human and nonhuman and its representation in literature. “Its emphasis on a practice of reading that pays attention to social inequalities as linked to gender oppression and environmental exploitation turns theory into praxis, locating ‘reading’ within an activist framework” (Nayar 253). Scott Slovic explains ecocriticism in his broad definition as:

Ecocriticism is the study of explicitly environmental texts (including literature, film, music, visual art, and popular media) from any critical perspective or the application of various environmental lenses (ranging from scientific ecology to the language and terminology of environmental justice scholarship) to any kind of “text,” even material that presents no obvious statement about the more-than-human world or the relationship between the human and the non-human. (Slovic, “Ecocriticism” 23)

Hannes Bergthaller while explaining the concept of ecocriticism summarizes it as:

The common ground on which all strands of ecocriticism stand is the assumption that the ideas and structures of desire which govern the interactions between humans and their natural environment (including, perhaps most crucially, the very distinction between the human and the non-human) are of central importance if we are to get a handle on our ecological predicament.

While its mainstay is still the study of culture in a more narrow sense (literature, visual arts, and also music), ecocriticism is by its nature an interdisciplinary enterprise, which seeks to engage with environmental history, philosophy, sociology and science studies, and not least with ecology and the life sciences.

Just like any other literary theory, ecocriticism is defined differently by various critics but unlike many other theories there is no particular, single method which is used to approach a text. Ecocritics vary in their methods as they vary in their way of defining Ecocriticism.

However all ecocritics endeavour to build a coherent relationship between man and nature with “one foot in literature and the other on land” (Glottfelty, “Introduction” xix). They desire to see a harmonious relationship between the two. Their main objective “is an understanding of man, through literature, as an inseparable part of

environment and his ability to alter this relationship while also being susceptible to its influence" (G. Habeeb and D. Habeeb 506). Ecocritics examine how humans live under the tremendous influence of environment in shaping them as individuals, and how they have been responsible for wrecking this very environment. Lawrence Buell who according to Richard Kerridge "has done more than any other critic to give ecocriticism an explicit method", has identified four main points to judge how far a work is environmentally oriented:

1. The non-human environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history.
2. The human interest is not understood to be the only legitimate interest.
3. Human accountability to the environment is part of the text's ethical orientation.
4. Some sense of the environment as a process rather than as a constant or a given is at least implicit in the text. (qtd. in Kerridge 537)

These points prove very beneficial for an ecocritical study because an ecocritic is preoccupied with the concept of environment while exploring the text hence giving him/her a road map to reach his/her final destination of asserting the text's ecocritical tendencies.

Cheryll Glotfelty, a leading ecocritic, has codified three phases of ecocriticism which she has intentionally modeled on the three developmental stages of literary feminism by Elaine Showalter. Just like the first stage in feminist criticism, which is concerned with the representation of women in literature, the first phase of ecocriticism studies "how nature is represented in literature", resulting in the exposition of various stereotypes like "Eden, Arcadia, virgin land, miasmal swamp, savage wilderness" ("Introduction" xxiii). In addition to the identification of these stereotypes, the absence of the "natural world" is also taken into notice. Various other topics included in this phase of ecocriticism include "the frontier, animals,

cities, specific geographic regions, rivers, mountains, deserts, Indians, technology, garbage, and the body" (xxiii).

In the second phase of development, ecocriticism akin to feminism deals with the rediscovery of the "neglected genre" ("Introduction" xxiii). The initial nature writing is tracked down to Gilbert White's *A Natural History of Selbourne* (1789) and is then expanded to include works by many Americans like Henry Thoreau, John Muir, and Rachel Carson. Similar to the feminist fascination with women author's lives, ecocritics study the impact of environment on the author's life—"the influence of place on the imagination- demonstrating that where an author grew up, traveled, and wrote is pertinent to an understanding of his or her work" (xxiii). In "understanding" and "promoting" nature writing, ecocritics take the help of various critical theories like "psychoanalytic, new critical, feminist, Bakhtinian, deconstructive" (xxiii).

The third phase of feminist theory is the theoretical phase which raises essential questions "about the symbolic construction of gender and sexuality within the literary discourse" ("Introduction" xxiv). Similar works in ecocriticism analyse "the symbolic construction of species", they ask questions like "How literary discourse defined the human". "Such a critique questions the dualisms prevalent in Western thought, dualisms that separate meaning from matter, sever mind from body, divide men from women, and wrench humanity from nature" (xxiv). This also helps in the development of theoretical frames for reading a text in an eco-feminist way.

Similarly, Lawrence Buell has identified two phases of ecocriticism in *The Future of Environmental Criticism*, the first wave ecocriticism and the second wave ecocriticism which he also calls as the "newer revisionist wave" (17). Buell asserts that for first wave ecocriticism "'environment' effectively meant 'natural environment' " (21). The first wave ecocritics focused their attention on "the effects of culture upon nature, with a view toward celebrating nature, berating its despoilers, and reversing their harm through political action" (Howarth 69). They "attached special value to the

aesthetics and ethics of place-attachment at a local or regional scale” (Buell, Heise, and Thornber 420). Second wave ecocriticism questioned the “organicist models of conceiving both environment and environmentalism” (Buell 22). Natural environment was not privileged over “built environments” i.e. second wave ecocritics took urban landscapes as seriously as natural landscape. “Second-wave ecocriticism has so far concentrated strongly, for example, on locating vestiges of nature within cities and/or exposing crimes of eco-injustice against society’s marginal groups” (24).

Lawrence Buell, Ursula K. Heise, and Karen Thornber extensively explain these waves as:

First-wave scholarship of the 1990s tended to equate environment with nature; to focus on literary renditions of the natural world in poetry, fiction, and nonfiction as means of evoking and promoting contact with it; to value nature preservation and human attachment to place at a local-communitarian or bioregional level; and to affirm an ecocentric or biocentric ethics, often intensified by some conception of an innate bond—whether biological, psychological, or spiritual—conjoining the individual human being and the natural world. . . . By contrast, second-wave scholarship . . . of the past decade has shown greater interest in literatures pertaining to the metropolis and industrialization . . . ; has tended to reject the validity of the nature-culture distinction . . . and has favored a socio-centric rather than biocentric and/or individual-experience-oriented ethics and aesthetics, placing particular emphasis on environmental justice concerns. . . .(419)

Joni Adamson and Scott Slovic, who observed the development of third wave, quoting Buell, explain the first and second wave as:

“First wave” environmental criticism concerns itself with conventional nature writing and conservation-oriented environmentalism, which traces its origins

to the work of Emerson, Muir, and Thoreau. "Second wave" environmental criticism redefines the environment in terms of the seventeen Principles of Environmental Justice and increasingly concerns itself with "issues of environmental welfare and equity" and "critique of the demographic homogeneity of traditional environmental movements and academic environmental studies". (6)

They observe that the new third wave of ecocriticism, "recognises ethnic and national particularities and yet transcends ethnic and national boundaries; this third wave explores all facets of human experience from an environmental viewpoint" (Adamson and Solvic 6-7).

According to them, the third wave develops from the first two waves. In the third wave, "global concepts of place are being explored in fruitful tension with neo-bioregionalist attachments to specific locales, producing such neologisms as 'eco-cosmopolitanism', 'rooted cosmopolitanism,' 'the global soul,' and 'translocality' " (Solvic, "Third" 7). In this phase:

[There is an] intensified focus on the concept of "animality" (evolutionary ecocriticism, ecocritical discussion of animal subjective and agency in works . . . , linkages between ecocritical practice and lifestyle choices such as vegetarianism or omnivorism, and expansion of the scope of environmental justice to encompass non-human species and their rights). ("Third" 7)

This phase also displays a "polymorphously activist" tendency, i.e. it was concerned with "social transformations" and "environmental activism" (Solvic, "Third" 7,8).

At the same time, Solvic recognizes a new feature in third wave ecocriticism, which he asserts was not present in first two waves. Solvic observes that this third wave exhibits "critiques from within" and writes:

. . . Dana Phillips, Michael P. Cohen, and others have taken the field to task for its lack of engagement with critical theory, its embracing of representationality in literature, its celebratory tone, its limited focus on “literature,” the forgotten role of eco-feminist activism, and the lack of a precise methodological definition of ecocriticism. (“Third” 7)

Keeping in view the above discussion it can be safely said that ecocriticism is essentially an environmentally oriented critical theory that approaches literary texts in order to see the interdependence between man and nature. Although many critics contributed to the making of this theory, the contribution of Cheryl Glotfelty and Lawrence Buell is seminal as it shapes the contours of the theory. The stages or phases propounded by them prove as critical tools to approach the text and appreciate its ecocritical tendencies.

Scope and Future of Ecocriticism

Emerging “as a self-conscious movement in the 1990s,” ecocriticism has since “transformed itself from a relatively minor body of work characterized mainly by a close relationship to environmental non-fiction, into a plural school with practitioners across the world, both vastly extending its scope and reconsidering its basic concepts (Clark 202). Greg Garrard notes:

Many early works of ecocriticism were characterized by an exclusive interest in Romantic poetry, wilderness narrative and nature writing, but in the last few years it (ASLE) has turned towards a more general cultural ecocriticism, with studies of popular scientific writing, film, TV, art, architecture and other cultural artefacts such as theme parks, zoos and shopping malls. (Garrard 5)

Ecocriticism has shown rapid progress, “such that within two decades it is well on the way to extending itself worldwide from its original Anglo-American base and now boasts half a dozen scholarly journals in Europe, North America, and Asia in addition to ASLE’s flagship journal, *ISLE*” (Buell, Heise, and Thornber 433). Buell, Heise, and Thornber note that:

Yet ecocriticism remains more in a state of unfolding than of consolidation. Issues of methodology and proper future course remain matters of debate, as confirmed, for example, by the ongoing dispute as to the proper relation between scientific and aesthetic methods of inquiry and the comparative recency of attention being accorded to non-Western literatures. (433)

Despite all the inclusions and expansions there is still no particular single or specific ecocritical method. “Instead, the issues are taking the more challenging form of a general uncertainty and revision of intellectual boundaries” (Clark 202).

Ecocriticism has not only included new concepts and methods but it has also questioned and at the same time given new dimensions to already existing concepts, for example we have the important term nature. Timothy Clark observes:

Nature and Natural cannot now convincingly function as self-validating norms underwriting a romantic, anti-modern politics or as the self-evidently desirable other of the artificial or the cultural. Instead, environmental criticism is increasingly coming to affirm a more explicitly amoral ‘nature’, in the sense of the wild, physis, coyote, that which is not a matter of human control or calculation. Far from being the sacral spectacle of some wilderness preserve or the object of various human ‘constructions’, this is nature acknowledged as an agent in own right, capricious, awesome and easily capable of wiping humanity off the face of the earth. (202)

This environmentally conscious theory did not only lead to an increase in the composition and analysis of new works from an ecocritical perspective. It also led to scrutinizing of old familiar texts from an ecocritical eye in which nature is more than a “framing device”. Writers like Simon Estok, (who in his book *Ecocriticism and Shakespeare - Reading Ecophobia* and other articles examines Shakespeare works particularly *King Lear* from an ecocritical perspective) and Jonathan Bate (particularly in his book *Romantic Ecology: Wordsworth and the Environmental Tradition*, which was an important step in the evolution of ecocriticism studies) discover and unearth the hidden ecocritical tendencies in canonical works. At the same time writers like Amitav Ghosh and Yann Martel, in their novels *The Hungry Tide* and *Life of Pi* depict an overtly ecocritical perspective/tendency.

Ecocriticism has become an interdisciplinary field by expanding its boundaries and including diverse concepts and fields. Evidently, in present times ecocriticism refers to a set of multifaceted ideas “derived from cultural and literary studies, science and animal studies, ecophilosophy, environmental ethics and history, environmental justice movement, ecofeminism, animal studies, sociology and psychology, and globalism studies, among other academic domains” (Serpil Oppermann 16).

On the literary scene, there has been an appearance of new branches of ecocriticism like postcolonial ecocriticism, environmental justice ecocriticism, urban ecocriticism, and the new feminist ecocritical studies. The reason of emergence of these fields can be explained in the words of Oppermann:

The deepening of engagement of ecocriticism, for example, with such cultural issues as race, gender, ethnicity, and identity, and with social issues, such as global systems of hegemonic power, operations of imperialist systems of political, economic and cultural domination, oppression of nonhuman animals, and of marginalized sexualities and genders, globalization of social injustice, and its more recent engagements with environmental justice movement, and queer theory, as well as its new translocal and

transnational approaches to the concept of place and of human experience, point to the field's expansion on many fronts. (16)

Discussing the future course that ecocriticism can take Buell, Heise, and Thornber observe:

Regardless of whether ecocriticism's future is to move toward tighter consensus about questions of purpose and method or to remain a more loosely networked congeries of initiatives and provocations, the radiant intellectual energies the movement has demonstrated during its start-up phase have not only succeeded in placing "the environment" on the table as a pressing priority for literature studies per se, but also generated a number of specific critical approaches that offer the promise of a deeper, more nuanced grasp of environmental issues both within and beyond the environmental humanities. (433)

Theories like ecocriticism clearly restore to literature its socially responsible character, which had been taken away by theories like Poststructuralism, Deconstruction etc. Because of such theories, literature was no longer a dependable carrier of truth or meaning. But theories like ecocriticism, Feminism and Post-colonialism again view literature within a sociological and cultural framework. Subsequently, it is evident that ecocriticism has emerged as a relatively unexplored interdisciplinary trend in literature that aims at establishing a correlation between literary expression and the physical environment. It metamorphoses environment from a mere ornamental background into the functional reality of literary texts adding a crucial dimension to the contemporary literary scene—the role of an environmental activism.

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An Eco-Conscious Awakening - A Socio-Eco-critical Elucidation of Select Indian Poets

Rashmi Maniar & Priya Raghav

Abstract

In the last few decades, Indian English poets have penned down many a verse pertaining to popular subjects such as social activism, environment, eco-consciousness etc., with censorious compassion and candor. India is home to a rich cultural tradition of deifying each and every element of nature. This oriental view was negated by the occidental view of man's supremacy over nature. The advent and further rise of Christianity created an anthropocentric view of nature which further led to the earth's natural resources being pilfered, pillaged and raided. Not one to be left behind, Indians too, explored, excavated and experimented with its natural resources. This act helped in awakening the consciousness of nature lovers like Dilip Chitre and Vihang Naik to pick up their pens and voice their concerns against impending ecocide of man. They used poetic techniques and expression in such a manner so as to create awareness amongst the readers about the actual endangerment of community life. Both Chitre and Naik's approach in this direction, lies in the usage of satire heavily layered with cynicism, in their verse. The readers readily empathize and sympathize with the poet's pain of denuding nature. Thus, they project human responsibility towards caring for and protecting the environment. This paper is an endeavour to showcase the perceptions of these two poets on how they resist and raise the green movement to a level where it awakens eco-consciousness in the society through their poems "The Felling of the Banyan Tree" and "The Banyan City".

Keywords: Eco-criticism, Nature, Human, Anthropocentrism, Eco-consciousness

Introduction:

I didn't heed, I don't heed and I won't heed....
The painful cry of the fish in the oil filled ocean
The angry outbursts of nature when trees are cut
The trembling of the ground when mines are dug
The sudden silence of the chirp of the sparrow killed midflight
The towering, irate waves resounding sworn vengeance
The cloudy black sky, hurt, due to the loss of her beauty
I didn't heed, I don't heed and I won't heed....
But today,
You, Corona, dumb than the dumbest of creatures
Have brought me to my knees....
'Me', the cleverest of all the clever creatures
I don't know where to run, to hide, to save myself and my loved ones
I don't know how to stop your roller coaster ride
Oh! Corona, please stop
You, oh tiny one! Have humbled the giant!
I promise to heed, to love, to care, to have compassion
I promise to leave the Earth 'safe', for my children
For, it's our only HOME that we know of.

Today, when this tiny bug has heeled the world and brought it to a standstill, it becomes imperative for all of us to retrospect. In this forced period of cooling our heels and slowing down, let's all recollect our past deeds, act by act, scene by scene, that has helped in inching forward towards doomsday. Something which began with foraging for food went on with ruthlessly violating Mother Nature for our greed. These deeds or rather misdeeds have brought us to the brink of disaster. Our anthropocentric attitude of dominating nature has thus led to a new theory of reading nature writing in the last decade of the nineteenth century, known as Eco-criticism.

Origin of Eco-criticism

Eco-criticism is a comparatively new literary field which emerged in 1990, it traces its origin to environmental degradation by human activities and investigates, interprets man's relation with the nature as presented in literature. It is an interdisciplinary study of interconnections between nature and culture; it examines relation between writers, texts and the ecosphere. The word 'ecology' has been derived from the Greek root 'oikos', means 'house' and 'logos' means 'study of', so 'ecology' is the study of the house/home or relationship between organisms and the environment. Thus, Eco-criticism is the criticism of 'house' or the environment, as represented in literature. In the mid-eighties, scholars began to embark on collaborative projects in the field of environmental literary studies; also, several annual literary conferences started adding sessions on nature writing or environmental literature to their program. At the annual meeting of the Western Literature Association, a new Association for Study of Literature and Environment (ASLE) was formed in 1992, with the mission: "to promote the exchange of ideas and information pertaining to literature that considers the relationship between human beings and the natural world" and to encourage "new nature writing, traditional and innovative scholarly approaches to environmental literature, and interdisciplinary environmental research." This then, is the origin of eco-criticism.

The credit of coining the term 'Eco-criticism' goes to William Rueckert, while, it was Cheryl Glotfelty who worked towards introducing this movement to most literary critics. Glotfelty's persistent efforts to include Eco-criticism in the family of literary studies finally bore fruit at the Western Literature Association meeting in 1989 (Dorbrin & Weisser, 2002, p. 569). The term 'eco-criticism' was coined by William Rueckert in 1978, in his essay "Literature and Ecology: An Experiment in Ecocriticism" where he says that eco-criticism entails "application of ecology and ecological concepts to the study of literature" (Glotfelty and Fromm xx). He calls upon each individual to become conscientious planet stewards and engage in creative and cooperative activities to shoulder the responsibility of the entire

biosphere, but, a question arises how? The answer lies in turning to the poets and then to ecologists so as to formulate ecological poetics which will help in promoting an ecological vision. An ecological vision will help merge all political, social economic and technological boundaries and thus radicalize them. Rueckert says, 'Poems are energy pathways that sustain life...properly understood, poems can be studied as models for energy flow, community building and ecosystem ... Poems are green plants among us...green plants are nature's poets'.

Thus, turning to these nature's poets who in turn have inspired many a poet to turn to verse in glorifying and deifying nature, this paper tries to eco-critically elucidate the poems of two Indian poets who are bilingual i.e. they write in their mother-tongue and in English. Through their poetry, Dilip Chitre and Vihang A. Naik endeavor to portray the coexisting relationship between man and nature and their attitudes and reactions to each other. Their perceptions and perspectives are similar to the point that both of them lay emphasis on the preservation of environmentalism and try to impart or inculcate values amongst the readers to respect and revere nature.

Social Ecology

Social ecology is a theory associated with Murray Bookchin. Early in the 1960s, even before Rachel Carson's 'Silent Spring' was published, Bookchin's book, "Our Synthetic Environment" was published on the theme of humanity's collision course with the natural world and the effects of urbanization on human life. In his book, "The Ecology of Freedom"¹ he maintains a connection between ecological and social issues, he argues that social domination between humans is the principal cause for human domination and further destruction of nature. Bookchin's social ecology proposes "ethical principles for replacing a society's propensity for hierarchy and domination with that of democracy and freedom".^[2] A critique of prevailing socio-political and anti-ecological attitudes, social ecology presents a reconstructive, ecological, communitarian and ethical approach to society. In this paper I shall

attempt to uncover the ecological consciousness reflected in the poems of Vihang A. Naik and Dilip Chitre.

'Nature' in Dilip Chitre's poetry

There is a whole tree within a seed
And a seed at the end of each tree
That is how it is between you and me
One contains the Other.

"Says Tuka" (Penguin Classic) – translated by Dilip Chitre from Saint Tukaram's bhakti poetry.

This abhang is the most appropriate description of the multi faceted Dilip Purshottam Chitre. He was an acclaimed poet, painter, fiction writer, translator etc., whose reputation overshadowed his demise in 2009. He wore all the hats with equipoise, doing justice to each field. He was a prolific poet in Marathi and English who started placing his thoughts into verse at a young age of fourteen. For him, poetry was like a survival kit in the dangerous journey through life. He embarked upon his literary career with his work in a Marathi magazine. Arun Kolatkar, Ramesh Samarth and Chitre created a magazine entirely devoted to poetry.

His Marathi collections are: Kavita (1960), Kavitenantarchya Kavita (1978), Ekoon Kavita that was published in three successive volumes. He has also published poems in English as: Ambulance Ride (1972), Travelling in a Cage (1980), The Mountain (1998), No Moon Monday On The River Karha (2000), Postclimactic Love Poem (2005), and As Is, Where Is (2007). His poetry consists of simple words used sparsely to create beautiful imagery which fills the mind of the readers with pictures. His awards speak of a distinguished and esteemed career.

His poems contain the angst of urbanization, ill effects of technological development, progress in science, deforestation etc., For him society is a 'wretched hill' / '*bhunda tekkad*'. In his Marathi book entitled *Satthottari Marathi Kavita Va Kavi* (1997), R. G. Jadhav, the well known Marathi critic, makes a comment on the symbol of the 'wretched hill' used for society by Dilip Chitre and provides an elaborate assessment of Chitre's Marathi poems in the context of ecological enlightenment of the post 1960s. B. S. Magade, in his Research Paper entitled "Dilip Chitre's Poetry: Through a Green Lens" (2009), has examined Chitre's English poetry in terms of an ecocritical perspective. His deep feeling for nature and ecological concern is evident in his poem "The Felling of the Banyan tree."

Eco-criticism and "The Felling of the Banyan Tree"

"The Felling of the Banyan Tree", is an autobiographical poem where Dilip Chitre has used the banyan tree as a metaphor for a major upheaval in his life. The poet's father decides to uproot the poet from his surroundings, in Baroda, and migrate to the industrial city of Mumbai. The poem expresses feelings of alienation and isolation of man due to his estrangement from nature (or his surroundings).

Eco-critically viewing the poem, the poet symbolizes his father as the exploiter with an anthropocentric attitude of manipulating nature. The poem is composed in three stanzas. While the first stanza describes the relationship between Nature and the Feminine Vs Masculine world, the second stanza portrays the attack on Nature; the third stanza describes the consequences of deforestation on the animals and birds. It talks about the narrator's house situated on a hill surrounded by houses which have been vacated by the tenants and subsequently destroyed, on his father's behest. What remains now, is the narrator's house and many trees atop the hill. The father decides to cut all the trees, including the huge banyan tree which is nearly two hundred years old. The poet's father signifies the masculine attitude of dominance, destruction and moving forward towards modernism as compared to the grandmother's feminine traits of conservation, religious, nurturing and strong belief

in our ancient values and traditions. She raises her voice against the assault on nature due to modernization. This conforms to the poet's eco-feministic view that while man is the guardian of culture, woman is the guardian of nature. Just as humans dominate nature, men dominate women as is seen in the poem, the poet's father did not heed the grandmother's advice. Vandana Shiva has very succinctly opined, "Indian women have been at the forefront of ecological struggles to conserve forests, land and water. They have challenged the western concept of nature as an object of exploitation and have protected her as Prakriti, the living force that supports life."

In the first two lines, the poet has used the word "house" instead of "home", to imply the temporary nature of human stay on earth. The conflict between the older generation represented by the grandmother and the new generation represented by the father is clearly evident in the poem. The grandmother maintains sanctity of nature, she vehemently opposes the callous chopping of trees as it is a 'crime' yet, the father adamantly 'massacred' them 'one by one'. The poet's usage of words like 'demolished', 'massacred' vividly paints a scene of destruction in the reader's psyche. All types of trees were cut down 'but the huge banyan tree stood like a problem' whose roots lay deep in the soil. Our ancient, deep rooted values of respecting nature is metaphorically shown as a problem by the poet, in the father's blind rush towards urbanization. Right from the Vedic period, we have a rich history of deifying, glorifying, worshipping and caring for each and every element of nature. The deep rootedness of the banyan tree is compared to the poet's attachment to his house or grandmother's attachment to nature which is inversely proportional to the father's attachment to the land. The father's greed for his cruel technological assault on nature overpowers his grandmother's need to preserve nature. The poet displays a socio-ecological perspective of the grandmother's helplessness in saving her sacred trees from the father's act of chopping them away, may be for economic gain.

The poet describes the banyan tree using many numbers (fifty feet, thirty feet....) to explain the height and width of the gigantic tree. To paint a true picture of its magnificence, the poet says that it took many days and a number of men to cut the tree. The tree was an ecological haven for the insects and birds that began to leave in despair when men attacked innocent nature with their axes and reduced it to a "huge heap". This scene haunts the poet in his dreams even after shifting to Bombay, a land of technology, where trees are found only in the subconscious mind.

'Nature' in Naik's poetry

According to Wordsworth poetry is "spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility. ... ". For Vihang A. Naik, poetry is a "fusion of thought and feeling". Poetry is an excellent way to express one's inner most feelings in the form of verse. His poetry is a fine amalgamation of his view of life and keen observation and deep study of the relationship between man and nature. Taking an eco-sociological perspective, his poetry deals with the effects of urbanization on nature and how it helps man find his true identity in a techno cultural society. Thus, his poetry is a dialogue between man's external self and inward soul in a modern society. When a poet uses his pen to take the readers on a fascinating exploration of human consciousness through the rich experience of the trials and tribulations, success and failures that he himself has faced, he surely strikes a deep chord with his readers and the verse remains in their hearts and minds for eternity. Vihang A. Naik is one such poet who has achieved this remarkable feat and is held in high esteem for his poetic excellence. At times, he uses his poetry as a medium to portray a realistic outlook of society and its norms through multiple perceptions. His expertise lies in sparsely using simple words to expose elementary feelings of the human mind and paint a satirical picture of society. A distinct pursuit of spiritual and physical freedom combined with an intense desire for creation is the central theme of his poetry.

Vihang Naik is a well known post modernist poet devoted to Indian literature. His poetry depicts the unjustified misuse and abuse of our natural resources due to the growing industrialization. His four collection of poetry includes 'Poetry Manifesto: new and selected poems' (2010), 'Making a Poem' (2004), 'City Times and other poems' (1993). His Gujarati collections of poems are entitled as 'Jeevangeet' published in the year 2001. His poems are his mouthpiece to shake the natural consciousness of human beings to get up and work towards the preservation of natural resources because their activities have brought our ecosystem to a verge of near destruction. In 1998, he was awarded the Michael Madhusudan award for poetry. In this context, the present paper attempts to offer a critical evaluation of Vihang A. Naik's "A Banyan City" from his poetry collections. The main focus is upon the poet's perception and appeal to humans to go back to nature and appreciate all that it offers.

Eco-criticism and "The Banyan City"

We, humans, are the most intelligent and an integral link of the ecological cycle and thus it is our moral responsibility to care for the environment. But, for centuries we have been repaying the generosity of Mother Nature by destroying her natural beauty, by replacing her beautiful forests full of flora and fauna with concrete jungles. We have become sworn enemies of the environment in general and humanity in particular. Our quest for more and more modern comforts, our insatiable thirst for knowledge, our hunger to lead an everlastingly happy life has led to the direct or indirect destruction of elements of Nature. Vihang Naik's poetry is a true representation of this destruction and stresses on the importance of natural conservation. The poem, "The Banyan City" thus speaks on themes of urbanization, death and rebirth. The poet uses a simple, sober and restrained tone and takes his readers into confidence to create a bond with them. Naik uses an extended metaphor and parallel imagery to compare a city with an old banyan tree. Brevity of words is the poet's trademark and he uses it to create vivid images which create a turmoil in

the minds of the readers regarding the 'hacking' of the tree and the after effects of modernization.

The poem begins with the seemingly innocuous statement that it is difficult to uproot a banyan tree, these lines are followed by sudden violence with "chop or hack" in the fourth line. The poem is composed so as to bring about the suddenness of the action; the usage of enjambment vividly portrays the speed of the act needed to uproot the banyan tree. The lines that follow slacken the speed of the poem and take the readers back about a hundred years in time. The tree metaphorically relates to the history of the poet's native city. The tree as well as the city have become old and lost their splendor. The visual image created by the alliteration "withered/wrinkled/weather-beaten" shows effect of time and the elements of nature on both.

The ill-effects of urbanization are enunciated when a river (probably next to the banyan tree) turns into a gutter, the open spaces are filled with 'humming' vehicles due to which the personified city 'mumble'. The city is bursting at its seams; it groans and grumbles at the atrocities against her. This is the cost of man's greed for comfort and luxury under the guise of modernization, which nature has paid. Fertile, green, light-breathing lungs of rural land have been converted into sterile, brown, heavy breathing modern cities. The poet forcefully shakes the consciousness of the reader, 'the city dweller' by addressing him directly with the pronoun "you". The word 'traffic' relates to the vehicular volume in the city as well as the immense noise traffic in the world. In the seventh stanza the poem is placed in a specific location at the National Highway in the city of Vadodara. It is here that Naik describes how the banyan tree from the first stanza has disappeared, "you can no longer ... crossroad."

The death of the tree metaphorically implies to the end of the city itself. The poem ends on an optimistic note that over a period of time, the roots will come alive again

and so will the city. As an eco-socialist Naik, portrays the collective experience of hordes of humans who suffer due to converting green fields into sterile cities.

Conclusion

After illustrating the poems in the light of eco-criticism, lastly, I would like to briefly compare them. Both, Dilip Chitre and Vihang Naik are products of modern age. It is natural that they have witnessed denudation of forests, technological development, urbanization, progress in science and its effects on both-Nature and human beings. Their perceptions and perspectives are similar in the beginning, yet, difference is seen in the way they observe the future. Both the poets wax eloquently on the grandeur of nature and emphasize on its conservation and preservation, at the same time, their main focus is on simple way of living. They gently coax and cajole the reader to shift their focus from marginalized Nature to nudging it towards the center of their lifestyle.

Eco-feminism views the connection between women and their natural ecosphere. Chitre as an eco-feminist raises his voice on the oppression of both women and Nature under a dominant patriarchal society. Chitre's grandmother strongly resists denudation of land in the name of modernization but his father goes ahead with his plan of exploitation and uproots the centuries old Banyan tree. Whenever women act against ecological destruction there is an equal and opposite reaction of patriarchal oppression to silence them. Woman's adherence to her ancient culture, her environmental ethics proves her loyalty to future generations and to life on planet Earth. Naturally, man's chauvinist attitude forces him to subdue and suppress these feminist ideals in the same manner that the father acted against the grandmother's wishes. Chitre's poem begins with a call to raise the eco-consciousness of the society and lend their voice for ethical environmentalism. He tries to show the way in which human being adapts and integrates according to the demands of his race and exploits Nature. On the other hand, Naik is more likely an eco-socialist, ready to

start environmental justice movements, for, his poems portray collective experience, ignoring individual suffering, by criticizing anthropocentric attitude of humans.

Both the poems portray not only the romantic and pastoral outlook towards nature but also the deterioration of nature. Chitre ends the poem on a pessimistic note of moving away from Baroda to Bombay- a concrete jungle, where trees are found 'only' in dreams. A tone of abject desolation and hopelessness marks the end of the poet's hopes and aspirations for a revival of eco-consciousness in the human psyche. On the other hand, Naik ends on a very hope filling, optimistic note which gives a message of rebirth- rebirth of a city, rebirth of human consciousness, rebirth of eco-consciousness!!!

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Eco Feminism in the Selected Poems of Phyllis Webb, Judith Wright and Mamang Dai

Ummae Saba Shabnam

Abstract

This Article strives to present a comprehensive understanding of the Eco Feminism in the selected poems of Phyllis Webb, Judith Wright and Mamang Dai. Profound discussions have been made on the connection and intense relation between Ecology and feminism, poems on Eco feminism and the need of conservation of nature and protection of women rights. This Research is a representation of the fact that poetry is not used just for aesthetic pleasure but it much more beyond it. The poems of Phyllis Webb, Judith Wright and Mamang Dai serves as a literary tool in serving deep insight and solving social issues like ecology, problems related to nature like droughts, Earthquakes, Sea Rampages and temperature in Desert areas etc. This article also explores how the studies on ecology test for suppression of women leads to the exploitation of nature. This glorifies the readers with the light of knowledge that both women and nature must be handled with care otherwise the results are irreparable and unavoidable.

Keywords: Ecology, feminism, nature and its effects

Introduction

This Article is an effort to realize the relationship between the gender inequalities and Nature exploitation in literary contexts. This is an attempt to study how the concept of Eco feminism is reflected in the poems of the Phyllis Webb, Judith Wright and Mamang Dai. The paper attempts to study the connection of women and nature by studying the elements of nature and the theories of Eco feminism as the term Eco feminism itself is representation of two theoretical enterprises like Feminism and Eco

critical discourses by examining how women are suppressed because of the degradation of nature as they are completely linked and related with it.

Aim of Eco Feminism

Eco feminism posits grave consciousness for humans with relation to nature. It enables our perception of women in literature, their emotions, feelings, life saga in terms of nature and balances environmental degradation. The purpose is to discover the relation between nature attributes and women attributes. Its sole aim is to explore the feministic behavior and their freedom of speech.

Scope

The poems on Eco feminism not only focus on liberation of women as women but also mainly focus on recognition of value of activities associated like child birth, nurturing and domestic arena. The eco feminist writers tried assert that it just not aims at an intellectual attack on men as they do not see men as enemy and hate them but it is a particular way of thinking which can be used by any gender. Eco feminism is common ground for both sexes. The writers like Judith Wright, Phyllis Webb and Mamang Dai have pointed issues like degradation of natural world and the oppression of women. The fundamental thing these poets have asserted is the impact of human activities on non human world. This research aims to find the relationship of dominance among men and women that prevails in most of the patriarchal societies.

The writers like Phyllis Webb, Mamang Dai, and Judith Wright through their poems serves as an awakening tool for why women are playing such a major role and eco feminism, a branch of feminist theory can be applied environmentally to shed light on the connection between women and natural environment. These female poets in their books of poems find voice which shed their experiences against silence. The image used by the poets signifies creative art of liberation from self which identifies

women's serene capacity for wisdom. These poems focus on female self by means of evocative, impressionistic, experimental and sensuous and effective the language. The poets emphasize the interdependence of all life as well as humanity's role as part of Earth's Eco System. The writers proved that nature is portrayed feminine and often thought of as closer to nature.

This Article provides a vivid picture of the nature of domination in the patriarchal society and acknowledges how the writers have influenced anxiousness by the male domination in the society. Webb has surely used the Bloom theory to use "anxiety" as a tool of motivation that has been a bone of contention between her feminism and the predominant Masculinity.

Methods of Research

The method of this research is Grounded Theory (GT) which is a qualitative research method focused on generating theory through building inductive analysis of data (Charmaz, 2000, p.513). It was originally intended to develop as a method for understanding people's perspective on an issue to suit the aim of the study through the use of the textual data. This grounded theory made the article so simplistic to enhance the reader's perspective on the issue of Eco feminism in a broader sense. It is also imperative to express that the another method of this research is Critical Systems Theory to achieve mutual understanding between the author and the reader. Critical Systems Theory (CST) is nothing but the third wave of systems thinking. The method of this research is to conduct research that frees and liberates, achieves mutual understandings and acknowledges the problems of power and domination (Bausch, 2003, Burton, 2003, Midgelet, 1996 b; 2000)

Description

Webb always used her imagination's precision in writing about the nature poems.

This is also evident in the poems of Mamang Dai. Reading her poems is reader's delight. Poems, 'The River', 'The Small Towns and the River' are exemplary of her attachment to the birthplace as well as Ecology where she has vividly used nature and symbolism of mountains, Rivers and Clouds to wide extent. As she is from Arunachal Pradesh, the North East poet, she celebrates the mystic and grandeur of nature in the poems. She recollects all the memories from her Birth place and sings the poems in glory of the nature.

Judith Wright is an exquisite collection of poems like 'Cycads', 'Camphor Laurel', 'Drought year' and 'Old Prison' and many such poems that embodies the results of the ill effects of nature when dominated. Every line of her poems has a deep etymology and unparallel imagery. This makes the reader's comprehension more lucid, vivid and involved in the perception of conservation of environment.

Feminism is a belief of fighting for our rights, in other words it is a movement of equal rights in society. It does not destine to hate men to the core. But it takes concern to be individualistic and responsible towards the society and nature. All the writers have established eco feminism in their own perspectives through their poems.

Judith Wright, Phyllis Webb and Mamang Dai are remarkable Eco feminist poets. Every work is perfect combination of ecology with feminism. This style of poetic dogma enables the reader to have sense of their land and its people. Val plum Wood, an Australian Eco feminist and intellectual activist who was prominent in the development of radical Ecosophy from the early 1970s, through her works "Feminism and the mastery of nature" describes the relationship of mankind and the environment relating to eco feminist ideology.

As many Eco Feminist Literary Critics have examined the literature from all cultures and nature writing by women in both England and United Nations. Thus a number of writers took an interest in writing about their natural environment. Most

importantly the female natural writers took interest in writing about the Flora and Fauna.

Judith Wright has mainly focused on the Australian landscape that has paved the way for the cultural imagery of her birthplace. This very thought and action of representing land ownership and environmental issues played a vital part in her poetry and works. She became the epitome and voice of her Australian community and this article acknowledges her vision on nature and various aspects of feminism. She has left an indelible and eternal impression with her aesthetic vision of Australian landscape and she herself became the creator of her own imagination by establishing the mature thoughts on conservation of nature, politics of land and land ownership. Her symbolic devices create her poetic world by focusing on the mysterious aspects of nature. Life and destruction are always explored together in the poetry of Judith Wright. The poems like "Flame Tree in a Quarry", "Dry Storm", "Drought Year" are examples of Wright's aesthetic focus on relationship between Mankind and Environment. This she views as catalyst for her poetic creation where her imagery is drawn from Australian landscape, yet it contains a myth substrata that probes the poetic process, limitations of language and the correspondence between inner existence and objective reality.

Eroded Hills

These hills my father's father stripped
And beggars to the winter wind
They crouch like shoulders, naked and whipped
Humble, abandoned, out of mind.

In the above poem, Wright has made readers empathize with the pain and suffering of the hills by personalizing them with the environment. She has exquisitely used similes such as "Crouch like shoulders, naked and whipped" and "thoughts stand like trees here" contribute the reader's to perceive the destructive environmental effects of progress.

The Metaphor “beggars to the winter wind “here resemble the personification as it is the Wright’s effort to enable the reader to a more personal understanding of the hills suffering over progress. Like such there are many poems that exemplify poetic endeavor towards ecology.

Drought Year

I heard the Dingoes cry
In whip stick scrub on the thirty mile dry
I saw the wagtail take his fill
Perching in the seething skull
I saw the eel whither where he curled
in the last blood drop of the spent world.

In the above poem, Judith Wright explains the readers the destruction caused by the nature if ignored and the dangerous sight intolerable even to imagine by the Drought. Judith Wright personifies plants and animals because of hot weather the nature is suffering. She propagate that all living beings that need water to live scorches under the sun, even the violent floods can also destroy weak lives unexpectedly without warning, generalizing the fact that both flood and drought cannot be managed by human beings.

This poem awakens the reader’s consciousness in protecting the nature. For a moment the reader is relieved that he is not a part of that thirty mile dry land. Being scared, he never likes to be in such a traumatic situation. Even in the “Flood year” the poet describes a dead child’s hand which was found in the driftwood on the beach in the evening. She expressed the devastating and disastrous effects of the floods that such fierce and violent force water devoured everything. Thus the impact of the Eco consciousness in the poems of Judith Wright can be felt in every work.

Phyllis Webb is the regeneration poet who has made her identity within male tradition. She was able to survive after confronting the patriarchal poets of her times with the help of her women poet writing. She faced much social as well as the bitter criticism and later gain acceptance in patriarchal literary tradition. Webb opines that poetry is the process of stripping down to reach the core just in the same way as the poem contains the layer of earlier incarnations concealed in it. She elucidates the renewal of life in the image of a pregnant woman by comparing that the seeds inside the pomegranate give rise to a new fruit. She demonstrates Eco feminism by demonstrating this cyclic process of life with linear concepts of time, death and justice. 'Naked poems', 'Wilson's Bowl', 'Hanging Fire', and 'Peacock Blue' are her volumes of poetry with exquisite collection of poems.

In the late 1960s and 1970s, she began writing consciously with feminism and feminist critiques of the literary canon. She realized that she had started thinking where her problems in writing were from and wrote "Vision Tree".

Who is infesting my poems? Is
It I hiding behind the trump type on
The page of the book you are
Reading? Is it a photograph of me on
The cover of Wilson's Bowl? I

'Naked Poems' (1965) represents a pivotal point in the development of Webb's poetic form. In 'Naked Poems', Webb used simple and allusive language. She actually through this poem actually challenges the masculine perspective and predispositions and behavior.

In her first volumes "Trio" she devoted her early poetry to the giant figures of King Lear, Van Gogh etc. In the poem 'Poet' she describes her call as a poet in terms of sacrifice and self debasement. The reader observes the beginning of the poem in a passive tone that portrays lack of choice and way and sense of fragility and the

conclusion is like a punishment to nunnery. The 'Viel' does not indicate the powerlessness but allows women the freedom and choice of independence and power to observe as well as to remain protected from filthy gaze of men. Webb could not continue to be an assistant in the male tradition or male religion of poetry because it could not convince her. She does not like to be in public illusion of wholeness. But after viewing the criticism by male she was a poet in transition and she defines the world as another name for "Man". She complained that women writes about the despair and sadness, she is considered as melodramatic and hysterical and as if she has no intellectuality whereas when man writes about the same despair , he is called as existentialist, of great intellectual bounty.

Webb then started to write poem that reflected her trust in skill, strength and patience. In 'Peacock Blue', the poem like 'Krakatoa ', she explicitly concerns with environmental crisis although it occurred through natural devastation rather than human spoliation.

In the poem "Sitting", the poet speaks of receiving fire and in this position of sitting perfectly still, one is only remotely human. Webb interests lies in Petro Glyphs, Indian mythology and the Persian forms known as ghazals. It inspired her to write the volume of poems like 'The Vision Tree'. 'Wilson's Bowl' is hailed as a landmark and historical in the literature of Canada. It is the fifth volume of poetry of Webb. She has to her credit 'Water and Light (1984)' with ghazal form of writing and post modernist poems like 'Hanging Fire (1990)'. She has varied collection of poetry to her credit. The poem 'My loves Are Dying' from the 'Water And Light ', the Ghazals and the Anti ghazals are beyond description and comprehension of mind. The beauty of the poem is that a line is creating a problem and the next line is ready with providing a solution in the very next line where it expresses the unrequited love.

Sun on Sunday Water in November

Dead Leaves on Wet ground the ferry leaves on time.

She used leaves as an expression of greenery and dead leaves for the affect of environmental degradation as well as loss of love and her beloved. Thus it is vivid that she involved the concept of nature in every poem. Even in the poem 'Eschatology Of Spring' she has involved concept of nature in the form of season ling spring that explicates the awakening of humanity and rising of the questions of the belief of there is judgement after death either into hell or heaven. She has well used the concept of Ecology through the birth of new life with comparison of blooming of flowers and end of human life with the shooting up of flowers.

To rise and come into being

Much like the season where nature arises from the rest and give birth to new life. Hence she used Greek mythology and flower Hyacinth, the youthful beauty and great symbolism of nature as token peace.

Mamang Dai, a poet from Arunachal Pradesh, mentioned about the myths and mysteries pregnant with natural imagery like mountains, rivers, hills etc. The poet is involved with her birthplace. She is actually a poet who is much attracted with her birthplace, Siang River. Her poems 'Small Towns and The River' speaks about the culture of the past that is still held as the hegemony by the natives. They even think that if they don't follow any rites then that might result in disastrous ill effects. So they are bound to follow and they are habituated to be silent and observe the natural environment with love and care. Many of her poems are exemplary of Eco consciousness and eco feministic in perspectives. There is a great symbolism laden with natural images.

Val Plum Wood feminism and the mastery of nature is expressed in Mamang Dai's poetry. Feminism and the mastery of nature draws on the feminist critique of reason to argue that the master form of rationality of western culture has been systematically unable to acknowledge dependency of nature, the sphere of those it has defined as inferior others. Mamang Dai is a celebrated poet who has used

myths, traditional and myths and in her poetry. She has gift as a way of showing gratitude is part of tradition that her people diligently try to preserve even in a fast growing world. Her poetry is brim with images of rhythms of the village life, rich cultural heritage providing deep insight into a region with lush, verdant forests, hills valleys, rivers and waterfalls.

She is finally established as eco feminist poet who constantly brings out his double edged aspect of poetry. Mamang Dai poetry is evident of the chaos affected the region. She is the most acclaimed poet where her poetry is the voice of humanity as each of her poems has moments of joy and abundant joy and sorrow culminating in a silent but some regeneration of awareness.

She expressed in her poems about the myths, traditions, rituals, festivals and dances that laid foundation for deep thought and vivid understanding. Her outstanding feature or aspect of poetry is that the presence of nature does not overlap with violence that erupts in the poetry. There is coexistence of two different worlds. Those are world of myth and nature the other is the world have been skillfully and consciously interwoven in her poetry. Her poetry is universally communicating with the readers. The beauty of natural landscapes and feminist perspectives are perfectly balanced and beautifully conveyed through her poetic endeavor.

Conclusion

Eco feminism or Ecological feminism has begotten the power to enhance the voice against oppression of women by men by raising the questions against social discrimination, social injustice etc. Thus it is generalized not only as the concern for human beings with each other by abolishing patriarchy but also it defines the ethical relationship of human beings with the natural world.

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Nature as Inspiring Symbolism in Eudora Welty's "A Worn Path"

Santosh Kumar Singh

Abstract

This article concentrates on the eternal motivational power of nature through Eudora Welty's *A Worn Path*. This becomes possible when an old lady passes through a dilapidated path yet looks enthusiastic step by step. On the one hand, she attempts to fulfill the natural task of continuing one's generation whereas on the other, she motivates herself despite getting disturbed by the green shrub, bush and climber revealing their honesty as they are stick to their nature. It further conveys the analogy of nature as it struggles throughout with the same vigour and casts a continuous lesson to remain so in their worldly as well as spiritual life. The psychology hence framed to the struggling human in general and an old woman character Phoenix in particular proves boon of nature in human life.

Key Words: Journey, Nature, Psychology, Spiritual, Symbol

Introduction

Eudora Welty's story "A Worn Path" recounts a difficult journey of an old Negro woman, Phoenix Jackson, for the medicine of her ailing grandson on the eve of Christmas. It zeroes in on her saga—the extraordinary efforts she makes to reach the hospital. About the focus of the narrative, Marilyn Keys asserts: "The story is and may be read as an instance of individual heroic sacrifice, it transcends time and place and shares with the old English Phoenix the most familiar, and the most profound, paradox of Christianity: to lose life is to find it" (350). Taking a cue from Keys' assertion, this essay posits that old Phoenix's saga, which bespeaks her heroic sacrifice, remains fraught with Christian symbolism: it resembles Christ's crucifixion for saving mankind from the only option of damnation. Old Phoenix endures the ordeal Christ-like in order to save the life of her grandson.

Discussion/Analysis

The above quote summarizes the interpretation of story which Neil D. Isaac reveals in the light of Christian symbols and sees the journey as a religious pilgrimage where the mythological bird phoenix which comes into life out of its ashes. In the same way, the negro woman recovers herself from the deadly path and brings life saving medicine for her grandson that fully justifies the above quote. A parallel journey of Jesus and Phoenix and the challenges faced at each station on the path to resurrection either throughout the life or parts of a particular life makes the story bear universal message that guides an individual to eternal life after resurrection.

The description of Phoenix in terms of colours suggests creative capacity of people during travelling on the definite but unspecified path of life as the title of the story suggests a worn Path-where the indefinite article 'A' suggests something definite but unspecified. The colours further elaborate virtues and vices within the individual that shapes the journey of life.

The obstacle one faces in one's life in the form of temptation, passion, perfume, kindness, and love are vivid in this story of Welty where both negative and positive energies encounter in one's life and the victorious phoenix seems adopting positive aspects of life and living. The following remarks from the story elucidates: "phoenix goes on, down through oaks, and as she goes downhill her dress is caught in what her old eyes mistook for "a pretty green bush" (275). The colour green symbolizes progress on the path of journey cheerfully as her mind translates the thorn into a pretty green bush. Such positive vibrations overcome the negative emotions one constantly faces at the time of crisis in one's life and the ultimate satisfaction one achieves only by adopting divine virtues that emits fragrance eternally.

Of course, these virtues reflect both through the life of Jesus Christ and Phoenix Jackson, the aged and infirm protagonist of the story. Her regenerative power like the Sun rays come into being when she sits under a Mistletoe tree, as an evergreen

and immortal and imagines her grandson bringing a plate with a slice of marble-cake. This tree as a botanical symbol reinforces Phoenix as Christ-like plus it also signifies the sacrifice of one's own for the universal cause of humanity. In addition, David J. Piwinski quotes Evans; "according to the legend, Mistletoe was once a strong tree that provided the wood from which Christ's cross was built, because of its role in the Crucifixion, it underwent a metamorphosis, from a sturdy tree to a parasitic shrub"(41). The protagonist also embodies qualities assigned to the above mentioned tree and flowed like love and affection the tree shows to Jesus Christ by self-sacrificing itself for the emancipation of human kind which Welty also characterizes through her main character Phoenix Jackson, who shows ultimate devotion to her grandson by bringing medicine travelling on a shabby road that epitomizes the Mistletoe's message.

The above interpretation of the story via botanical symbols provide reader a religious tone of sacrifice on the part of Phoenix to her grandson but Dennis J. Sykes interprets the story as a conflict for freedom, equality and amalgamation between Black and White. Here Phoenix becomes the witness of the rigorous civil war for the Black's upliftment from slaves to common citizens of the United States. Her perseverance resembles the ongoing Black movement and the long struggle finally concludes into achieving the goal as Phoenix also reaches to the town of her destination. In this context, Sykes compares; "Like Phoenix, they endured an endless struggle, if not against scurrying hogs, then against the thorny bush that never want to let folk pass" (151). He further suggests how a white hunter points gun to Phoenix to fill her with fear and asks her to stay inside her house for her betterment, the very White attitude towards the Black who does not like to provide them with all their basic rights. Hence, Welty shows the Black struggle movement through her protagonist that symbolized resiliency in the thorny path.

Eudora Welty further shines a torch light on the insignificant privilege a black lady gains in the twentieth century American society that throws heavy load on the lives of these subalterns. The writer clarifies the subjugation of Black by White privilege

that shuns the freedom path with rocky boulders where Black people find themselves struggling since antiquity. At this, Timothy K. Nixon elucidates, "Eudora Welty's worldview in 'A worn Path' becomes fairly clear, and it is one of remarkable sensitivity, perceptiveness, and rectitude"(953). Despite several obstacles in the life of Phoenix, she knows survival strategy and appears coping at each station according to the demand of situation and such things she is capable to do because of her ardent inspiration from surrounding nature. For example, standing bold when a white hunter points his gun to her—and telling him such bullets have passed numerous times beside me. Another instance, when she reaches in the town, she asks a white lady to tie her shoe-laces although she could have done it herself, here she shows her victorious attitude as she has entered in the city—her very destination. Similarly, standing erect in the doctor's chamber to get medicine instead of taking rest after a tiresome journey, in each case she proves herself a well – known reader of white's behavior and refute them accordingly.

The long observation of White's action to Black has made Phoenix assertive in front of White's supremacy. The poverty stricken hundred years old day exploits different modes of action for her claim; to declare independence, equality, education, and most of all on human relations.

The specific and contextual response of a Negro woman, who is sometimes silent or standing erect and motionless, ordering a white woman to tie her lace as well as encountering a white man's gun being bold shows her long command in the white – led society. All these evidences prove Welty's this story at racist dynamics play.

Psychologically speaking, phoenix periodical travelling suggests her journey for her own Life to overcome her loneliness at home. Although she tries to forget the memory of her grandson but it repeatedly comes to her in different forms. As she assess a boy giving her a slice of cake while she was resting crossing the stream. Roland Bartel reveals, "Her survival depends on her going through a ritual that symbolically brings her grandson balk to Life "(289). She has to believe herself that

her grandson is alive to sustain her hardship and boosts her mentality to be triumphant on the worm path. Several evidences from the story justify this notion that actually her grandson is not living ; encounters with a white hunter and telling him she has to return soon but actually she does not care her time and parses it in doctor's office and the town looking at passerby and finding wind - mill, unnecessary thing for her grandson. Basically, her name is from Egyptian myth of the bird that renews itself periodically from its own ashes. Hence, the difficult journey is the attempt for renewal of her Life while at the same time overcoming her loss and loneliness.

This story also demonstrates problems of aged people through the character phoenix Jackson. Although these aged people are our parents and grandparents, we avoid them and fail to treat them with kindness. The disdainful behavior of white youth and nurses in the story towards phoenix reflects our social culture of youth, hence plastic surgery. And yet the old lady tackles the situation with wisdom and tolerance. At this juncture, Regina Dirge highlights, "Negative attitude toward the elderly often are net even hidden; this is a group our culture tells us it is okay to feel superior to (63)." The absence of right model in the media that is to find positive, realistic representations of older men and women further announces youth valorising culture. Youth and beauty are conflated, and the elderly are not valued as they should be for their wisdom, for their connections to younger generation and to our history. Therefore this story teaches the value of old people in the society. The old can sacrifice everything for their juniors the way phoenix Jackson travels a tedious path for her grandson's medicine. The story salutes the old lady by making the reader travel with her.

Eudora Welty's worn path further emphasizes the importance of nature treeing back to the antique life of phoenix as a bird and its Life expectancy from five hundred years to thousands of years according to the ancient tale. And reviving itself from its own ashes- a miraculous feat a bird performs while setting fire in its own body. The Same occurrence occurs with Phoenix Jackson who with the help of her cane - a

natural object happens to achieve her goal passing through forest, hill, streams, bushes, thorns and being grateful to them as they perform their assigned duty to their age-old sister. The remark of thanking thorns and bushes even when they create a lot of obstacles by piercing in her garment, she tells them "you cannot tear my clothes." Such a positive feeling to nature makes this story uniquely obliged to it. Even when the lady enters in a new building she does not leave her cane and returns on her journey with it. This notion symbolizes her love towards nature and sets back in the same nature on this James Robert Saunders affirm, "The thorny bush itself which will not harm the garments of an essential sister" (67). The sister of all times who possesses creative potential to nourish the coming generation.

Conclusion

The renewal power of nature that casts to all creatures in an equal manner happens to reenergize the old lady for her only grandson to bring medicine for him to renew his life as the nature renovates itself every now and again. Damaging nature before its actual death propagates human's disregard towards nature and branching out their body parts in return. Unless they become alert from within they cannot protect their surrounding nature, hence, cannot protect them. Eudora Welty's story *A Worn Path* conveys indirectly that the source of fulfillment for human beings are nothing but the nature that disturbs at times but that sweet pain shapes the right path for them. Hence, the journey of life here proves analogous to the long travelling of heavenly bodies inherent with the life in it (Earth).

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***Staying Alive: Women, Ecology and Development, an Eco-feminist Perspective* by Vandana Shiva**

D. Uma Devi

Abstract

Environmental degradation and violence against women are the two major problems of the society. Voice against both the societal problems has been raised for years. Patriarchal systems where men own and control land are seen as responsible for the oppression of women and the destruction of the natural environment. The empowerment of women can make its contribution in reducing the impact of environmental degradation because women are the one who play major role in the management of ecological system. Ecofeminism connects the exploitation and domination of women with that of repairing social and ecological injustices. Eco feminists feel that women must work towards creating a healthy environment and ending the destruction of the land that most women rely on to provide for their families. Vandana Shiva is a social activist and a feminist whose work focuses on embracing not only the principles of feminism but also the principles of ecology. The aim and objective of this study is to analyse and interpret the textual and conceptual essence of Ecofeminism in brief with reference to Vandana Shiva's *Staying Alive*.

Key words: Ecofeminism, Degradation, Oppression, Injustice

Introduction

A branch of ecocriticism which has gradually gained its place is its feminist standpoint which began to be known as Ecofeminism. In 1974, the term "Ecofeminism" was conceived by d'Eaubonne as a connection of the Ecology and Women (Morgan 4). The socio-historical association between woman and nature is the starting point of Ecofeminism. Women are the ones who get affected by the

impact of climate change and natural disasters first and at the same time they often play a greater role than men in the management of eco system and food security and sustainable development. The empowerment of women can make substantial contribution in reducing the impact of environmental degradation. Ecofeminism has brought into light the various atrocities by men against women and nature through their literary works. They have also brought to the knowledge of the readers how women fight against the violence against themselves and nature. Eco feminism argues that there is a connection between women and nature that comes from their shared history of oppression by a patriarchal western society.

Vandana Shiva – An Environmental activist

Vandana Shiva is considered as one of the notable environmental activist and a radical scientist in the world. She has spent her life in advocating the diversity and indigenous knowledge. She wrote many books about the agriculture and food. She was involved in many campaigns against the development in the agriculture through genetic modification. She also got “Right Livelihood Award” in 1993 which is also known as the Alternative Nobel Prize. *Staying alive* is one of the best books written by Vandana Shiva. It was published in 1998.

Staying Alive, an Ecofeminism Perspective

Staying Alive is one of the fundamental books of the Ecofeminism. Vandana Shiva defines that how ecological crisis, patriarchy, colonization and oppression of the women have a strong link together. This book talks about the feminist perspective in the human interaction with nature. She says,

Women in subsistence economies, producing and reproducing wealth in partnership with nature, have been experts in their own right of holistic and ecological knowledge of nature’s process. But these alternative modes of knowing, which are oriented to the social benefits and sustenance needs are

not recognized by the capitalist reductionist paradigm, because it fails to perceive the interconnectedness of nature, or the connection of women's lives, work and knowledge with the creation of wealth. (*Staying Alive* 24).

This book is very important to understand how women played a significant role in the past and also provide the history of the long struggle of women for the environment. In the beginning of the book, she questions the basic concept of the development. According to Vandana Shiva the development of modern science and economics is not developing the society. It has reduced to the continuous process of the colonization which is purely based on the exploitation and exclusion of the women. It always sees forest merely as the resource for the industries not as the system which is essential for the living. She also argues that history of development entails the destruction of nature, women and culture for which third world women, tribal and peasants are still fighting. She further argues that how modern science and economics assumptions of western patriarchy have main aim of only profit for which they destroyed the whole ecology and created misbalance in nature.

Vandana Shiva claims that this development is the project of the patriarchal men to displace women and nature from the productive work. She explains how modern science and economic progress is violent in nature and it is the political need of the capitalist whereas feminine principle is very non-violent in nature which allows interconnection and diversity. Modern science is used by men only to slave women and nature. Other than this modern science denies the traditional knowledge and values of women and tribal communities.

According to Vandana Shiva women have a major role in the human survival. Further, she talks about both the philosophies and practices of the women help in the production and renewability of the life. Women have been expert of the holistic and ecological knowledge of nature. Vandana Shiva also mentioned that people have conserved and sustained the nature with their traditional knowledge and system. But the traditional knowledge and system is destroyed in a few decades by

the patriarchal thoughts. They destroyed the traditional intimate relationship between human life and nature.

She also talks about the forest and living methods of women and tribal. Women and tribal were removed from forest which was their means of survival. In response to that, there were many ecological movements which were led by women. She further described two paradigms of the women one is the life-enhancing paradigm that emerges from the feminine principle and talked about sustainability and other is life destroying which only care about profit maximization.

Vandana Shiva further discusses how women have a very important role in food gathering. They consider forest as their mother because forest feeds them; provide fodder for livestock, wood for burning and many herbs for medicinal use whereas patriarchal development sees forest as only the means of extracting valuable natural resources. She concludes by saying that modern science and development is responsible for the current economic and ecological crisis whereas feminine principle has the solution for the crisis and it will be a non-violent, non-gendered and human inclusive alternatives.

Conclusion

Vandana Shiva tries to look for the gender issues in the ecological context and provides the intimate connection of the women and forest. She vividly portrays development as exclusion project which deprived women and tribal. . She tries to create a space to the voices of the third world country in radical way. Her views on the diversity were to the point, although it provides an alternative way to see the history through ecological and feminist perspective. On the whole, Vandana Shiva's *Staying Alive* brings out the deprivation against women in the name of patriarchy from a feminist point of view

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Performing Arts in Bodo folk Songs of Boro Kachari People

Champabati Khakhalary & Bhoumik Chandra Baro

Abstract

One of the most popular indigenous people living in the North-East India since Mahabharata era were known as mlesh - Kirata and popularly they called as Boro Kachari since pre-India independence, as Rev S Endle mentioned first in his Book *The Kacharis*. It was being said that the Boro Kachari people of North - East India, were migrating from the "Bod country" or from south China or Mongolia. So far in Indian history or the Mahabharata informs us very clearly about the mlesh or Mech - Kirata or Boro Kachari people of this land because they have their own kingdom during the time of great Mahabharata war. And it is found in the history that they have got their own kingdom till the signing of historic 'Yandabo Treaty' in between Boro Kachari Kingdom's General Tularam Senapati and British rule in 1826. As the Boro Kachari people have got their own Kingdom for many years it is assumed that they might have got their own royal language and that the royal language they had used should be the Bodo language as used by Boro Kachari people living in North-East India. The present Bodo language is technically much advanced language when compared to other language. So the honourable Government of India has included the same language into the 8th schedule of Indian constitution, Boro language is the 24th in the list of recognized Indian language at present. As the Boro Kachari people are the speakers of much advance Bodo language and the inhabitants of this region since long, they have got lots of traditional folk songs. And if we go through those traditional folk songs there we find many traditional cultural reflections of performing arts, which lead them to live in a particular way and pass it to their next generation. Therefore this research paper intends to make a brief study of this.

Keywords: Performing, Arts, Traditional, Custom, Kirata, Mongolian

Introduction

Goalpara district is situated in the western most part of the state of Assam. The then Goalpara district was re-organised in too many small districts at present, those are

- (1) Goalpara
- (2) Kokrajhar
- (3) Dhubri
- (4) Bongaigaon
- (5) Chirang

All the data collected is concerned with the Bodo people concentrated within Goalpara district area only. As Bodos were the aboriginal people of Assam, their inhabitation is scattered throughout the state of Assam. In Goalpara district the Bodo people are larger in number. The Bodo people live in 22 'Gaon Panchayat' areas out of 82 'Gaon Panchayats' in the district. The total number of Bodo population in the district is 82,232 as per the voluntary population census done by UBPO (NGO) and on the basis of Government population census of 2011. The Bodo people of the district have got their own dialect. As per the history of Bodo literature, it is evidence that, the ever first printed book "Boroni fisa O ayen" of Bodo language was published or produced in 1915, by Habraghat Boro Sonmiloni, which is existing till date as Goalpara District Boro Barodol, the oldest Bodo Organisation of the Habraghat Porgana under present Goalpara district as well as in Bodo society. There is 192 revenue and non revenue villages within the district having 36,905 households. The total geographical area of the district is 1,824 sq kms and the total population is 10.1 lakhs (2011). The major communities inhabiting in the district are Bodo, Rabha, Garo, Muslims, Rajbongshi, Nath, Kalita, Koch, Banay, Hajong, Bengali, Nepali, Adibasi, Marowari, Sutradhar, Brahmin etc.

Methodology

In this study the data is collected from primary and secondary sources and using interview and analytical methods to analyse.

Objectives of the Study

The main objectives of this study are being outlined as follows

1. To distinguished the theme and subject matter of Bodo folk songs of present Goalpara district of Assam in general.
2. To distinguished the dialect used in folk songs in Goalpara district.
3. To distinguish the folk performing arts which are displayed in the folk songs in Goalpara district
4. To highlight the Bodo folk songs of Goalpara district area or Habraghat area.

Review of literature

The aims and objectives of this research work is to collect the Bodo folk songs and analysis them on the basis of its nature and characteristics. In some published books *A Descriptive Analysis of Boro Language* and *The Kacharis* the Bodo folk songs are just collected and published along with its Assamese or English version only to understand its meaning. In some other books like *Oral songs of Tribal communities of Assam* the honourable author Dr Nabin Chandra Sarma has tried to analyse the Bodo folk songs by classifying it in to

1. Songs associated with festivals
2. Songs connected with ceremonies
3. Songs related to worship
4. Incantations
5. Songs with philosophical thought

6. Love songs
7. Ballads
8. Nursery rhymes
9. Work songs

But in this research work the researcher intended to analysis the Bodo folk songs more than above mentioned sub- genres to present with more clarity and distinction by which the people can easily understand the thought and feelings and also life style of previous generations of the Boro community. Most of the Bodo folk songs so far collected have got the high poetic value too.

Analysis

Among the various kinds of folk songs the mythology related folk songs are also available in Boro society of Goalpara district, which reflect the arts with performance. Such as the folk song 1 as given below is supposed to be such type of folk song. Here in this folk song one tortured girl by her sister-in-laws in absence of her own seven brothers expressed through the means of folk song. In the song the story is elaborated as follows -

Song 1

O bida bebo dong ?
Ma jagarbaykho angni khafalale
Nayhot do oi o bida angkho
Angni bajoi sanoiya
Thukhuni bungnani doimayao langnani
Bongfang gesaoyo
Khakhrob jhukhrob bhasaydong oi
O bida angkho
Bhasay bhasay thangyinu thangyinu
Khalalagoi

Daokha rajani janokho oi
Thabthadung o bida
Rajaya nunani bandi hamgun bungnani
Gajang gesao hudung,
Khalay jahunani gotho babayhudung angkho
O bida naydo.

Author's English Translation

O elder brother, where are you
What had happened in my fortune?
Look for me O elder brother
My two sister-in-laws
Bring me, saying, to bath in the river
Tied me to a rotten piece of wood and sailed
O, elder brother look for me,
Floating downward
Stuck in the dam of Daokha Raja
Seeing me, the king takes me home
To make me a bonded maid and
Makes me eat cold and rotten rice
Makes me eat left - over food
Gives me the child to rear
O elder brother look for me

Once upon a time there was a family of seven brothers and a sister who was the younger one. All the seven brothers were involved in business of selling their own product to other places and bringing back to the village the other essential domestic products. One day all of seven of them go out for business as usual taking their boat. They would hand over their lonely lovely sister to be taken care of to their wives. But the sister-in-laws were very cruel and jealous on her. So the sister-in-laws conspire to kill her in absence of their husbands. Their husband will take almost

three or four months to return. So, they assumed it the golden chance to fulfil their plan of killing her.

One day they bring her near the river convincing her to take a bath and tie her to a rotting piece of wood and throw her into the river. Floating in river water she is carried for a distance till she becomes entangled with other fish at a dam gate. The owner of that dam was the King, Daokha Raja. So, the dam (Jan) was called as Daokharajani Jan. The next morning Daokha Raja himself came to collect the fish and sees the lovely girl. He carries the girl onto the land and realises that the girl was still alive. He takes her to his home, tends to her, and soon she recovers. Daokha Raja is happy for finding such a girl as a maid for long.

She is treated differently from the family members. She was given to eat only the leftovers every day. She hated this treatment and began to weep and express her story by means of a song everyday going near the river. That very song is known as the mythological folk song of Boro Kachari people of Goalpara district. The girl performs the song everyday near the river. One day when her seven brothers return home they hear her singing and realise that the singer was their beloved sister. In the end they rescue her from the custody of Daokha Raja.

There are some folk songs explaining about the activities and behaviour of birds. Such songs are placed under nature related folk songs. In such type of folk songs the activities perform by birds are very clearly explained in the performance. Following are folk songs are songs 2 and 3, titled "*sila hali halidong*" and "*Bala bario gabdong daothis daothis*."

Song 2

Bala bariaolay gabdong

Daothis daothis

Lanjay lolet-lolet mano gabdong ?

Na nungbu junggidi

Mansini juli jano sandung.
Daono hudung daoni juli
Mansion hudung mansini juli
Simangao fisa bambaybayu
Mukthangao danggrumbayu
Na nungbu junggidi
Mansini juli jano sandung.

Author's English Translation

In sandy ground there crying
A cute dove
Why are you crying by moving your tail?
Are you like us?
Want to marry like a human being
Birds have been given
Birds' couple
Human have human couple
See babies in dream
But grow up in reality
Are you like us?
Want to marry like human?

Song 3

Sila hali hali halidong
Khugun hali hali halidong
Alok alok sayo oi
Alok alok sayao
Gang fowaroi oi
Gangkhong helayoi
O-oi O-oi
Gogere go...
Habab hunoi daojala rao

Bese majang
Godo falaoi oi
Thor thoraynay rao oi
Thor thoraynay rao
O oi O oi
Dalay bilay oraybo makhadong
Bongfangni daoabw gidu rajabdong
O oi O oi.

Author's English Translation

The kites are leaning in pairs
Vultures are leaning in pairs
Separate separates in too high
Spreading open the feathers
O-oi O-oi
Gogere go
What a strong voice of a cock,
How sweet
Spreading the neck,
Thor-thoraynay
Thor-thoraynay
O-oi O-oi
Branch and leaves of trees are dancing
The birds of the tree are also singing
O-oi O -oi.

Boro Kachari people were known to be the warrior community since ancient times. Many of the names of male and female warriors can be found in Indian history. Such as the great hero of Kurukshetra war the great Ghototkosa (Ghatotkacha) the powerful king of then Pragjoytishpura who has fought on behalf of Pandavas against the Kauravas and was killed. He was none other than the son of mlesh queen Hirimba who fought on behalf of the truth. From among others Jwhwlao Doimalu

was also a great general of Boro Kachari kingdom who captured Burma and Manipur on behalf of Kachar kingdom and again Jwhwlao Swmdwn and Tularam Senapati fought against the British army. Finally British had to come forward for the 'Yandabo Treaty' with Tularam in 1828 AD and the complete North-East region have been occupied by British rulers. Therefore, this episode is found in so many wars related folk songs in Boro Kachari society in Goalpara district area.

In Boro society there is also a tradition that before going to the battle field the young boys and girls practises the techniques and skills of war by having get together in a safe place. The Supreme God Bathoubrai is worshipped and the people of the village bid fare well to the youth. For the war a token is presented to the goddess for their safety prepared in the night by the women. This very picture is reflected in the folk song 4 which is performed in stages in present day too. The song is given below -

Song 4

Jong dhawayao thangni
Jong dhawayao thangni
Joholao jaliya
Jong dhawayao thangni
He guru bathou nong jongni
Nongkhonu khulumni jongn dhini
He maynao bima nong jongni
Burli buri aya bor bansani giri
Thudohe logo jong dhawayao thangdoni
Ronggo ronggo jong dhini
Dhawa nangdoni.

Author's English Translation

Lets us go to the battle
We the young heroes and heroines
Let's go to battle
Oh, our mighty God Bathou

We salute you on our way to battle
Go ahead our friends we will fight with joy and
Our wealth god mother Burli buri is the Goddess of Blessing
We shall fight cheerfully the battle.

There is also a popular Bodo folk song in Goalpara district among Boro Kachari people regarding the conversation between husband and wife regarding the visit of their own son-in-law to their house here in this Song 5 where the husband is asking his wife to get ready to receive their son-in-law without any difficulty. Here in this song husband is talking to his wife about the information of son-in-law to be coming shortly and asking wife to mill the rice make it available. He also asks her to prepare at least one rice wine for the son-in-law. This very context is explained by performing arts about the conversation of a village couple of Boro Kachari society of Goalpara.

Song 5

May souru souru souru fagli
Nongjamadiya fayno namaydong
Jou thayse se songru
Jouwa boro nam he lokhay
Jouwa boro nam
Khobor hunani jou munabala
Ma bundani nam he lokhay
Ma bundani nam.
Jouwa boro nisa he lokhay
Jouwa boro nisa
Jou lungnani thot gamabala
Oray khathayabu misa he lokhay
Oray khathayabu misa
Ajikhaliniba nongya he jouwa
Sinthamoni suradevi

Mithaphukhurini gongya he lokhay
Mithaphukhurini gongya.
Bihiya jogayu engkham okhali
Bihiya jogayu engkham
Engkham janani felem nangdung
Ongkhardung ermoni nam
Khuthuni buriya nudung bikho
Lewa loihuri foisab boirab
Bikhounu ermo soudung.
Binu desuao bangdung ajikhali
Binu desuao bangdung
Khoithuni dinao maday baokhanda
Bikhounu mansiya lungdung
Joukho madu songohay lokhay
Khuthuni buriya mithiyu
Lewa lohory fosab fosab
Bikhonu sou ermo he lokhay.

Author's English Translation

Milled the rice milled it mad my dear
Son -in-law has sent message of arriving
Prepared at least one wine
Wine is the only symbol of respect dear,
Wine is most respectful
Arriving guest with pre-information
If not been received with wine
What type of relatives then we are
Wine is very toxic dear
Wine is very toxic
If become senseless over drinks
Every word is false, dear
Every word is meaningless

Wine is not from these days only
The sweet pond of 'Sintamoni Suradevi'
Is its source
People, sweet pond is the source
Wife cooked the rice on that day
Wife cooked the rice
Eating rice feels toxic
The name of yeast is admired
Khuthuniburi (old woman) has seen it
Cleaning the creeper we ground it
It has increased in these days
Among the people of the world
During the days of 'Sotya'
The drink is offered, and
Has been drunken by the people

Boro Kachari is a very rigid traditional society. To maintain the very traditional system they nominate a 'hadenggara' from among themselves who is supposed to be the head of the village for every purpose. The 'hadenggara' is the sole authority of giving any judgement on any dispute which arises in the village. Any order that is announced by 'hadenggara' is the law for that village. The people of that village should abide by it. Disobeying the order of a 'hadenggara' is supposed to be a great offence in olden days. But in present days this system is changing and is being disliked. To express this context there are folk songs. Such a song is song 6 "guruni asar boroni bisar..." is performed by Boro Kachari to represent the new generation.

There are some folk songs performing the universal truths. This folk song 7, represents the idea of the immortal human life. The song mentions that human life is not ever lasting; anybody who is born on this earth must die.

Song 6

guruni asar, Boroni bisar,
Jubbay dini khuli dino,
Hay hay gami fara fara hadunggara
Binu giyathi fakhabgara.
Asar gaylaya hadunggaraya,
Om bathouni nam lalaya,
Fisaya mithiya fifani man,
Janay thabaynay khoman khoman,
Janay lungnay khogang khogang,
Domasiao khuluma fifa bima,
Gajanao thangnanoi khulumu behao
Bimani khoroyo jithu khadung,
Thao thobse goiya jhinid jadong,
Bihino hufaydong modomnay thao
Daosri deled jadung naythao-thao.

Author's English Translation

The custom, the tradition of preceptor
Have finished in this kali age
Alas ! Every part of village has got hadunggara
He is reformer of each giathi
Hadunggara has lost their tradition
Have not taken the name of 'Om Bathou'
Sons does not know father's respect
Eating walking in a same line
Advancing in eating drinking
Does not salute father mother in domasi
Salute father-in-law going long distance
Head of mother become interlaced
Not a single drop of oil in mother's head becomes dirt
Giving scented oil to wife

Become beautiful to look,
Advancing in eating drinking.

Song 7

Raohabo thuiyajase ayou nongya,
Khomani khafalao kholayni
Sukhuyoi din thangya.
Deddong laodong jonom lananoi
Bima bifaya khangyoi bayoi
Athol amol forongdong
Gaoni khorang rongjase mojangyoi
Dinoile gabonle baraylanggon
Khorokhanay fudlanggon
Khogani hathay golanggon
Lasoi lasoi ayou sunngyi
Ebe dehani ranlangyoi
Songsarao jesang dong boybu thoilanggon
Suwa jagon bungnani sanggra sayao bannani
Bakhur bariyo garhodgon
No soknifara khayoi juyoi langyoi
Aghad bighad malamgon- khugun, siyala rongjagon
Fasla gandi thugu
Bukhrang-busi gele-gele seolangyi
Bikhayao badkhangyi jokhanggon
Farthing- farthing sithur-sin
Rodthing-rodthang ha jagon funlangyi.

Author's English Translation

Nobody has immortal life
In everybody's fortune
Does not spent the joyful days
We have grown after born

Father mother rearing us
With affection teach us
Till we can realise about ourselves
Will be grown old day by day
Hair becomes gray and white
Teeth will fall down
Slowly we age, we will shorten
This body will dry
Everybody of this earth will die
Feeling it we will become left out
Lifted on the bamboo bed
Will be thrown in waste land
Tidying and packing from homestead
Untouchable and smelly

Findings

In some folk songs, the social status and environment of previous days are clearly reflected. Although the Bodo dialect of Goalpara is not the standard dialect of Bodos, all the folk songs discussed in this research work are predominantly used only the local Bodo dialect of Goalpara. The customary laws depicted in the "Boroni fisa O Ayen" (the ever first Bodo printed book) are reflected in the folk songs. The traditional musical instruments are also demanded for their rightful place in these folk songs. The work culture and the food habits of Bodo community are reflected very clearly in the folk songs. As Bodo people were belongs to the warrior society, it is very clearly reflected in the war related folk songs. How the Bodo women and girls learn to loom and colour the thread and design them during weaving are reflected in the weaving related folk songs. At the same time the ornaments traditionally used by Bodo women are also reflected in the marriage related folk songs with performing arts. In this study an attempt has been made to analyse the Bodo Folk songs prevailing among the Bodo Kachari people of Goalpara. The data

for the present study was collected through primary and secondary sources. The field data were collected from as many as from 100 villages under the District area of Goalpara, Assam. All the study villages are predominantly inhabited by the traditional and culturally rich Boro Kachari community. The Boro Kachari people are one of the nine scheduled tribes in the plains of Assam. They are widely scattered but mostly concentrated in the undivided Districts of Goalpara, Kamrup and Darang of Assam. They are now largely concentrated in Kokrajhar district.

The Bodo Kachari society is primarily monogamous there is no clan distinction among the Boro Kachari people. In the Bodo society the position of the women is not less. Women folk are solely responsible for the entire management of the household and help the men in various activities in the family as well as in the society. The majority of the Bodo children of age group from six year to 14th year go to school for their study. The Boys try to assist their parent and girls also assist their mother and elders in their household works. This is the traditional system of Bodo society in Goalpara.

The majority of the Bodo Kachari people are dependent on agriculture in those villages, which I have chosen for my study. They grow mainly the 'Sali' paddy. There are a few Bodos employed in Government Service. The social culture of the Boro Kachari people are blessed by such virtue like honesty, truthfulness, straightforwardness and a general trustworthiness.

Conclusion

The Boro Kachari society of Goalpara district is governed by some local laws on the basis of customs and traditions as prevailing in their society. Those local laws are known as the "Boroni asar bikhanthi". (Tr. The Customary Law of the Boros) According to these customary laws the line of the recent is traced through the Father the head of the family.

The clan structure of the Bodo Kacharis essentially reminds about their traditional division of labour. Yet, in present day context, such divisions are no longer recognised. A clan is called 'Ari'. Out of 23 clans in the Bodo community there is only 12 clans or 'Ari's to be found in the Bodo community in present Goalpara.

The religious philosophy of the Bodo Kachari tribes centres round the super power of Bathou-Barai; which is analogue to 'Siva' of the Hindu trinity. The most important occasion is marriage in the social life of the Bodo Kacharis in Goalpara; it is the celebration of the 'Boisagu' the spring festival in the month of April in relation to the new season of the year of the Bengali calendar. In creating a festive mood of much gaiety and merriment the 'Kherai', 'Boisagu' and 'Bagurumba' dance has a special attraction of the Bodo Kachari girls. The Bodo Kachari society has been found to be strictly following the rule of clan exogamy in their marital relationship till the recent past. Regarding Childbirth, the traditional Bodo kacharis have no sacred rites to perform unlike the Orthodox Hindus. The rites and rituals performed are associated with beliefs, customs, and taboos connected with birth and pregnancy reflects clearly the cultural norms and pattern of the Bodos.

The custom of adoption of children is prevalent among the Bodos of the area. Infertility is the primary factor which leads to the adoption of a child. The Bodo Kacharis practices both the cremation and burials. But cremation has come to be the normal practice in these days. In a normal death the death body is washed with water and dressed with new garments after wash. But in an unnatural death the death body is however buried and not burnt. It is the customary for all members to attending a funeral procession to take bath on in their return at home.

In conclusion, the traditional system or traditional folk songs may be the source of strength to a nation. These folk songs should be given proper interest and endeavour to preserve them through proper care by adopting them as the nation's property.

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Memory and History in V S Naipaul's *The Mimic Men*

Deepak Mishra

Abstract

This study portrays the blending of memory and history in V. S. Naipaul's *The Mimic Men* applying the theory of memory studies. Naipaul depicts his individual memories through the mouthpiece of Ralph Singh in order to create a post-colonial historiography thereby transforming them into shared or collective memories. In the novel, Naipaul presents mimicry as the root of resistance to colonialism through memoir writing. The memories including the narrator's attempts to fit in at school; his short-lived marriage to an ostentatious white woman; his return to Isabella; and his subsequent involvement in the roiling political atmosphere pave the way for resistance in such a way that mimicking the Whites implies the ability to gain the equal socioeconomic heights as that of the Whites internalized by the colonized-immigrants. This paper examines how memories can be integral part of history, the absence of which might distort the facts of reality. History cannot be totally factual; and, memory is the mere representation of reality of past. This is why the inevitability of the blending of memory and history has the paramount value in manufacturing an alternative history which paves the way for the historiography of the marginal people – here, the mimicking colonized-immigrants. The findings of this study disclose the resistance of the mimicking people of British-dependent Caribbean Island of Isabella through the striking power of memory thereby creating a fine balance between memory and history in forming an alternative history of post-colonial scenario.

Keywords: Memory, History, Mimicry, Post-colonial, Resistance, Colonized-immigrants

Introduction

V. S. Naipaul, the winner of the Nobel Prize in literature, “is an Indian by ancestry, a Trinidadian by nativity, and British by residence and intellectual training” (Mehni et al. 95). Naipaul extraordinarily depicts his childhood memories; memories of his life in Isabella; his memories of political history and his own political career; and his memories of British residence. Moreover, “he was born into exile, separated his racial and cultural roots, and driven into another exile from the land of his birth” (Mehni et al. 95). However, the aforementioned details of his life have been shifted to his protagonist-narrator, Ralph Singh, through his mouthpiece providing an extra vigor to memory in order to form a marginal history.

Memory and history are interrelated to each other in two ways: showing enmity and friendship simultaneously. In this regard, Anne Whitehead puts her view on Andreas Huyssen’s opinion on memory and asserts that “he regards the current memory boom as a ‘potentially healthy sign of contestation’ against the waning of historical consciousness” (qtd. in Whitehead 2:9). This particularly hints on the rigorous embeddedness between memory and history. The same chemistry between them needs to be seen from the classification of memory into individual memory and collective memory. It is also a complicated idea that the individual memory becomes collectivized and the collective memory can be reenergized through autobiographical recollection under the domain of memoir writing. Memory lacks the inability of remaining in vacuum – its indebtedness to the formation of history cannot be totally undermined.

While showing the relationship between individual and collective memory, Whitehead borrows opinion of Paul Ricoeur and states that “individual memory and collective memory were ‘placed in a position of rivalry,’ although the two were not as opposed as they might initially have appeared” (qtd. in Whitehead 8: 95). It is apt to consider the inevitability of the association between memory and history in the light of the association between individual memory and collective memory. The

interconnection between memory and place has its remarkable importance – likewise, the relation between history and place paves the way for highlighting the importance of past for the blooming of memory and history.

Whitehead, in her *Memory*, highlights the intersection between memory and place stating that it “also can be seen in mnemonic landscape, which assumed a fundamental role, as Raphael Samuel notes, in Western Christendom of the Middle Ages, which centered on a ‘far-flung network of pilgrim routes and landmarks . . . conveniently sited for commemorative worship’” (qtd. in Whitehead11: viii). Here, it is customary to note that the role of place is crucial to provide an extra vigor to the activity of remembering: likewise, detaching spatiality from temporality would just be a misnomer. As both memory and history are organs of temporality, they rest on the foundation of past; and, in this regard, Avishai Margalit, in his *The Ethics of Memory*, writes, “Memory... is knowledge from the past. It is not necessarily knowledge about the past”. (14) In reality, history is knowledge about the past.

While throwing light on past in order to objectify the relation between memory and history, it is also necessary to highlight on the relation between memory and mimicry as this research examines the post-colonial scenario depicted by the narrator. Memory and mimicry are the partners of the zone of resistance; the interplay between their partnerships paves the route to the formation of an alternative history. Both of these categories have their interconnection with acceptance: in case of memory, accepting remembrance from forgetfulness and in case of mimicry, accepting the civilized and modernized patterns and behaviors of the colonizer. However, in this activity of acceptance, the colonized-immigrant manipulates the colonizer – and, in this powerful manipulation, there lies the energy of resistance.

One major motif in Naipaul’s novels is to highlight resistance to the colonizers not in a clear-cut and direct way but in a roundabout manner through the power of manipulation such as memory and mimicry. In this context, Margalit notes, “The

question is not whether collective memory is manipulated; it usually is. The interesting question to ask is why the manipulators choose to manipulate national memories and not, say class memories" (99). In this sort of dilemma, that is, the dilemma of acceptance and denial lays the power of resistance as the degree of agreeing and disagreeing becomes too flexible that the colonizers suffer the infection of manipulation of various sorts. In this regard, Michael G. Kenny puts, "The transmission of historical memory is therefore contextual, partial, and subject to self-interested in manipulation and obfuscation" (425). This implies the striking power of manipulation.

The current research focuses on *The Mimic Men* in order to create a bonding between memory and history. Naipaul portrays the mimicry of the colonized people through the mouthpiece of the narrator in the form of memoir writing. Thus, Naipaul revisits post-colonial history to show the strength of memory and mimicry and considering them as the fertile ground of resistance to colonialism creating a fine balance between memory and history.

Purpose of the Study

This study aims to analyze the influence of post-colonial history in V. S. Naipaul's *The Mimic Men* emerged out of the rigorous weaving of memory and mimicry in order to explore the domain of resistance to colonialism. It enquires how the colonized people create their own history by not allowing the colonizers to supersede the native people and their freedom of mimicking, that is, they are empowered enough to perform all the activities that the colonizers are liable to perform. This study will also attempt to identify the strength of the emigrated natives displaying their manipulation to the colonizers through mimicry captured in the memory of the people thereby creating an alternative history. The relevance of this study can be advocated on the fact that, no study exists related to the power of mimicry and memory together as sites of resistance.

Literature Review

Memory

While defining memory, Kenny writes, “Memory is a major theme in contemporary life, a key to personal, social, and cultural identity” (420). An individual can be deprived of expressing his/her views and performing any actions he/she wishes; however, there does not exist such a powerful person or authority to control one’s memory. It is a spontaneous flow of an individual’s mind that helps in the blooming of the energy containing the ability to bring the past into present in the form of imagination and fantasy. Moreover, it can go away from personal to social in order to discover the cultural identity. In this regard, it is also customary to discuss on the classification of memory into individual memory and collective memory.

There remains the space for the flattening of the individual memory into collective one. Maurice Halbwachs, in his *Collective Memory*, states that “the collective memory ...encompasses individual memories while remaining distinct from them. It involves according to its own laws, any individual remembrances that may penetrate are transformed within a totality having no personal consciousness” (qtd. in Kenny 421: 51). It suggests that remembrance at the individual level gets low intensity or totally vanishes thereby leading to the formation of collective memory for the sake of cultural identity- it, at the same time, proves that “personal and collective identity are intimately linked” (Kenny 421). Thus, the interface between individual and collective memory provides place for history to emerge.

Memory and History

The question related to the relationship between history and reality has been answered in different flavors by different scholars in contemporary history. Alun Munslow, in his work *Deconstructing History*, notes, “The reality of the past is the written report, rather than the past as it actually was” (3). The issue of past and

reality has been talked about in defining the term history and its nature. In deconstructionist view, the subjectivity of the historian's standpoint gets the value of representation – history as representation of past. In this very zone of the past and reality, there lies the relationship between memory and history.

In order to note their relationship, Aleida Assmann asks the question: "How can the memory of a historic event be preserved in public commemoration and personal memories?" (263). The patches of the memory of the past events are the fertile grounds to demarcate the line of history. In this regard, Assmann mentions Saul Friedlander's view on the relation between memory and history and notes, "As the writer of a memoir and a historian, he considers memories, in spite of their notorious unreliability, to be an indispensable and integral part of historical discourse" (262). This shows the inevitability of memory and history in the formation of historiography.

Although memories are supposed to be unreliable to some extent, they tend to be very powerful and inevitable to complete the quilt of history out of the patches of memories of the past events. In order to elaborate this, Assmann quotes Friedlander's argument that "the historian cannot and should not be the custodian of memory" (qtd. in Assmann 263-64: 215). However, Assmann further argues that "he (Friedlander) has also made it quite clear that either cannot exist without the corrective support of the other" (264). Thus, the rivalry between memory and history remains no longer as they need to meet at a certain point ultimately.

In the post-colonial historical memory, mimicry plays a crucial role – V. S. Naipaul's *The Mimic Men* depicts mimicry in tandem with memory and history. While accepting the imperial beliefs and values, the colonized subject manipulates the imperial power thereby going through the selection process. This is the very ground of silent form of resistance through which the colonized subject tends to become too dangerous like slow poison working itself gradually inside the body – the indirect encounter damaging the entire imperial/colonial power. This manipulation through

mimicry captured in memory later on looms large in the act of manufacturing resistance.

Memory and Mimicry: The Sites of Resistance

Before the booming of memory studies enterprise, memory used to be taken as a lowly category without bearing any authenticity and legitimacy. The same notion prevails in case of mimicry in post-colonial studies enterprise considering it as the negation of identity; however, memory and mimicry have transformed into manipulative forces gaining authenticity and legitimacy in the contemporary literary criticism. While writing about the memory narratives, Kenny borrows Edward Bruner's view and notes, "Bruner observes that both narratives – assimilation and resistance – 'carry policy and political implications'" (qtd. in Kenny 435: 139). It suggests the interplay of manipulation as there lies the power of resistance – manipulation, the basis of memory as well as mimicry.

Mimicry has remained a disturbing zone in post-colonial theory and criticism. According to Homi K. Bhabha, as he defines in his *The Location of Culture*, "mimicry is the desire for a reformed, recognizable other, as a subject of a difference that is *almost the same, but not quite*" (86). Here, at this very point, the energy of manipulation gets its proper shape. He further notes, ". . . the discourse of mimicry is therefore constructed around an *ambivalence*; in order to be effective, mimicry must continually produce its slippage, its access, its difference" (Bhabha 86). Thus, it plays its double role due to the presence of the state of ambivalence – the role of colonizer and colonized.

The state of ambivalence encompasses a wide range of significance in defining mimicry and considering it as the zone of resistance to colonialism. To be effective, it has to show the colonized as the other of colonizer thereby emphasizing difference. Thus, mimicry cannot be a total imitation of the colonizer but a modification and a continuous process of going away from total reality. Moreover, "mimicry is also

stricken by an indeterminacy which emerges as the representation of a difference that is itself a process of disavowal" (Bhabha 86). This activity of acceptance and denial at the same time makes the colonizer unable to understand the colonized thereby losing his/her power and authority; and, the colonized becomes powerful resisting the colonizer through mockery.

At this juncture between mimicry and mockery, "the civilizing mission is threatened by the displacing gaze of its disciplinary double that the instances of colonial imitation come" (Bhabha 86). Mockery of the colonial attitudes, beliefs, and norms and values opens the long journey of manipulation allowing resistance to germinate with double vision: *almost the same, but not quite*. Moreover, in order to highlight the manipulative and ironical tendency of mimicry, Bhabha argues, "The success of colonial appropriation depends on a proliferation of inappropriate objects that ensure its strategic failure, so that mimicry is at once resemblance and menace" (86). This state of menace is menace not for the colonized alone but for the colonizer at the same time. To gain success, it is quite obvious that one has to lose something – here, the act of losing is played with the flavor of manipulation.

Consequently, along with the term manipulation, other terms such as memory, mimicry, mockery, menace, resemblance, appropriation, resistance, reality, and history get the maximum chance to interplay between/among themselves showing their interconnectedness and embeddedness. Naipaul has shown the blending between memory and history in *The Mimic Men* through the memoir writing of the narrator captured in his vivid memories related to his self-mimicking of the attitudes, beliefs, and norms and values of the imperial world on a selective basis such that there emerges the power to resist the colonizers. In this regard, while interpreting V S Naipaul's *The Mimic Men*, Masoumeh Mehni, Noritah Omar, and Ida Baizura Binti Bahar borrow Gillian Dooley's opinion on Naipaul noting that "instead of drawing heavily on memories of the homeland and the collective identity, he has made his difference into a distinction and turned his alienation into

an abiding preoccupation" (qtd. in Mehni et al. 95: 3). However, this is just a strategic manipulation.

Research Design

In this study, V S Naipaul's novel, *The Mimic Men*, has been analyzed by using qualitative and descriptive methods. The researcher has thoroughly applied a close reading technique and specifically a memory studies approach. The close reading technique has provided the opportunity to understand how Naipaul has outlined the mimicry of the narrator and his native/immigrant people in his memoir writing through the blending of memory and history.

The study has been designed to investigate how memory studies approach in a text can help the author to investigate the power of memory that brings resistance to colonialism with the emergence of an alternative historiography. The motif has also been to investigate the relation between memory and mimicry as a part and parcel of memory studies cum post-colonial studies. This research has also tried to examine how memory and history can go simultaneously in the formation of a marginal history bringing a fine balance between them.

The study has also used the explorative design method to find out what methods Naipaul has applied for raising voice of the colonized-immigrants against the colonizer thereby revisiting the colonial history weaving out of the patches of memories recollected as the mimicries of the narrator and his people of Isabella in the post-colonial scenario.

Memoir Writing: A Blending between Memory and History

V. S. Naipaul is widely known for his novels written in the form of memoir writing transforming his own post-colonial experience through the mouthpiece of a narrator laying the foundation of autobiographical depiction. According to Saman

Abdulqadir Hussein Dizayi, "Naipaul has investigated the interaction of the matrices of ethnicity and ancestry from the start of his vocation, in determining the interfaces of character creation of persons in relation to the Caribbean scenery following the collapse of the colonial order, and depicted within his works in diverse combinations and permutations" (175). Naipaul's novels encompass issues of colonialism and its impacts from around the world. His way of disrupting the colonial/imperial order from the vantage point of post-colonial subject has laid the foundation for the creation of an alternative history – a history formed out of the manipulative forces such as mimicry, state of ambivalence with double vision, and the fantasy of memory.

Just as place is crucial in the production of memory, Naipaul's brilliant depiction of his narrator, Ralph Singh, as a person born of Indian heritage, raised in the British-dependent Caribbean Island of Isabella, and educated in England gives ample of significance related to place – India, Isabella, and England. No one can get rid of the memory of place which comes true in the life of the narrator. Naipaul's narrator, Ralph Singh, has spent a lifetime struggling against the torment of cultural displacement. This condition of cultural displacement allows memory to bloom rapidly later on turning into a form of resistance, albeit in a silent manner. The time the narrator narrates his memories attempting to impose order on a chaotic existence, they lead him to recognize the cultural paradoxes and tainted fantasies of his colonial childhood and later life. Along with his memories, the outcome of the colonial order has been depicted as the history of Trinidad, the immigrants from India, the slaves of Africa, and the sugarcane plantation – "European colonizers employed the Caribbean as a nodal position and a resettlement camp for the seasoning of Asian indentured workers and African slaves" (Dizayi 175). This is a fact derived from history which provides strength to memoir writing.

Naipaul's novels are abounding with historical memories observed from a colonized individual as a third generation immigrant – the immigrant of Isabella/Caribbean Island. In order to clarify the history of Trinidad, Dizayi notes, "This space has

developed as a multicultural and racially mixed social order because of the confluence of social, historical, cultural, and political impacts of four continents” (175). The history of the Caribbean space as a meeting point of Europe (colonizer), Asia, Africa, and America which is also the history of the colonial/imperial order has been successfully portrayed in the form of memoir writing – personal memory of the narrator and the history of Caribbean space and colonialism. Seen from this vantage point, it is a mockery of history and also the mockery of autobiography. The former allowing the space for an alternative history and the latter paving the route to memoir writing open the space for the blending of memory and history. This tendency of mockery develops into manipulation in which a silent and hidden form of resistance germinates itself. *The Mimic Men* reveals all these aspects of the blending of memory and history in a balanced order.

Discussion and Findings

Although Naipaul’s *The Mimic Men* depicts the memories of his narrator, Ralph Singh, in an indirect manner, it automatically turns into an autobiographical document portraying the events from the author’s life in the form of memoir writing. In doing so, Naipaul becomes aware in documenting the historical facts linking past, present, and future highlighting the blending of memory and history. The portrayal of mimics of the narrator and other characters moves not in a linear order but also in a dispersed, distorted, and random order displaying the unrecognizable embeddedness of memory, mimicry, and history. The motif behind this is to reveal a hidden and silent form of resistance to colonialism from the vantage point of post-colonial personalities such that it works as a healing agent producing a marginal historiography and thereby giving the shape of an alternative history.

To foreground this, Naipaul gives birth to his first person narrator, Ralph Singh. Gradually, all the events and incidents of the plot of the novel are revealed bit-by-bit from the perspective of the narrator. In the opening paragraph, he narrates, “When I came to London, shortly after the end of the war, I found myself after a few days in a

boarding-house, called a private hotel, in the Kensington High Street area" (3). This opening sentence is abound with the narrator's memory highlighting place like London and, at the same time, the historical timeline hinting on the Second World War and its consequences – how immigrants were exiled in the metropolitan cities in the 1950s and 60s. It seems, throughout the novel, that the narrator along with other immigrants surrendered himself in front of the imperial order and its consequences. However, as he starts writing his memoir, he develops a new kind of identity – an identity that not only lacks power but also gains it from within. This is because the readers of the same memoir are not only the colonized-immigrants but also the colonizers. It is more or less a Gandhian strategy of struggling without any bloodshed and also a silent form of resistance.

Regarding the narrator's memoirs, he asserts, "These are not the political memoirs which, at times during my political life, I saw myself composedly writing in the evening of my days" (6). This suggests the narrator's ability to write memoirs of his life in whatever manner he likes be that related to his political life or any other matters. He further expresses his views on his memoirs: "A more than autobiographical work, the exposition of the malaise of our times pointed and illuminated by personal experience and that knowledge of the possible which can come only from a closeness to power" (6). Here, it is quite apt to elaborate the matter phrase by phrase.

The narrator's reference to phrases such as "more than autobiographical work," "illuminated by personal experience" and "closeness to power" hints the embeddedness of memoir writing and an autobiographical prose in tandem with the history writing. "More than autobiographical work" specifically suggests his endeavor to consider his way of memoir writing as equal to history writing such that the interplay between memory and history brings resistance to its surface, albeit in a nascent state. The same can be seen in the phrase "closeness to power" signifying the idea that power is the basis of resistance, here, showing resistance to colonial ideas, beliefs, and norms and values through selection process. Pondering on the nature of

his memoir writing, the narrator expresses: "This, though, is scarcely the book to which I can now address myself. True, I write with composure. But it is not the composure I would have chosen. For, so far from being in the evening of my days, I am just forty; and I no longer have a political career" (6). At this juncture, the narrator tries to elaborate on his identity.

The ability of addressing oneself has its profound sense of belongingness and formation of identity. Although the narrator has a fine control in his writing, he would like to choose not only the controlling capacity but also the capacity of bringing dilemma and disillusionment. If he is deprived of political career, it is likely that the career of a writer is secured for him. Going straight-forward to a destination might not be the strategy of a writer – the high probability of transforming the memoir writing into history writing with the presence of ironical manipulation. In order to highlight the same, the narrator brings his memory at the forefront in this manner: "It was my hope to sketch a subject which, fifty years hence, a great historian might pursue. For there is no such thing as history nowadays; there are only manifestos and anti-quarian research; and on the subject of empire there is only the pamphleteering of churls" (32). The narrator moves forward to present his consciousness to history.

It is, here, apt to consider the anxiety of the narrator on the subject-matter of history. All the history authentically documented is produced exclusively; here, Naipaul through his autobiographical memoir writing seeks to create an alternative history recording the experiences of the post-colonial subject with the help of the remaining of the recollected memories. In association with these memories, there are also the mimics of the mimicking men; to prove this, the narrator distances himself from his memoir writing announcing that this work will not be written by him. This self-distancing of the narrator implies that it is the right point for him to manipulate the colonizers and their agents such that they misunderstand the colonized-immigrants through misrepresentation. At this very juncture, the juxtaposition between acceptance and denial of the colonial attitudes, beliefs, and norms and values lies in

its true sense thereby manipulating the colonizer through the blending of memory and history hidden in the mimicries of the colonized-immigrants. His self-distancing is expressed boldly as: "But this work will not now be written by me; I am too much a victim of that restlessness which was to have been my subject. And it must also be confessed that in that dream of writing I was attracted less by the act and the labor than by the calm and the order which the act would have implied" (32). Here, the narrator reenergizes his manipulative forces in a roundabout manner.

It looks like his disillusionment working abruptly; however, he is gaining power through his status of double vision – a colonized and mimicking immigrant gaining the height of the colonizer. He also gains his power placing himself in an ironical position, that is, a writer writing for himself seemingly writing for others. Here lies a hidden resistance thereby securing the writerly position through manipulative articulation.

In doing so, the narrator takes the opportunity to blend memory and mimicry depicting the mimicking tendency of the post-colonial subjects. He narrates, "We were a haphazard, disordered and mixed society in which there could be nothing like damaging exclusion" (57). Furthermore, he narrates about the nature of the mixed society how the post-colonial people start mimicking in their own way:

The men were professional, young, mainly Indian with a couple of local whites and colored; they had all studied abroad and married abroad; on Isabella they were linked less by their background and professional standing than by their expatriate and fantastically cosmopolitan wives or girlfriends. Americans, singly and in pairs, were an added element. (57)

The mixed society composed of Indians, whites, colored, and Americans has been emphasized in order to foreground the consequences of colonialism in the post-colonial scenario. The post-colonial subjects have gained their education from

abroad and the marriage patterns are mixed in nature. This suggests that the once colonized people are capable to secure the achievement as equal to that of the colonizers gaining the position of competitors. As education is the primary source of strength in an individual's life, the post-colonial subject, through his/her memoir writing, can produce multiple layers of history such that a singular linear history is distorted, reformed, exaggerated, and revisited.

Furthermore, the narrator mentions timeline taking from the historical record, "But even 1945 I could find no buyers" (60). This is to suggest that he creates his history not only relying on memories but also on some historical facts around the world. In doing so, he narrates, "A giant tree, old perhaps when Columbus came" (63). However, his reference to the historical facts is quite haphazard – sometimes from India and other times from Isabella and England. Historically, he strives to show the relation between India and Isabella as:

And it was at one such session of soft criticism – at the Indian Commissioner's, Indian Republic Day, such diplomatic or quasi-diplomatic corps as we had on Isabella all assembled, our women in saris, light glinting on silk from Banaras and jewellery from Guiana – it was then Sandra, in a sari herself, succeeded in antagonizing the entire group. . . . (69)

The people of Indian ancestry in the Caribbean Islands have their unique experience as immigrants mimicking the colonizers' patterns and, at the same time, compelling the colonizers mimic the Indian patterns or sometimes the Trinidadian ones. The manipulations of one kind or another give a clear space for the colonized-immigrants, especially, the post-colonial subjects, to outsmart the colonizers' way of living. This also suggests that the colonizers take the colonized-immigrants as antagonistic forces which produce a fear from the side of the colonizer. The ability of a memoir writer to hint on this fear of the colonizer paves the way to display resistance, albeit in an indirect manner.

In order to energize his memories, he presents his childhood memory. He narrates, "On Isabella when I was a child it was a disgrace to be poor. It is, alas, no longer so. And it astonished me when I first came to England to find it wasn't so here either" (89). The narrator's manipulation has been disclosed with the word "alas" indicating a kind of dissatisfaction. If there is nothing as disgrace to be poor nowadays in Isabella, the use of "alas" is useless; however, this irony has been produced just to show the play of manipulation -- wherever the narrator reveals his weaknesses, he tends to become strong enough. Regarding memory and its nature, the narrator further narrates, "My first memory of school is of taking an apple to the teacher. This puzzles me. We had no apples on Isabella. It must have an orange; yet my memory insists on the apple" (97). This irony is apt to prove that the narrator manipulates the colonizer and its agents with the help of his memories, mimicries, and historical facts.

The most remarkable issue is that the narrator has used the terms "history" and "memory" frequently in the process of weaving his narration in his memoir writing. In one of the paragraphs, he manages to write the word "memory" three times consecutively as:

And it was not until late afternoon, excitement gone, the light faded, the curtains about to be drawn, my stomach, head and eyes united in a dead sensation of sickness, that the memory at last came which forcing itself to the surface all day, had kept the first page of the Century notebook blank except for the date: the memory of my first snow and the memory incredulously examined, of the city of the magical light.
(266)

This shows his over reliance on memory as he realizes that he is going through the project of memoir writing. At the same time, his manageable balance between memory and history has been maintained in the above and the following narration:

By this recreation the event became historical and manageable; it was given its place; it will no longer disturb me. And this became my aim: from the central fact of this setting, my presence in this city which I have known as student, politician and now as refugee-immigrant, to impose order on my own history, to abolish that disturbance which is what a narrative in sequence might have led me to. (266)

Thus, a fine balance between memory and history enriches the narrator's memoir writing such that a bold revisiting of the colonial cum post-colonial history has appeared on the surface in the formation of a historiography written from the vantage point of the marginal people, especially, the colonized people and the post-colonial immigrants. Although the narrator seems to be suffering from anxiety and disillusionment, it is just a form of planning of a strategy through manipulation – seemingly a weak narrator as a post-colonial subject but producing strong memoir writing. The mentioning of the timeline “August 1964 – July 1966” in the end of the novel proves the same.

Conclusion

To conclude, the blending of memory and history has provided the ground for the narrator to display the role of a dominant memoir writer. The most interesting fact to consider is that Naipaul has manipulated the readers creating a first person narrator in his business of producing an autobiographical document. In doing so, through the narrator, he is able to record the colonial and post-colonial history and the consequences of colonialism to the post-colonial subjects. Moreover, the narrator seems to be a victim of the imperial order with anxieties and disillusionment of different kinds; however, he has gained his strength and courage through his ambivalent situation – accepting and denying the colonial beliefs, patterns, and norms and values at the same time. This is done by producing a seemingly weak narrator but providing him the ability to produce an alternative history displaying

the ironical situation and foregrounding the concept of double vision: going through the mimicking tendencies consisting of acceptance and denial in juxtaposition.

The research also concludes that the blending of memory and history has been depicted by showing the relation between memory and mimicry. These categories have been emphasized with the application of theoretical concepts of memory studies and post-colonial studies, especially, taking the concept of double vision propounded by Homi K. Bhabha. In the same light, the relation between autobiographical writing and memoir writing has been foregrounded by showing the embeddedness and interconnectedness between memory and history. Memory – individual and collective – is the source of history; the transformation of individual memory into collective memory gives the space to produce historical memory culminated into an alternative history.

This study points out the silent and hidden form of resistance to colonialism and imperial order by weaving an alternative history out of the patches of memories recollected in the mind of the narrator highlighting the mimicries of the mimic men. Memoir writing has its own purpose to show the inherent resistance in an indirect manner – through manipulation created out of the memories and mimicries. The spatio-temporality of memory and history plays the crucial role in the development of the embeddedness of these categories. This study has also attempted to find out the consequences of colonialism to post-colonial subjects and how they can get rid of the anxiety and disillusionment created in post-colonial scenario thereby creating a fine balance between memory and history.

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Rethinking of Suppressed Voices: Subalternity in George Orwell's *Animal Farm*

Qusay K. Hussein

Abstract

This research paper attempts to analyze the concept of subalternity in George Orwell's *Animal Farm*. The aim of the paper is to provide a theoretical conceptual framework for subalternity reflects the views of certain literary brain powers. In so far as subalternity in a colonized area is seen as an apparent product of colonialism and postcolonialism, clarification of these concepts is indispensable. The paper examines these concepts meticulously in terms of definitions, theorists and practice. Very few studies have looked at the notion of subalternity in the *Animal Farm* until recently. Subalternity is the name adopted to refer to people of a minor class. This class includes Peasants, proletariats, workers, women and slaves. The paper gives some of the Subaltern theorists' interpretations, such as Antonio Gramsci and Gayatri Spivak, and their pioneering contributions to the creation of this concept. The paper is confined to George Orwell's classic novel *Animal Farm*, as it aims to illustrate how the animals on the farm are subject to the subaltern animals have undergone two colonial periods: Mr. Jones's colonization hegemonic power of the superior colonizers. The novel obviously mirrors the pigs' colonization. During these two periods the animals were treated badly and all varieties of dictatorship, enslavement, and violence against them were exercised.

Keywords: Colonialism, Post-colonialism, Subaltern, Orwell, *Animal Farm*

Introduction

In its very early stage, colonialism is the formation of an external entity's political and economic supremacy over another nation or society beyond its geographical

borders for increasing its material power and wealth. Its conventional practice initiated in the Americas with European invasion, occupation, and exploitation (Quijano). The financial and political goals have been the stimulus of colonialism since the beginning. Therefore, many settlements in the five continents were founded mainly in Asia, Africa and the Americas. Cultural colonialism was a later and integral phase of colonialism apparently manifested in the colonizers' literary canon.

Historically, any settlement that is shaped outside the borders is said to be a colony. The colony is better known by looking out over eighteenth century at British settlements from areas of America, the Caribbean, Africa, several parts of Asia and Australia. This is like an international network that puts diverse and remote parts of the world under one structure and rule for the benefit of the British society's superior classes. For shaping these new colonies the colonial power has practiced abuse, bigotry and multiple forms of coercion against the people who originally live there exonerating them of any right of defiance and representation. Loomba affirms "The process of "forming a community" in a new land necessarily meant un-forming or re-forming the communities that existed there already, and involved a wide range of practices including trade, plunder, negotiation, warfare, genocide, enslavement, and rebellions" (Loomba, 2004, P7-8).

Colonialism has two categories: settler colonization, and non-settler or urban colonization. Settler colonization, as in Australia and Canada, happens when colonizers eliminate the indigenous populations of a territory by unscrupulous mechanisms of violence, genocide and forced removal. As seen in the examples of India, Jamaica and Nigeria, metropolitan colonialism does not replace the native inhabitants, but it exploits the land and labor for the benefit of the colonizers. The Western forefathers and in the name of civilizing others from barbarity and through mechanisms of hegemony and force impose their management on other countries. Walia confirms:

Colonialism is accompanied by exploitation, annexation and conquest. Its hegemonic power rests on creating the binary opposition of self/other, white/black, good/evil, superior/inferior, and so on. Thus a part of the world was able to enjoy supremacy because it convinced the rest of the world about the „white man's burden' and his 'civilizing machine' (Walia, 2001 p77)

Post - colonialism or postcolonialism (both of these spellings are acceptable), "is not a homogenous school of literary theory but a loosely defined set of theories and methodologies that seeks to uncover and discover what happens to the colonized after they have been conquered by the colonizers" (Bressler, 2007P 261). In the 1970s, postcolonial studies were gaining in importance. Post-colonialism emerged, according to some critics, because of Edward Said's 1978 truly inspirational book *Orientalism*. It is a predictable consequence of colonialism as a field of study and mainly refers to a historical period when a colonized country or a society has achieved independence. Since colonialism is noticeably an act of removing a certain group or society from history, post-colonialism signals the return of that society back to history. It is a literary reflection on colonialism when colonized intellectuals start writing about the passive experiences, oppression, exploitation, and cultural obligation they had during the preceding colonial period. Linguistic, cultural and political experiences of European former territories are mirrored through post-colonialism.. Since it is basically a self-articulation of colonized societies as they challenge the proper reestablishment of their language, identity, and tradition. To a considerable extent, postcolonial framework is based mostly around the assumption of otherness.

Subaltern

The word subaltern comes from the Italian word *subaterno*, meaning originally "inferior or inferior". Since then the word subaltern was used in different contexts and for many interpretations. It was first used by Italian socialist critic Antonio Gramsci to define subordinate classes from the political and historical perspective,

such as proletarians, peasants, slaves, women and even religious groups. Antonio Gramsci points out "The ultimate goal was to transform the subordination of subaltern social groups, through writing and analyzing the histories of different subaltern groups and contributing to the development of historical understandings of potential strategies for such transformation" (Gramsci). Each society has an upper class section which controls the public life and enjoys numerous rights of freedom, power and dominance. On the contrary, the section of the common people is socially and economically crushed. This class is excluded and voiceless, and lacks sovereignty and representation of all kinds. Gayatri Chakravorty Spivak is a leading voice in Subaltern studies. Also, she is a vital pioneer in postcolonial experiments. She has offered deep insights into the colonial power of former colonies. Raised in India, studied and graduated in Britain and America, her works have a great impact on the poor communities of the third world. The most prominent work on subalternity by Spivak is her controversial essay of 1988 "Can the Subaltern Speak? The title of her essay is in some way vague and misleading. She thinks that no-one will hear them even when the subalterns speak. She confirms that in a society, privileged people, intellectuals, religious leaders, politicians, to name a few, will speak for the subordinate groups. In her essay the word "speak" pertains to the voice of the underclass stolen by the elite class in any society. Spivak's subalternity considerations can be construed by means of many theoretical interpretations. Graham suggests:

Spivak combines ideas from Marxism* (here an approach critical of capitalist economic exploitation), feminism* (promotion of equality between the sexes), and deconstruction. These special ties help her make an argument about the oppression caused by differences in power, gender, and access to knowledge.(Riach)

Concluding her essay she asserts that subalterns cannot truly speak because they cannot represent and express themselves self-sufficiently. By losing voice and representation, their traditional identity is lost, too. Subalternity is a position without

identity, a position where social lines of mobility, being elsewhere, do not permit the formation of a recognizable basis of action" (Spivak, "Scattered Speculations on the Subaltern and the Popular").

Subaltern studies shed light on the secondary classes in a society that aims to liberalize their oppressed voices and challenge the traditionally authoritative voices. Biswas stresses "The movement basically arose as a critique of elite-based historiographic schools of thought including Marxist and Cambridge historiography" (Biswas). The term quickly appeared when certain colonized countries gained freedom and self-governance in the 1960s. As a critical movement or approach, Subaltern Studies was initiated during the 1970s in the discipline of history (Ludden). Subaltern studies plateaued in the 1980s as a movement named the (SSG) Subaltern Studies Group has been coordinated by some writers of different backgrounds. Some of this organization's early followers were European authors raised in the west and kept interested in the postcolonial and subaltern studies. Several of the subaltern writers were born in subaltern cultures but later moved and resided in the west, like Spivak, Bhaba and Edward Said. In their literatures, they tried to give voice to the people, articulate their passive representation and unveil the unpleasant face of the colonization of the white-man. In postcolonial and subaltern studies, George Orwell is regarded as one of the effective authors. Born and raised in a subaltern culture, Orwell's writings have always been very conscious and praiseworthy.

Animal Farm

The Indian-based British novelist George Orwell was born and died as Eric Arthur Blair and is considered one of the greatest British writers. He was born in 1903 in Bengal, as a fragment of India's British colony. He became a member of the Burmese colonial police and soon gave up the imperialist feeling. His resentment was evident in some of his outstanding essays like 'Shooting an Elephant', 'A Hanging' and his first novel 'Burmese Days' published in 1934. Growing offended and fully aware of

the ugly face of soviet regime, Orwell wrote *Animal Farm* in 1945. It is one of his landmark contributions in the literary realm. It is indeed a literary allegory against the corruption and exploitation of humanity by man during the Russian uprising under Stalin's iron-fist rule.

The novel begins with a colonial notion of Mr. Jones managing the animal farm and exercising all sorts of exploitation and slavery against the animals. The animals are working hard from the dawn to the sunset and all the privileges go to Mr. Jones, who represents humanity. Mr. Jones' bond with the animals is of superior and inferior. Harrison explains "Colonizers often described their colonial subjects as existing outside history in unchanging, timeless societies, unable to progress without their intervention and assistance. In such a way, they justified their actions, including violence against those who resisted colonial rule" (Harrison, 2012). It is subsequently a typical subaltern relationship. He is treating them like subaltern and deprives them of any right to recreation and independence.

Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself' (Orwell, *Animal Farm*, P. 4).

Old Major's dream is a turning moment in the connection of both the colonizer Mr. Jones, and the colonized the animals. This dream ignites the spirit of revolution within the animals and guides them towards the next step: rebellion. For the colonized it is certainly not a mere dream, but rather a genuine search for voice, justice and autonomy. The long behavior of man in terms of enslavement, manipulation and brutality must come to an end. The colonized animals grow impatient with Mr. Jones and it has been summarized in Manor's words, "Man, Man is the only real enemy we have. Remove Man from the scene and the root cause of hunger and overwork is abolished forever", (*Animal Farm*, 4). The revolution

represents the decolonization stage when the native inhabitants, the animals inside the farm, rule themselves. And in their endeavor to maintain a peaceful relationship, they organize a constitution of seven commandments which signifies freedom, justice and equality among the animals.

With Mr. Jones' deportation and farm responsibility being back to the colonized animals and being the smartest, the pigs take the authority to oversee and run the farm on their shoulders. They start debating over their farm administration by assigning all the privileges and leadership authorities to themselves along with other pigs. The pigs, consider themselves the stronger, the wiser and those who have fought fiercely in the rebellion. Establishing their own new empire, the pigs replace man and a new era of colonization starts again. The new era of colonization focuses on slavery, hegemony and monstrous injustice toward other animals. Discrimination is now a new theme in the neo-colonization that emerges when pigs are seen as superior and the rest of the animals as inferior and subaltern. The pigs now have some advantages which the rest of animals have not. They have their meals in the kitchen and their recreation rooms; they lie in relaxing beds and sleep extra hours compared to other animals. In addition, the pigs as well as the dogs even have retirement privileges. All the laws previously formulated in the commandments 'farming constitution were later breached to suit the pigs' interests:

For the time being the young pigs were given their instruction by Napoleon himself in the farm house kitchen. They took their exercise in the garden, and were discouraged from playing with the other young animals. About this time, too, it was laid down as a rule that when a pig and any other animal met on the path, the other animal must stand aside: and also that all pigs, of whatever degree, were to have privilege of wearing green ribbons on their tails on Sundays. (Orwell, *Animal Farm*, P.73)

Napoleon took certain protective measures by growing certain dogs to impose his complete dominance over the farm. And Napoleon hires Squealer the pig as his

mouthpiece to maintain his insolent manipulation and dominance over all animals. Every time the animals doubt the intention of Napoleon, Squealer the sycophant will justify the behavior of Napoleon and convince the pathetic animals that comrade Napoleon is doing his best. When the secret of missing milk was discovered Squealer did not spare any campaign to persuade the animals:

Comrades!' he cried.' You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (thus has been proved by science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers' (Orwell, *Animal Farm*, P. 23)

Subalternity is often viewed as a direct result of colonialism and for Spivak women are even double marginalized by both colonialism and patriarchy“ A system in which men have the upper hand and women have to submit to men's will”. In the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow”(Spivak, “Can the Subaltern Speak- Summary Can the Subaltern Speak ?”). Spivak manipulates on the novel's inactive position of female characters. This novel is said to be a patriarchal book. The women characters are powerless, and have absolutely no voice. The novel began with the Major describing himself as a 12-year-old pig with over four hundred children. Major represents fertility and protection symbols Patriarchal reigning pigs end up receiving authority in the novel: Napoleon, Snowball and the other pigs. Spivak cogitates about how women are doubly marginalized in subordinate societies. Mollie, the mare, is defined as pretty and stupid. She is a source of troubles and the colourful ribbons she was braided with were all she cares about. Her greatest concern was getting white mane attention. She used to attend the animal meetings without even hearing a single word about what the other animals said. Another female character in the novel is Clover, a cart-horse. Her body appearance has changed after her four foals; it is never the same again. Clover is not well

regarded for her enormous labors as she worked hard together with the other animals to build the windmill. Therefore, she was respected for her protective role of caring for the ducklings that lost their mother. Women characters are perceived as irrational, pathetic and negligible.

The powerless animals are now victims of the rebellion and its sufferers. They have their dreams of a free animal society, in which all equal. A society in which the strong defend the weak and all animals work for their ability and remain faithful to animalism principles. This represents the subaltern vision of a society free of all forms of enslavement, forced labor and violence. That was evident in Clover's lost hopes:

if she herself had had any picture of the future, it had been of a society of animals set free from hunger and the whip, all equal, each working according to his capacity, the strong protecting the weak, as she had protected the lost brood ducklings with her foreleg on the night of Major's speech. Instead she did not know why- they had come to a time when no one dared to speak his mind, when fierce, growling dogs roamed everywhere (Orwell, Animal Farm P.57).

Unfortunately, the animals are only victims of the two periods of colonization: colonization of Mr. Jones and colonization of pigs. They had already been treated with violence, manipulation and totalitarian regime in both periods. Orwell does not criticize the exploitation of the others by the privileged class; he also condemns the subaltern groups' weak spirit and their complete submission to their lords. The story is undoubtedly a bitter satire of the colonized because of their total self-centeredness, materialism, lack of political sense and blind devotion to the colonizers. Jonathan Culler underscores "Hegemony is an arrangement of domination accepted by those who are dominated. Ruling groups dominate not by pure force but through a structure of consent, and culture is part of this structure that legitimizes current social arrangements (Culler). Such lack of resistance and undisputed ignorance

prompts tyrants like Napoleon to exercise their hegemony over them. Boxer, the horse valued for its strength, represents the innocent and devoted citizen who abides by the law and works hard for the animals' sake. He is famous for his slogan, "If Comrade Napoleon says it, it must be right." And from then on he adopted the maxim, 'Napoleon is always right,' besides his private motto of "I will work harder" (*Animal Farm*, 37).

Conclusion

The main objective of this paper is to illustrate subalternity in George Orwell's *Animal Farm*. Orwell is one of the pioneers whose important landmark *Animal Farm*, 1945, suggestively contributed to exposing the dictatorship of the colonizers and violent policies against people of the lower classes. Subalternity is one of the main themes in the novel as shown noticeably by Mr. Jones' attitudes towards the animals and later by the injustice of the pigs against the underprivileged animals. *Animal Farm* can be read as a novel simply as an allegorical fictional work, it represents the revolution and rebellion of man against the super power class in a society. It is a bitter satire on how this revolution turns into just another colonizing form. The farm has undergone two colonization periods. The first time when Mr. Jones tries to take control over the farm and he exercises multiple aspects of maltreatment and exploitation on the animals, representing the subaltern group in the farm. The second phase of colonisation is when the animals start a revolutionary rebellion against Mr. Jones. The pigs dominate the farm and practice all sorts of enslavement and dictatorships against the animals, replacing and acting like Mr. Jones.

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Experimental Research on Using Flipped Classroom Approach in Writing Classroom Using Edpuzzle

Asiya Tabassum

Abstract:

The majority of researchers and educators are interested in finding novel techniques to help students refine their language skills and the knowledge of the language at the same time. One such technique, which is gaining immense popularity, is the Flipped Classroom Approach. This study aims to detect the adeptness of using flipped classroom approach to teach writing skills to the level four (B1) foundation program students at The English Language Center at NCT during the second semester of the academic year 2019/2020. The study also surveys perception of students with regard to flipped classroom. To analyze the efficacy of the approach while using Edpuzzle as a supporting tool, level 4, foundation year's program writing course was "flipped" so that students obtain instructions before the class time. The independent variables here are the classroom instructions in two different settings traditional and flipped, and males and females. The dependent variable is the students' achievement in academics. Data collected was mainly from the students' grades, class interviews, and pre and post survey and from my personal observations while I was implementing the flipped classroom. The results showed that student's performance improved post-test, and they showed a positive attitude towards the approach. Findings of the experiment encourage that Flipped classroom approach can be utilized to engage students to achieve higher level thinking through individualized learning.

Key Words: Flipped classroom approach, Traditional classroom, student centered learning, writing skills, Edpuzzle

Introduction

Writing is a complex skill to teach and learn (Walters 1987-MAThesis) as it requires simultaneous control over a number of sub skills involved in the process of composition making it a tricky task even for native speakers (Nunan, 1999). Strong and well-developed writing skills are a lifetime asset for the student (Albert, Margan, Hessler, & Konrad, 2007). In fact, many teachers, researchers, and curriculum developers of foreign language teaching are concerned about good EFL writing skills (Lee, 2003). The process of writing needs a lot of time as the learner has to go through all the different stages of writing. The teachers of the skill find time constraints a major obstacle because the class time is too limited. Therefore, students struggle alone to complete the writing task at home without any help from teachers or peers (Boucheфра, 2017). This is where flipped classroom approach comes as an answer and can aid teacher in utilizing the group space (classroom) effectively. The flipped classroom approach is becoming more and more popular among researchers (Toppo, 2011; Tucker, 2012). It was first developed by two educators from America Bergman and Sams developed in 2000 (Bergman & Sams, 2012). The approach aims to provide individualized education catering to individual needs of the students (Bergman & Sams, 2012, p.6).

Flipped classroom is “a pedagogical approach in which direct instructions given to students shift to their flipped learning space (home) rather than the traditional learning space (classroom). In addition, the resulting group learning space is remodeled into an active, interactive learning environment where the pedagogue acts as a facilitator for students as they are creatively engaged in the subject matter by applying the concepts” (Flipped Learning Network, 2014). In flipped classroom approach, the focus is on delivering the content at personalized at learning space of the students (home). The effect of this flip is it enables the students to engage into an interactive learning environment in the classroom where students can explore, analyze and create new information. This helps the students in acquiring 21st century skills. In other words, flipped classroom is turning Blooms Taxonomy on its head.

The number of teachers who teach writing skill by assimilating Flipped classroom Approach is soaring. This has persuaded many researchers to explore the Flipped classroom model to detect its effectiveness particularly in writing. There are many studies conducted in heterogeneous contexts and from divergent stances (Mireille, 2014; Leis, Cooke, & Tohei, 2015; Afrilyasanti, Cahyono, & Astuti, 2016; Ahmed, 2016; Abdelrahman, Dewitt, Alias, & Rahman, 2017; Bouchefra, 2017; Ekmekci, 2017). The studies on flipped classroom approach demonstrated that students who received instructions through flipped classroom approach achieved higher scores than those who received instructions in a traditional model. However, the results may not be the same in varied educational contexts (Cahyono Mubarak, A.F., B.Y., & Astuti, U.P. (2019) and the effect of Flipped Classroom Model on Indonesian EFL Students' Writing Achievement across Cognitive Styles. Therefore, the researcher carried out this experiment in an Omani education context at NCT with foundation level (B1) students to uncover the effectiveness of FCA in teaching writing skills using Edpuzzle. This will examine the attitudes and achievements of field dependent learners.

Significance of the study

The flipped classroom is a pedagogical approach which swapped the classroom and instructions from teacher-centered to student centered (Al Rowais, 2016; Sivarajah, Hwang, Lai & Wang, 2015; Gayathri & Vijayarani, 2017; Curci, Lam, Lee & Richardson, Johnson, 2018). Flipped learning approach is widespread and is used in wide range of discipline all over the globe (Lo & Hew, 2017; Phillips O'Flaherty &, 2015). Studies also revealed that the EFL students' attitude changed positively towards flipped classroom approach (El-Esery & Radwan, 2017; Lee & Wallace, 2018). However, further research to scrutinize the effectiveness of flipped classroom approach in different areas of language learning is still needed (Park, Kim, Jang, & Nam, 2017; Kim & Moranski, 2016). Need for study of approach's effectiveness is required at K-12 Education Globally and in Oman specifically (Lane-Kelso, 2015).

This Approach is considered for study by a large number of researchers to see its effectiveness on teaching English as a foreign/second language. However, a fewer studies have assessed the effect of this approach in teaching writing skills using Edpuzzle and the attitudes of foundation level students towards it in an Omani context.

Besides, the contributions to the effects of flipped classroom approach on students' achievements and attitudes in writing skill class can aid educators to notice the perquisites of this approach. Moreover, the EFL teachers might be interested in applying this in their writing skills with their students, as EFL students struggle a lot when it comes to writing and they need extra attention and time from their mentors to master the skill. This study therefore aims at exploring in detail the flipped classroom approach in teaching writing in a college of technology in Oman and it will focus on the perspective of students towards learning using this approach.

Research Purposes

The aims of the study are:

- To analyze the effects of flipped classroom approach in writing in colleges of technology in Oman.
- To investigate students attitude towards the approach in learning writing skills.

Research Questions and Hypothesis

- Do foundation students at NCT perceive flipped classroom as a positive learning experience.
- How is the general attitude of Foundations level-4 students with regard to learning writing skills by applying flipped classroom approach?
- What is students' opinion on video lessons as a medium for learning?
- What is student's experience of using Edpuzzle (LMS) in flipped classroom model?

- The statistical difference is significant between pre-test non-flipped classroom and post-test flipped classroom, writing skill test results in favor of flipped classroom approach.

Literature Review:

Flipped classroom Model

Flipped classroom approach is the latest approach that came into the lime light after the dawn of technology in education. Before the advent of technology, education was only through traditional methods. Emergence of technology in education paved the way for many other approaches and changed the complete scenario of the education system. The flipped classroom flips everything related to class such as the method of delivering the content, roles of teachers and students, the utilization of class time, and students' Individual and group learning spaces. Flipped classroom gained immense popularity in recent years (Lai, Hwang, & Wang 2015). Currently several educational institutions have adopted this approach and a large number of researchers are interested in exploring the approach from different angles (Arfstrom & Network, 2013; Bart 2014; Bergmann & Sams, 2014; Roach 2014;).

Flipped classroom approach enable teachers to initiate apt learning practices catering to the individual needs of the students (McLaughlin et al., 2014). Flipped classroom approach helps students in learning 21st century skills as it encourages learner's participation and engagement in the learning process (Roehl, et al, 2013; Bergmann & Sams, 2014). In this approach, teachers can use effective use of technology in class and it facilitates the interaction between learner and educator. The proper use of apt LMS can aid the learner in accessing the resources and they can study at their own pace. The LMS used to flip the classroom helps in overcoming the hurdle of instruction delivery. Flipping not only enables the educator to cover the large content in a short time but it also enhances learners understanding. Learners get the

chance to be involved interactively in the classroom activities (Velegol, Zappe, & Mahoney, 2015).

Flipped classroom is one such approach that caters to the needs of the three main types of students visual, auditory and kinesthetic. It gives equal learning opportunities to all these types of learners. A visual learner can watch the video and absorb the information. An audio learner can listen to the instructions and acquire the knowledge. Whereas, a kinesthetic can work in class either individually or in groups by interacting with the teacher and peers. Flipping can also help in transforming a learner from a passive learner to an active learner. When the Visual and Auditory learners learn by watching the videos and listening to the instructions on LMS the same students can be motivated to participate in class activities hence making them active learners. Knowledge of the subject matter before hand could act as a driving force behind their motivation to do interactive activities in collaboration with their friends. As the students are collaborating and communicating, they can now think critically and create a good piece of work. As a result, all the four C's of 21st century skills are practiced in class just by one flip.

According to Bransford, Brown & Cocking (2000), time spent by students in school is only 14% of their total time. When it is so low than the time spent for each skill or subject will be even less. In such a limited time the educator cannot act as a "guide on the side" as he consumes a lot of class time in giving instructions and there is not enough time for students to apply, analyze or create anything in class, and they are left alone to struggle with application at home in the form of homework assignments.

The Flipped classroom also transforms the role of a teacher in classroom from "a sage on the stage" to the "guide on the side." It also transforms the actions as the teacher is now doing the homework by creating videos and finding suitable materials for the flipped class, and in class, the students are at the center and are actively involved whereas, the teacher is on the side guiding the students and

clearing their concepts. Students here are learning by utilizing the class time effectively, and immediate help is available to them when they are producing and they will no longer be struggling alone with their homework.

Advantages of Flipped classroom approach

Flipped classroom approach reverses the traditional learning environment completely.

This approach provides personalized guidance to the learner. There are a number of advantages of this method.

- One-to-one is more between teacher and students.
- More time for students in class to participate in class activities.
- Enables the students to learn at their own pace.
- Students are encouraged to come on time to the class.
- Practical things (absences due to illness) become less problematic.
- It is cost effective.
- Students get infinitely richer content.
- Students get to explore more sources of information.
- Lectures can be reused.
- Effective and creative utilization of class time.
- Transformation of students takes place from passive listeners to active learners.
- Teachers get better perception of student's learning styles and learning difficulties.
- Apt for teaching and learning 21st century skills.
- Encourages independent learning.

However, it is also important to make a note of possible challenges with the approach.

- Significant additional workload on teacher (as taping and uploading lectures needs time and skills)
- Anti-social (as time in front of screen increases)
- Largely depends on students motivation
- Problems with access to internet
- Unpreparedness of students can hamper the whole lesson
- Immediate help from educator is not available during the instructional stage.

In spite of all these cons, flipped classroom is still gaining popularity.

Research Methodology

1. Research Design

The experimental research was brought into play; the researcher compared the flipped classroom with a traditional classroom in order to peruse the proficiency of the flipped classroom approach. This comparison helped the researcher in observing the effect of flipped classroom. The researcher administered a pretest and posttest to know the impact of the approach. The study used a quantitative data collection method. Two questionnaires were distributed to the students. The pre-test questionnaire focusing on perception of students on traditional classroom was given before the treatment, and the second focusing on perception of students on flipped classroom was given after the treatment.

2. Sample of the study

The study was conducted on level four students in the foundations program at the English Language Center of Nizwa College of Technology for the second semester of AY 2019-2020. The writing class of level four consisting of 23 students was flipped and they studied the opinion essay writing using flipped classroom approach. The

experimental group was selected as per the researcher's convenience. None of the participants had any experience of learning through flipped classroom approach prior to the study.

3. Research Tool

a) Achievement Test

The Researcher designed pre and posttest questionnaires and an EFL writing test after both the traditional teaching and flipped approach. The English Language Center follows IELTS rubrics to mark writing so the same was used to mark the test during the experiment to get the results of approach's' effectiveness. The researcher used Edpuzzle to implement the flipped approach. Details of how Edpuzzle works will follow. Although English language center is equipped with a Learning Management System (LMS), "Moodle", which is accessible to all students but the researcher, chose Edpuzzle as the application helps in tracking keenly the activity of students. All the students at the language center own a mobile with an internet connection.

b) Questionnaire

The questionnaires designed and distributed measures students' attitude towards traditional classroom approach and flipped classroom approach. Moreover, if flipping the course can improve writing skills or not. The questionnaire consisted of 15 items. 13 of which has a five-point--- Likert format: (5) strongly Agree (SA), (4) Agree (A), (3) Neither Agree or Nor Disagree (NA), (2) Disagree (DA), (1) Strongly Disagree (SD). In addition, two questions were open-ended. Responses were collected by personally handing over the questionnaires to the students. The data from the questionnaires was then computed using SPSS version 20 for windows. The questionnaires as a data collection tool helped the researcher and supplemented the study with student's attitudes towards flipped classroom approach.

c) Online learning platform

Edpuzzle comes with an extremely easy user interface. It is a video platform designed with the sole aim to assist teachers in enhancing the engagement of students and improving their learning through video lessons. The best part of it is it collects data as students watch and interact. It is time saving for the teacher. It is a free application and can be easily downloaded and used by both the teachers and students. The teachers can make and upload their own videos, use other teachers' videos or choose videos from YouTube, Khan Academy, Learn Zillion etc. The teacher can crop the video if it is too long, can do voice over on the existing videos to explain in your own way or even embed quizzes in the videos. The most important advantage of it is it tracks students' activity and gives detailed reports, the teacher can monitor who didn't watch it, how much of the video students watched, which part of the video was watched more than other parts. How many times the students watch each part? How much time did the student spent in total on the video and if they answered, the questions embedded.

4. Procedure of the study

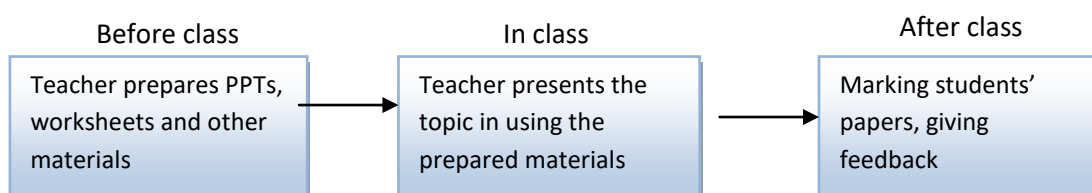
a) Course structure

The course chosen for the study prepares students for their specialization courses at undergraduate level as well as for the workforce. The learning outcome of the course is that the students should be able to write with clarity detailed texts on a wide variety of subjects that are of personal interests and also on topics which a student should be familiar with while studying at a college level.

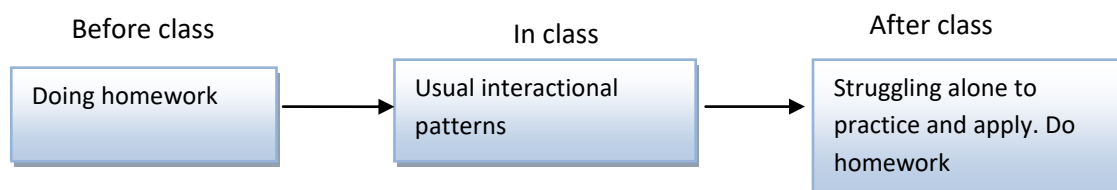
Pedagogical Structure of Traditional Classroom Sessions

(Teacher-Centered)

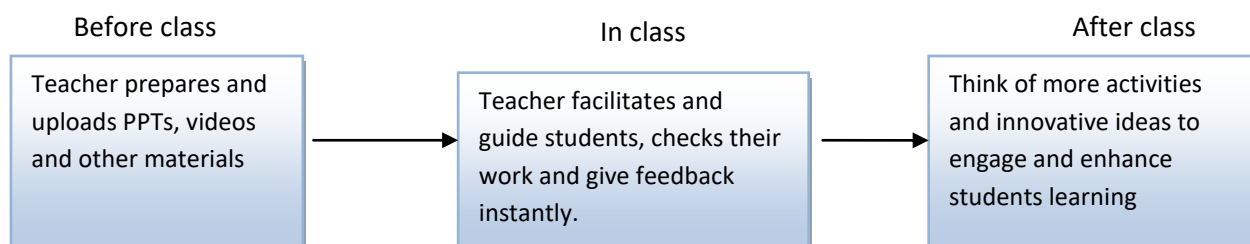
Teachers in Traditional Classroom Approach



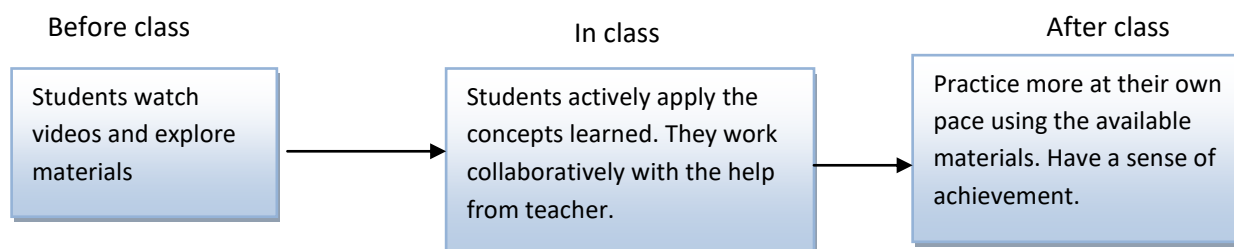
Students in Traditional Classroom Approach



Teachers in Flipped Classroom Approach



Students in Flipped Classroom Approach



The following procedure was followed in conducting the study.

A casual-comparative design was used with a pre-existing group of students who participated in a traditional classroom setting for three weeks and a flipped environment for 3 weeks. The first writing was taught in traditional classroom and a pretest was conducted. The flipped approach was used to teach opinion essay writing and a posttest was conducted after students had been taught through this approach for 3 weeks. The scores of the pretest and posttest were compared using repeated measured design. While employing the approach the researcher developed videos based on the course content and uploaded on Edpuzzle. The students were instructed to download the Edpuzzle app on their mobile phones and a class code

was given to the students to join the class. The researcher helped the students who have trouble joining. The students were instructed to watch carefully the videos prior to the class and they were told to take notes. The researcher kept a constant check if students have viewed the video or not, as if students come to class without viewing the video the very purpose of flipped classroom will be lost. The students participating in the study were not very motivated for the experiment so the researcher sent an email to each student individually asking them to watch the video before class time. With some extra efforts by the end of the day, most of the students viewed the video.

The use of the approach minimizes the classroom instructions time. The researcher asked a few more teachers teaching the same level about how much time they spent on giving instructions on opinion essay before actually beginning to write. All of them took around 40-45 minutes to give instructions, whereas, the researchers' experimental group was able to start the actual writing within 10 minutes after the revision of the video topic. As the students had notes, from the video lecture there was maximum participation in the class and it was very interactive. The teacher was able to give quality time to each group. The students were actively working in the class and the teacher was merely facilitating the learning. Throughout the course of three weeks, students were able to learn and adapt at their own pace and were able to clear up any doubts they had in class. This approach offered greater time for in class practice and students were left without help to struggle with their homework. Instead, the assigned videos or PPTs were considered as homework. A few students on the first day did not watch the video before the class in spite of repeated emails from the teacher. However, when they saw their peers participating in the discussions by answering the questions and starting to write the introductions, they found themselves lost, and in the next class, they watched the videos and took notes before coming to class. To deal with the students who initially resisted, the teacher grouped them in-group with students who already watched the video and this helped a lot. When the students observed that their peers knew everything about the new topic just by a video, they were motivated to do the same for the next class.

Therefore, it did not take much time for the teacher to properly implement the method. The approach allowed students to be independent learners' and they were more focused.

To make the process easy the teacher introduced the essay in parts. In the first class, students were only asked to write the introduction to the essay by paraphrasing the questions and writing an error free thesis statement. The next class they were taught how to build body paragraphs by giving well supported ideas. The third class was to teach the conclusion. With this way of teaching within a week students were able to write well-accepted essays.

Data Analysis Procedures

The aim of the research was to examine students' perception and attitudes on flipped classroom in comparison to a traditional approach for their writing lessons. This research used quantitative data analysis tolls. Data was analyzed using SPSS program. The average of the pre-test and posttest score or mean were utilized to measure the level of accomplishment of the study participants.

Results

Contingent on the test score report, it was noticed that the mean score before the treatment was 24.08 with a standard deviation of 3.776. While the mean scored after treatment was 27.08 with standard deviation of 3.824. The students score a minimum of 14 and a maximum of 28 in the pre-test. However, the posttest score shows a minimum of 19 and maximum of 32.

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-test	24.0870	23	3.77688	.78753
	Post-test	27.0870	23	3.82472	.79751

Paired Samples Test									
		Paired Differences					t	df	Sig.(2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	score on test before treatment - score on test after treatment	-3.00000	4.72902	.98607	-5.04498	-.95502	-3.042	22	.006

A paired samples test was administered to collate the tally of pre and posttest. The Results shows that there is a significant difference in the scores ($t = -3.042$, $P = .006$). Students were given a questionnaire prior to and the treatment to know their perception about traditional classroom and flipped classroom approach. The survey results reveals students think flipped classroom will benefit them in future (Mean=4.17, S.D .71), students are motivated to learn writing skills using flipped classroom approach (Mean=3.7, S.D=1.04). Students feel that flipped classroom helps to develop their communication as it gives them greater opportunities to communicate with other students (Mean=3.78, S.D=.85). They feel flipped classroom is more engaging and provides them self -learning opportunities. (Mean=3.56, S.D .89). Overall, they rated flipped classroom approach as a positive learning experience (Mean=3.78, S.D= .79).

Discussion

This experimental research was embarked on to scrutinize the aftermath of flipping the writing class of EFL learners. The study affirms that there is a positive impact of flipped classroom on students' writing achievement. It is difficult to meet the needs of all students as students have different learning styles but the flipped classroom approach has made it possible, the approach assists students in gaining understanding of the concepts virtually. The involvement with the flipped approach was to probe the effects of the flipped classroom approach in teaching writing and to investigate students' attitude towards this learning approach in writing skill. Study results manifests that the students perceive the flipped classroom approach as a positive learning experience. Feedback collected from students through interviews

and questionnaires and their posttest results reveals that the majority of the students show a positive attitude towards flipping and they are keen on more classes such as this, as it gives them the privilege of studying at their own rate.

During the one-to-one interview, students admitted that at first they were not very inclined to learn writing through flipping as they consider writing to be the most difficult skill and they believed that they would learn better with the teacher's guidance. A few others were unwilling as they were too busy to view the instructional videos at home. However, over the course of learning process, their attitude gradually changed and they rated flipped classroom approach as a positive the learning experience.

Based on the personal interviews with students some students shared that they missed the immediate feedback or answer from the teacher, in case of doubts, and they had to wait to meet the teacher in the next class to clear their doubts. Some of them complained that they were not able to watch the video on the phone, which may be because their phones were not compatible with the video. The personal notes of the researcher reflect that it took great deal of time for the video to be uploaded on the Edpuzzle platform. It also needs extra time and from the teachers' side to flip a classroom.

Flipped classroom approach gives immense opportunities to students to learn at their own pace and manage their own study. Moreover, it makes students accountable for themselves. It also provides them with self-study opportunities. The students were able to adapt the approach easily and they were completely satisfied with the flipped classroom approach.

Conclusion

Flipped classroom approach attracted many researchers, but very few studies weigh flipped classroom approach in an EFL/ESL context (Engin, 2015). Evidence from the

study indicates that flipped classroom approach can result in an overall positive learning experience. This approach is best for integrating different language skills, listening to the video at home, sharing their ideas in class and working with groups to communicate their ideas in the form of well-written essays. Educators can adopt this as student-centered active learning technique to ensure finer awareness of the concepts.

It is very important to understand that this approach is not designed to replace the teacher in the classroom but rather it changes the role of a teacher from “sage on the stage” to “guide on the side.” The educators may initially have to deal with learners who are not very motivated to learn through flip, but once it is implemented there will gradually be a change in their attitudes towards flip. This approach will work with students who are weak as the teacher can give individual attention.

Recommendations

I recommend that the teachers who are teaching Omani students can adapt Flipped classroom approach for teaching foundation courses. This experiment was carried out only with one small group of students with one single topic and on one particular level. This approach may be employed on other students of different levels with different skills to measure the effectiveness of the approach. Teachers should be trained in using various learning management systems so that they can employ the approach effectively using such LMS'. Further long-term research is needed to find the efficacy of the approach over the traditional classroom method. The teachers who are teaching other foundation course at the college of technology should experiment with the flipped classroom approach with their students. The next step of my research would be to find out how the flipped classroom approach would work with other language skills and how it would work with flipping the whole course.

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Using Poems and Short Stories for Bridge Courses or Remedial Classes

Melissa Helen

Abstract:

This paper offers an argument and a model of using short stories and poetry for designing a bridge course or a remedial course for students at the undergraduate level who hail from the vernacular medium. The paper cites from the ELT theoreticians and gives a brief literature review of using the genre of short stories and poetry. It discusses the challenges of Telugu medium students, for that matter any vernacular medium student, and, the benefits of using literary texts as against functional English.

Keywords: ESL Syllabus, Vernacular Medium Students, India, Designing Bridge Courses, Undergraduate Students, Literature Review, Literary Texts, Authentic Materials, Short Stories, Poetry- Local and Global Writers, Cultures, Benefits

This study started with an objective of designing a course which will enable the students of Telugu medium students with an additional course to help them improve their communication skills in the English language by focussing on improving their speaking skills, and a revision of some basics of grammar and writing.

Fluency and competency in the English Language for the students who come from a disadvantaged or rural background is a definite requirement which will eventually empower them. It has been seen that the students of Telugu medium at the UG level always face a number of challenges in communication in English language. The problems are manifold and are related to all the four skills of language, grammar and vocabulary. Subsequently their performance in academic and other co-curricular

activities is well below average which eventually mars their employability chances. Language learning essentially comprises the acquisition of four core skills viz. listening, speaking, writing and reading whether we talk of a vernacular or a foreign language like English. While in the case of a mother tongue, any human being picks up speaking naturally, in case of a second/ foreign /English language, there are various problems which get compounded. While reading and writing in a mother tongue do pose challenges, Acquisition of a second language if it is an enforced language- like a third language in India faces innumerable challenges.

India, with its three language formula, has acknowledged the importance of providing its future generations, the window to the world of opportunities. However, there is a huge gap between the projected outcomes and the actual realities. There are many reasons for the lack of fluency, proficiency and accuracy in the use of English language for the students of India, particularly those from the underprivileged sections, the rural population and the vernacular medium students.

Though the syllabus of ELT at all levels of education from primary to UG is to a large extent well-conceived and ideal, yet there are a variety of reasons for the students not reaping the benefits of the ELT syllabus. Some of the reasons for this poor transaction of syllabus are: large classes, wide heterogeneous classes, inadequate qualification of the teachers, students living in a home or society in a non-English speaking atmosphere and the lack of interest and motivation of the students themselves.

Therefore such students, despite a decade or more of exposure to English, when they come to the undergraduate level face a tremendous challenge. This is because some of them switch from a vernacular medium to an English medium or they move from their familiar, local surroundings to a metropolitan city. This has been the case that is observed of some students who come to study at Nizam College. The reservation policy in the educational institutions enables them to get into a good college in a metropolitan city. But their previous exposure to English language does not prepare

them adequately to face the challenges in an English medium, metropolitan college. It was therefore decided to design a course that would act like a bridge course to help the students of Telugu medium students must be addressed.

In the contemporary scene, amidst various ELT theorists and practitioners about the different methods, approaches and designs of ELT, debates continue about the efficiency of an ELT syllabus that is purely functional and communicative syllabus, and, a syllabus that is based on literary texts which will enable in improving their overall linguistic and communication skills in the English language. The researcher has chosen to use literature to develop the materials and design the course in a way that would give the students more practice by integrating the skills to be developed through the text based materials, to the maximum extent possible.

Literature review for using literary texts

After the great shift from the grammar translation method that originated in the 1500s to the modern communicative language teaching in the modern era many linguists have contributed with their theories and practices of language learning. We have come a long way from the Noam Chomsky's cognitive principles of language learning.

Brumfit and Carter, in their book *Literature and Language Teaching* discuss the relationship between the teaching of language and the teaching of literature to non-native students. They defend the role of literature in language teaching-learning because a literary text is an authentic text, real language in context. The readers/learners can respond directly through all the activities that stimulate thinking and responding which will eventually help in developing their LSWR skills.

Further, Maley strengthens the case of using literature in language teaching as interesting materials to be used. They are literary texts in their original form, they

are fundamentally an expression of “things which mattered to the author when he wrote them” (1989, p. 12). Since they are not written specifically for the specific purpose of teaching they are authentic, original, pristine, not prescribed as a antidote in other texts produced for the purpose of teaching.

Joanne Collie and Stephen Slater in their book: *Literature in the Language Classroom* (1991) argues on the need for using literature in an EFL/ESL classroom. According to them, the use of literature in language teaching is for the four significant benefits. The advantages include: authentic material, cultural enrichment, language advancement, and personal growth.

Therefore exposing the readers/learners to literary language will have the additional advantage of encouraging the learners to think about the norms of the language use (Widdowson, 1975, cited in Lazar, 1993, p. 18).

The use of literature also enhances communicative competence by enhancing the motivation levels of the students which would in turn stimulate the learners to learn language (Holten, 1997; Kaplan, 2000). Using literature enables the teacher to design a number of activities which would promote communication in the language classroom.

Literature review for using short stories:

Collie and Slater, (1991 ,p. 196) list four advantages of using short stories in a language course. The first, their length, the simplicity, the variety of short stories and their suitability to all levels of age and learning makes them preferable.

Because of their length, it is feasible to complete the stories in one or two class sessions. The simplicity of the short stories makes them easy to use, particularly in an ESL/ EFL context. The variety of short stories offers the teacher with a plethora of

choice in texts. And who does not love a story to read or listen, thus making it a felicity of learner as well as the teacher.

The Short Story also makes it convenient to design a variety of exercises on the language components and the language skills. It facilitates the researcher/ language teacher to develop exercises on grammar, vocabulary and the four skills – listening, speaking, reading and writing.

Oster (1989) affirms that literature helps students to write more creatively. Using short stories that interest the readers and stimulate them to think creatively and ask them to write or to imagine similar situations and write dialogues or conversations that will eventually help them to improve their writing skills as well, depending upon the language proficiency of the learner.

Collie and Slater (1987) also opine that when language and literature are integrated it offers the benefits of communicative and other activities for language improvement within the context of suitable works of literature.

For example, I have used in my course the short story written by Sudha Murthy 'A Wedding in Russia'. Youngsters especially, after all would be interested in topics like love and wedding. In this short story, the writer gives us an account of her personal experience when she visited Russia how she was surprised to see that one of the marriage rituals in Russia includes visiting the nearest War Memorial. When she asked a person near her he replied:

This is a mark of gratitude. Our forefathers have given their lives in the various wars Russia has fought. Some of them we won, and some we lost, but their sacrifice was always for the country. The newly married couple needs to remember they are living in a peaceful, independent Russia because of their ancestors' sacrifices. They must ask for their blessings. Love for the country is more important than wedding celebrations. We elders insist on continuing

with this tradition whether it is in Moscow, St Petersburg or any other part of Russia. On the wedding day they have to visit the nearest war memorial.(Excerpt from 'Wedding in Russia')

Apart from the language items, this short story can be used to talk about many important issues in a country like India that is so rich and steeped in traditions to talk about the traditions and customs of marriage, their meaning, their relevance and above all the missing spirit of nationalism, patriotism, gratitude and respect for the great leaders who have helped us get Independence at the cost of their lives.

Apart from exposing our hollow and meaningless customs and traditions, we get glimpses into other countries and their meaningful traditions. We can trigger a discussion on asking the students to think about what they can do to initiate a change at least at their own wedding!!!

Rational for using poetry:

Despite the seeming complexity and difficulty in using poetry in a language classroom, much research has been done to prove that poetry can be used effectively in language classroom. Brindley, D. J. in his paper on 'Breaking the Poetry Barrier: Towards Understanding and Enjoying Poetry' writes about the some of the advantages that poetry offers in a language classroom if the teachers have the right selection and the method of teaching them. Poetry is good to read and enjoy and helps in oral and aural skills when they are read out both by the teacher and the student. Short poems are easy to complete in the time allotted and the range of poetry can be vast: old and contemporary poems or poems relevant to the students' background, experience, or attitudes make them easy to read, understand, participate and learn. Exposing students to fundamental human concerns that many poets deal with is another advantage.

Poems aid in language teaching-learning in more than one ways. Selection of appropriate forms of poems helps in teaching a variety of language elements such as vocabulary, grammar, syntax and even writing through a variety of poem. The following poem is short and can be used for language items like vocabulary and engage the students in discussing about many issues that separate one culture, religion, habits and create a platform for a healthy discussion on forging unity among humanity, starting from their own immediate circle of family, friends and neighborhood to a larger community.

borders
are man-made
they divide us physically
don't let them make us
turn on each other
- we are not enemies - Rupi Kaur

Specific language items that can be initiated from the poem can be vocabulary items like synonyms, antonyms and phrasal verbs. The poem being short gives ample scope for the facilitator to revise vocabulary items and give them more time for speaking activities and discussion that improve their oral communication.

Conclusion:

A significant reason for using literature to teach language is the advantage of providing rich cultural knowledge. This cultural knowledge was once upon a time of the British or American cultures but in today's post-modern world, where the world has become a global village, introducing the readers to read literature that is not purely European opens a tremendous opportunity of exposing the readers to cultures across the world, cultures across regions, and religions.

Literature promotes understanding of the cultures particularly when we use World Literature. Literature portrays culture which helps people increase their understanding of the 'others' which would develop tolerance for other cultures. There is a greater need for this kind of exposure that will eventually bring in understanding, tolerance and long-lasting peace in a world that is distraught with abuse of technology, commercialism that led to a disintegration of values and humanity.

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Authentic Materials: A Motivational Strategy

Pinali Vadher

Abstract

English language teachers have an unlimited source of authentic materials around them to use in in-classroom teaching. The new dimension of authentic materials is that they provide an immense magnitude of motivation when used for language learning. Several researches conducted in this context also confirm this perspective. The present paper explores the motivational aspect of authentic materials, the factors that shape motivation in language learning either in-classroom or self-directed learning and the impact of authentic materials on learner's motivation through an empirical study carried out by the researcher. The student participants participated in the research study was 30 First Year Second Semester students of BEd in English. The research was carried through a survey which consisted of several statements related to classroom, teacher related, parental, and learner's attitude related factors. The findings of the study showed that certain classroom environmental factors, authentic materials used by a teacher, parental support and reinforcement, and learner's interest and confidence affected their motivation positively. Additionally, the study also revealed certain strategies and behaviour which moulds learner's motivation in the language learning.

Key Words: Authentic Materials, Motivation, Language Learning

Introduction:

English language teachers have an unlimited range of authentic materials to teach the language in or out classroom. Nunan (1988:99) defines authentic materials as the materials which have been produced for purposes other than to teach language. There are several types of authentic materials like authentic visual and printed

materials. For this research study, the researcher has used authentic listening and viewing material i.e. different kinds of TV commercials were shown to the participants during the experiment. TV commercials, quiz shows, cartoons, news clips, comedy shows, movies, soap operas, professionally audio-taped short stories and novels, radio ads, songs, documentaries, and sale pitches are the materials that fall into this category of authentic materials. One of the crucial benefits of using authentic materials in language classroom is that they make the learner feel that they are close to the outside world by letting them know what is happening around them. This enhances the level of motivation among learners and helps them to learn the language in far better way in comparison to other language teaching and learning materials.

Dornyei (1998) advocates the influence of motivation as one of the greatest factors that affects language learners' success. It is widely accepted that more motivated learners are, more successful they would be at learning English as the second/foreign language. In current times, English is used in day-to-day basis. Thus, it becomes mandatory for students/learners to have good command over the language for their better career prospects. The present research paper investigated the environmental, parental, teacher-related and students'-related motivational factors, and helped the researcher to understand which motivational strategies can enhance the language learning most among these factors. The first part of the questionnaire dealt with the classroom environmental factors, the second with the teacher's attitude related factors, the third with the parental factors and the fourth dealt with learner's own attitude towards the language related factors. All these factors were deeply studied and analysed by the researcher in order to figure out which of the components motivated and unmotivated learners in the language learning process.

Literature Review

a) Authentic material and motivation:

There are many research studies which claim that authentic materials have a motivating dimension (Berardo, 2006; Gilmore, 2007; Kelly et.al., 2002; Kilickaya, 2004; Peacock, 1997; Pinner, 2011). Berardo (2006) mentions that authentic materials give students/learners a feeling of “a sense of achievement”. This results into the increase in motivation as they can anticipate and become confident about their performance in the real world.

In the book named “Materials and Media in English Language Teaching”, the author Salwa (2013) presents her opinion in the Chapter-1: The Importance of Using Authentic Materials in Increasing EFL Learners’ Motivation. According to the author, in the Indonesian context, the students/learners should know ‘beyond’ the language. The author claims that since we are living in the era of technology, world wide web or internet can be very useful for language teachers to select suitable authentic material according to the needs and interest of their learners from the wide arena of authentic materials provided by the internet or other forms of media. It is just by ‘clicking the mouse’, language teachers or learners can avail themselves with the large amount of interesting authentic materials.

Drawing attention about some of the advantages of using authentic materials in the language classroom. The author states that authentic materials have a positive effect on learners’ motivation. According to Peacock (1997), authentic materials are more motivating for students, even lower level students in comparison to artificial or contrived materials. Peacock found that learners’ concentration, enthusiasm, persistence and thus motivation increased significantly with the use of authentic materials. The reason mentioned by him is that authentic materials are more interesting, gripping and eye-catching since they are equipped with audio-visual features. Brinton (1991 cited in Oura, 2001) also supports this by stating that

authentic materials relate more closely to learners' need because they 'bridge the gap' between the language classroom and the outside world. Nuttal (1996, cited in Berardo, 2006:64) pinpoints that authentic texts/materials are motivating because they provide a proof that the language is used for real-life purposes by real people.

b) Motivation:

Motivation is the most significant factor in the life-long learning process. Melendy (2008) states that the term, "motivation" is derived from the Latin root, "movere" which refers to a process that starts with a need and leads behaviour of an individual towards the achievement of the goal. In other words, it is a need that requires satisfaction. According to Psychologists, motivation is the force that causes an individual to want to repeat a certain set of behaviour. It is a complex phenomenon or the process by which activities are started, directed and sustained so that certain needs or goals are met, psychological, physical or social.

In English Language Education, there is now general consensus that motivation is the key reason for the use of authentic materials either in the language teaching or learning. In the context of authentic materials, Peacock (1997:145 as cited in Mishan, 2005) has defined 'motivation' as:

Interest in and enthusiasm for the materials used in the class; persistence with the learning task, as indicated by the levels of attention or action for an extended duration; and levels of concentration and enjoyment.

From the above definition, Peacock (1997: 145-6) tries to suggest that if these are considered as components of motivation, then authentic materials appear to be the ideal motivators for students/learners of ESL, EFL, ESP, EAP and EGP. To conclude, S. Pit Corder (1972:22) mentions that motivation is the single biggest factor in the language learning. According to him, "given motivation, it is inevitable that any individual can learn a language"

c) Factors That Shape Motivation

There are certain factors that shape motivation in English Language Education. According to Ebata (2008), motivation functions as a life-line in language learning. It creates drive in students to learn the target language, enjoy the learning process and experience real communication by creating a stress-free learning environment. The factors that shape motivation in the language learning amongst learners are: classroom factors, attitude of a teacher, parental factors and the student's/learner's own attitude towards the language. All these factors affect positively or negatively on student's language learning ability.

- **Classroom factors**

It is not easy to motivate students/learners as it requires genuine efforts. Classroom factors or in-classroom environment plays a role in motivating or demotivating learners. This factor is not only related to the teacher but also to the environmental conditions of the classroom such as size of the classroom, demographic factors, technological learning tools in the classroom, darkness in the classroom, teaching materials used in the classroom, students behaviour in the classroom, students rapport with each other and finally, teacher-student relationship. All these play an important role in motivating students in their language learning process or creating an interest in the mind of the student to learn the language. The more positive environment will be of the classroom, it will be more beneficial for the student and the teacher as it will create a healthy environment for learning the language and enjoyable teaching-learning process.

- **Attitude of a teacher:**

As mentioned earlier, a teacher is one of the factors that affects directly learner's motivation in the language learning process. A teacher plays an important role in shaping the interests of his/her learners. It is the nature, behaviour and smartness of

the teacher that creates and sustains the interest or desire of learning in the mind of the students/learners. The more confident in his/her knowledge, positive, polite and humble the teacher will be, he/she will be more impactful on the learners. Students/learners observe each and every aspect of their teacher. Therefore, attitude of a teacher matters the most not only in the language learning process but also in the overall learning and development of the students/learners. A teacher's feedback providing methods influences student's/learner's motivation. According to Trong Tuan (2012), "teachers should vary the activities/tasks and materials because students/learners are dependent on varying activities/tasks and materials. This can help avoiding demotivation and increase students' interest level". Thus, a teacher's influence is one of the highest and most relevant and far-reaching motivating factors in the language learning.

- **Parental factors:**

Parents are the first teacher and role-model of a student/learner since learning begins in the family. As, student/learner spend most of the time at home with parents or family members, they highly influence students/learner's motivation and confidence. Positive atmosphere created by parents at home helps a student/learner to learn the language actively. Parents involvement in a student's learning the language also nurtures the student's/learner's interests, promotes encouragement and increases motivation. It acts as a powerful force which helps a student/learner in achieving their desired result or goal. Pondering upon parents' inclusion in a student's/learner's learning, Cheung and Pomerantz (2012) termed this as parents-oriented motivation. According to the authors, parents-oriented motivation is a novel sort of inspiration which can lead to the outstanding outcomes due to parental contribution in the student's/learner's learning process. Bantjes (1994) suggests that increased parental awareness is crucial to the student/learner's motivation.

- **Attitude of a learner/student:**

Attitude of a learner/student towards the language also plays a vital role in their language learning process. A student's /learner's personal interest and self-confidence are the most important factors in the language learning. Students/learners who are positive about their own learning can move ahead with enthusiasm and without any kind of external support in the learning process. Studies show that successful language learners' level of self-confidence and motivation is higher in comparison to the unsuccessful ones. Whether the student/learner learns the language due to interest in the language or to fulfil a particular goal with the help of the language, self-confidence which leads to self-motivation is the main key to successful language learning. Hence, Atsuta (2003) emphasizes that the person's belief in one's own self or ability to achieve the task lies at the heart of all learning.

Methodology:

a) Participants:

In this research study, the participants chosen were Semester-II, B.Ed. in English undergraduate students of H. M. Patel Institute of English Training and Research, Vallabh Vidyanagar, Anand, Gujarat. The total number of student participants participated in the research study was 30. Out of 30, 20 student participants were female and other 10 student participants were male. The student participants belong to the age limit from 18 to above 20. Out of 30, 2 student participants fall under the category of age i.e. 18-20 and other 28 student participants were above 20. Further, investigating the number of years of studying English the researcher learnt that 8 student participants had been studying English for 4-5 years; 6 student participants 5-6 years; another 6 student participants for 8-10 years and 10 student participants had been studying English above 10 years from out of 30 student participants.

b) Instrument:

A questionnaire was used as a data collection instrument. The questionnaire consisted of both qualitative and quantitative data questions and statements. Statements of the questionnaire were formed keeping in mind the research question. The questionnaire was divided into four sections. The first part of questionnaire consisted of 5-point Likert scale statements and the second part consisted of open-ended questions. The open-ended questions gave the chance to analyse the data more clearly. Quantitative statements i.e. 5-point Likert scale (from Strongly Disagree to Strongly Agree) helped the researcher to analyse the data and frame graphs from it. As mentioned earlier that the questionnaire was divided into four sections: classroom factors, attitude of a teacher, parental factors and the student's/learner's own attitude towards the language. As it can be understood from their names, the classroom factors dealt with the in-classroom environment aspects, student-teacher relationship, student-student rapport and teaching materials used in the classroom while teaching the language. The second factor i.e. attitude of a teacher dealt with the manner of teaching, teaching materials and activities/tasks designed by the teacher in the classroom. The third factor i.e. parental factors dealt with the involvement of the parents in the student's/learner's language learning process and its impact on the student's/learner's morale. The fourth factor i.e. student's/learner's own attitude towards the language dealt with the statements showing whether the student participants are learning the language due to intrinsic motivation or extrinsic motivation. In a nutshell, all these factors shape motivation and may demotivated students in the language learning process. The purpose of the questionnaire was to figure out whether authentic materials motivated the student participants extremely and helped them to become a better learner or not.

All the four sections of the questionnaire consisted of 8 statements and they were given to the student participants to mark from "strongly disagree to strongly agree". In other words, the questionnaire consisted of total 32 statements. In the last part of the questionnaire, the researcher had asked an open-ended question i.e. Is there

anything else which motivates/demotivates you while you are learning the language? Apart from the main purpose of the questionnaire, the researcher was able to collect some information about what motivated and demotivated the student participants in the language learning process.

c) Procedure:

The research study provided valuable data that helped to answer the research question. The questionnaire was applied to 30 student participants during the experimental research period at the aforementioned research site. The student participants were given one hour to respond to the statements and question of the questionnaire. A total of 30 questionnaire were collected from the student participants and all of them were analysed.

Firstly, the researcher analysed each and every factor's statement on an individual basis. Then, the percentages of each item in the factors were calculated in order to find out the aspect and which item/s had influenced the student participants' motivation. In addition, the data was analysed statistically to find the significance of each motivational factor and later, 4 separate graphs (see in Findings and Discussion) were prepared accordingly.

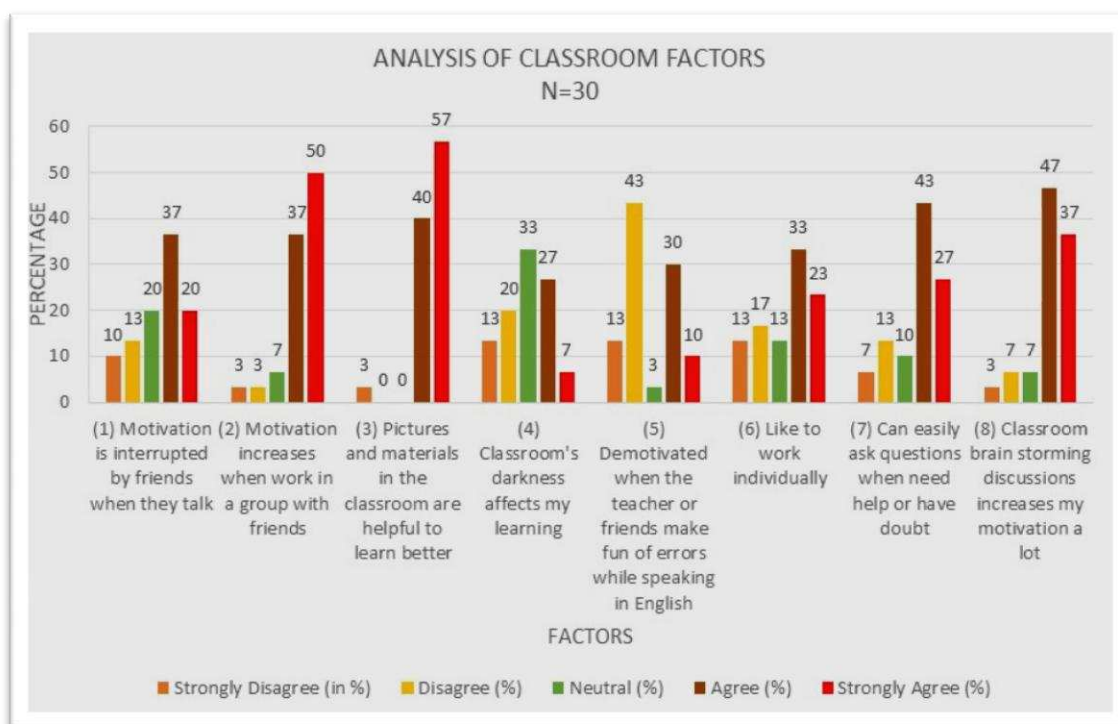
Secondly, in the questionnaire, all of the items were written under the related factor and unrelated items were removed from the questionnaire in order to increase its validity. The statements were composed in a comprehensible and testable manner. Finally, the researcher assumed that all the student participants had responded to the questionnaire in an honest and candid manner in this study. The student participants had shown genuine and sincere participation in the research study.

d) Limitations:

There are always certain limitations to any research study. In this research study, there were certain unavoidable limitations though it has reached its aim. Firstly, no prior instruction was given to the student participants regarding the questionnaire. Secondly, the questionnaire was administered only on a small size of the student participants belonging to the earlier mentioned Institute affiliated to S. P. University located in Gujarat. Therefore, in order to generalize the results, the study should be conducted on a larger group.

Findings and discussion:

The findings obtained from this study are represented in the tables/graphs below. They are indicated in percentages and frequencies. There are four tables. Graph 1 shows result of classroom factors. Graph 2 shows result of attitude of a teacher. Graph 3 shows result of parental factors and Graph 4 shows result of students/learners' attitude towards the language.



Graph-1: Analysis of Classroom Factors

According to the results of the questionnaire, in the first section i.e. classroom factors, 37 percent of the participants (11/30) agreed that their concentration and thereby, motivation is interrupted by friends when they talk in classroom during ongoing session. But, 10 percent of the participants (3/30) strongly disagreed with this statement. 50 percent of the participants (15/30) supported the statement that their motivation increases when they work in a group with their friends. The same statement was also supported by other 37 percent of the participants (11/30) while 3 percent of the participants (1/30) disagree and strongly disagree with the statement. Further, it is very important to note that 57 and 40 percent of the participants (17/30 and 12/30 respectively) support the statement that their motivation increases when pictures and materials are used in the classroom and this helps them to learn better. While none of the participants (0/30) disagree with this factor. This shows the positive impact of different types of authentic materials used in the language teaching -learning in the classroom.

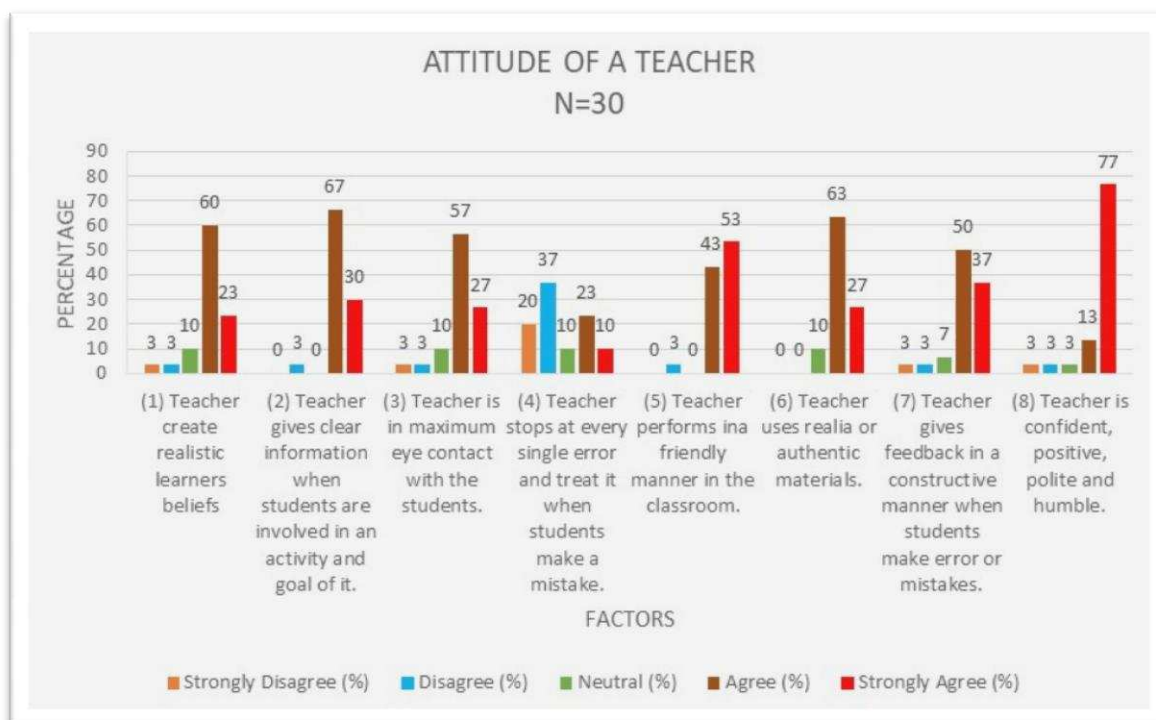
Discussing about classroom features, 33 percent of the participants (10/30) took a neutral stance whether classroom darkness affects their learning or not, while on the other hand, 27 and 7 percent of the participants (8/30 and 2/30 respectively) strongly hold the statement. Commenting upon the role of peer-group learning in the language classroom, 43 percent of the participants (13/30) don't get demotivated when their teacher or friends make fun of their errors while speaking in English. This means that these student participants are aware of the environment in their language classroom and has enough knowledge to shape their learning environment and manage their motivation. 30 percent of the participants (9/30) motivation gets affected because of such inappropriate attitude of their teacher and friends.

Group learning is a part of classroom activities. Students learn a lot from each other when they work in groups as sharing of ideas and knowledge takes place and this helps to enhance their individual knowledge about the subject. But, in this context, it is very striking to know that 33 percent of the participants (10/30) like to work individually. This also shows that these student participants have higher level of

interest in learning/studies and thus, they are self-motivated to learn the language. Gaining knowledge of any kind is not easy as it seems, in classroom; it requires lot of courage on students' part to express their doubts or confusion without any kind of hesitation and feeling of embarrassment to their teacher for better learning. Since, any classroom consists of students of different abilities, skills, knowledge and nature. Some students in the classroom are introvert while some are extrovert. In this study, 43 (13/30) and 27 (8/30) percent of the participants have an ability to easily ask questions when they need help or have doubt. While, 7 and 13 percent of the participants (2/30 and 4/30 respectively) lacks this ability.

Whether it is the language learning or the general learning various knowledge enhancing activities, when conducted in classroom, help in sustaining the interest of the students or the learners in the subject. These kinds of activities increase learners' interest and thereby, enhance their motivation to learn more. Here, in the study, 47 and 37 percent of the participants (14/30 and 11/30 respectively) strongly agree and others agree to this opinion that classroom brainstorming discussions increase their motivation a lot. Only 3 and 7 percent of the participants (1/30 and 2/30 respectively) do not favour this statement.

The manner in which classroom features and environment motivates or demotivates students'/learners while learning the language. In the same way, attitude of a teacher in and outside the classroom with the student or learner also plays a very crucial role in shaping motivation of the students or learners. A teacher is called the foster parent of the student. Alike, parents, teachers are also students' role-model and have immense influence on students/learners in terms of character, nature, behaviour, interests, goals and motivation. Therefore, teachers are overall mentor of their students and play significant role not only in the teaching-learning process but also in their holistic development and career. The following graph clearly presents the various factors of attitude of a teacher in classroom in the language learning context.



Graph-2: analysis of various factors of attitude of a teacher

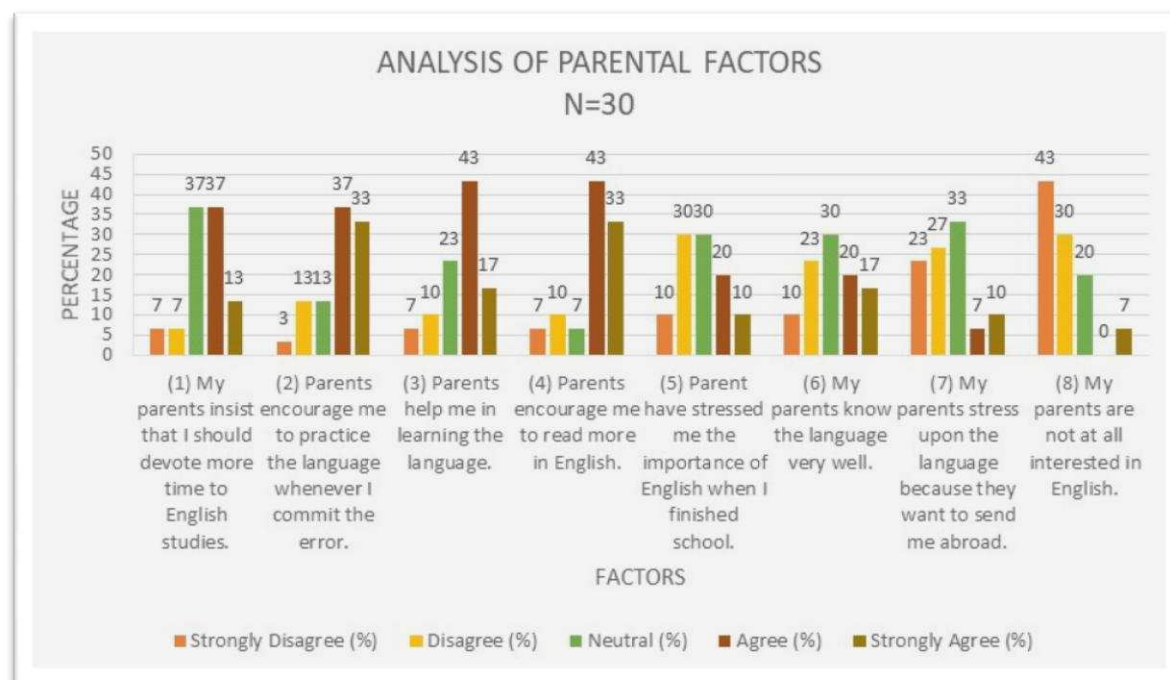
The above graph demonstrates that 60 percent of the participants (18/30) agree that their motivation was improved when the teacher created realistic learners' beliefs. 67 percent of the participants (20/30) agreed to the statement that the teacher should give clear information when students are involved in an activity and goal of it. None of the participants disfavoured (0/30) the statement. While this is on the part of a teacher but it is also important to note that students/learners must try to internalize the instructions given by the teacher and work upon it during an activity or teaching session. It is also on the part of the students and not only the teachers.

In language teaching-learning, in the context of children or younger students, this is very crucial because children while learning the language are completely dependent on their teachers. Furthermore, this also strengthens the fact that students'/learners' motivation increases when their teacher gets actively involved with them in the activity. Teacher's behaviour, nature and overall personality can motivate or demotivate students/learners. In other words, each and every aspect of a teacher holds an immense power either to influence their motivation positively or negatively. For instance, teacher's eye-contact with the students in and out of the

classroom, teacher's self-confidence and positive attitude, manner of teaching and making each and every session interesting by using varieties of teaching materials, friendly manner, providing constructive feedback and treating errors or mistakes of the students with proper guidance. Findings of the study show that 57 percent of the participants (17/30) agreed that teacher's eye-contact was a motivating for them. 37 percent of the participants (11/30) disagreed to the statement that it is not always on the part of the teacher to stop and treat every single error or mistakes made by the student whereas, 23 percent of the participants (7/30) agreed to the statement. 53 percent of the participants (16/30) strongly agreed with the statement that they were more motivated when their teacher behaved in a friendly manner in the classroom. Only 3 percent of the participants (1/30) disagreed to this statement. 63 percent of the participants (19/30) agreed that their motivation increased when their teacher used realia or authentic materials in the classroom. 27 percent of the participants (8/30) also strongly agreed to the aforementioned statement. None of the participants (0/30) disfavoured the statement. Also, 50 percent of the participants (15/30) agreed that they were more motivated when their teacher gave feedback in a constructive manner. Only 3 percent of the participants (1/30) didn't agree to the statement. 77 percent of the participants (23/30) strongly believed that the teacher's confidence, positive attitude, politeness and humble nature has immense potential in motivating students during the language learning process.

Alike teachers, parents are the first teacher of a student/learner because learning begins first in the family. Parent's involvement in their children education helps them to become better learner in their life. Student's motivation automatically increases when they see their parents taking interest in their studies or learning. Parent's active participation and positive attitude acts as a motivational force that encourages students/learners to move ahead in their difficult learning phase. In the context of learning English either as the foreign language or the second language, parental support and parental guidance plays the vital role. The following graph shows various parental factors that shape motivation in the student's/learner's language learning process. These factors vary according to the socio-economic

cultural background of the family. Hence, these factors must not be studied in isolation.



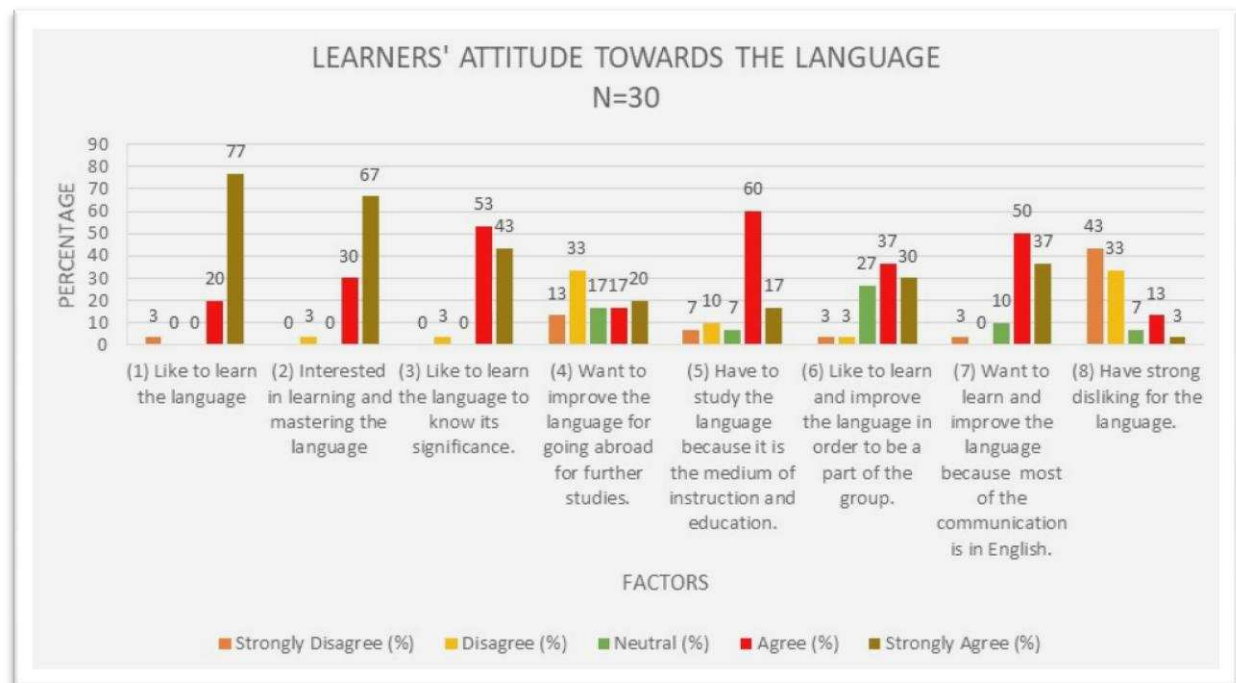
Graph-3: analysis of various parental factors.

According to the above graph, 37 percent of the participants (11/30) agreed and also took neutral stance regarding parents' insistence on devoting more time to their English studies but 7 percent of the participants (2/30) totally disagree with this statement. Also, 37 percent of the participants (11/30) supported that their motivation was affected positively when their parents encourage them to practice the language even after committing errors. Only 3 percent of the participants' (1/30) motivation was affected negatively due to lack of parents' encouragement. 43 percent of the participants (13/30) supported parental participation in the language learning while 7 percent of the participants (2/30) never got parental support in the language learning and this affected their interest and motivation in learning the language. Even if the parents don't know the language but their interest in the language motivates learners/students in improving their language skills. 43 percent of the participants (13/30) agree to the fact that their parents motivate them to read more in English. It means that the parents want their children to master the language because they know the significance of the language in present time. Yet, there are 7 percent of the participants (2/30), who are never encouraged by their parents to

polish their language skills. The reason behind this may be that their parents are completely ignorant about the language. Moreover, the fifth factor supports this stand as the study reveals that 30 percent of the participants (9/30) parents never stressed the importance of English to them after they finished school. On the other hand, there are 30 percent of the participants (9/30) who took neutral stance in this context. Only 20 percent of the participants (6/30) agreed to the statement. Parent's knowledge about the language proved to be very motivating for 20 percent of the participants (6/30) but it may be motivating and may not be as 30 percent of the participants opted for neutral stance whereas, 23 percent of the participants (7/30) disagreed with the statement. Pondering upon the role of English in moving abroad it was found only 10 percent of the participants (3/30) strongly agreed to the statement. This implies that the parents might have stressed upon the importance of the language since they want to send their child abroad. Students/learners motivation gets affected seriously when they come to know that their parents are not at all interested in the language they are learning. 7 percent of the participants (2/30) strongly agreed to the fact that their parents are not at all interested in English whereas, 43 percent of the participants (13/30) strongly disagreed to this statement.

Whether the student/learner receives parental motivation or not, teacher's help or not, the final deciding factor is the attitude of the learner towards the learning of language. Irrespective of aforementioned factors, if the learner/student's is confident and believes in one's own self then he/she can achieve any goal even without receiving motivation from anyone. Such self-motivated learner/student will always excel in whatever he/she does. They don't rely on external motivation provided by others but move ahead in their own manner. Hence, attitude of a learner/student matters the most in the language learning process. Interest is one such drive that motivates the learner to learn the language. Firstly, liking the language and secondly, interest in not only learning the language but mastering the language are the traits of an intrinsically motivated learner. An extrinsically motivated learner learns the language because he/she wants to achieve something through the medium of the language. Such learners/students use the language as a

tool to achieve their goals. Apart from interest and self-confidence, nature of the learner/student also affects him/her in the language learning process. The following graph presents various factors related to the learner's attitude towards the language which directly or indirectly affects their motivation.



Graph-4: analysis of learner's attitude towards the language

The findings of the above graph present that 77 percent of the participants (23/30) likes to learn the language. Only 3 percent of the participants (1/30) strongly disagree with the statement. 67 percent of the participants (20/30) are interested in learning and mastering the language. Even, in this factor, there is an exception of 3 percent. This implies that the students/learners are intrinsically motivated to learn the language. 53 percent of the participants (16/30) are self-motivated to learn the language in order to know its significance. Only 3 percent of the participants (1/30) disagree with the statement. Commenting upon extrinsically motivation factors, 20 percent of the participants (6/30) want to improve their language because they want to go to abroad for further studies. 60 percent of the participants (18/30) agree with the statement that they have to study the language because it is the medium of instruction and education in their University. 37 percent of the participants (11/30) agree with the statements that like to learn and improve the language in order to be a part of the group. 50 percent of the participants (15/30) want to learn and improve

the language because they know that nowadays most of the communication takes place in English only. Therefore, learning English is the demand of the present time. It is very striking to know that 13 percent of the participants (4/30) agree that they have strong disliking for the language. Also, 3 percent of the participants (1/30) strongly agree that they dislike the language very much but still they are studying the language.

In the open-ended part of the questionnaire, participants were asked to write which behaviours and strategies motivate or de-motivate them in each factor. In connection with the classroom factors, some students stated that they were motivated to learn if the classroom is well-ventilated and equipped with the latest technology. Related to the attitude of a Teacher, certain students stated that the aggressive nature of the teacher demotivated them. Moreover, teacher's inability to answer the queries of the participants when asked also demotivated them to an extent. Additionally, the participants also stated that the teacher's lack of teaching skills and failure to use variety of teaching materials and technology in the classroom while teaching also demotivated them. On the other hand, certain participants also stated that the teacher's mastery over the language, regularly updating the knowledge, good command over the technology and friendly nature motivated them to a greater extent.

Regarding parental factors, some participants expressed that they were unmotivated because their parents didn't allow them to watch English movies for the purpose of learning the language. This was stated by most of the female participants. Also, the lack of appropriate material support by parents didn't inspire certain participants to learn the language. Commenting upon the student's/learner's own attitude towards the language, very few participants stated frankly that their shy, poor command over the language skills, lazy and unconfident nature unmotivated them in the language learning process.

Conclusion

The aim of the research study was to examine the effect of the use of authentic materials on learner's motivation in English Language Teaching. The present study also explored other factors which motivated the learner or not and to which extend these factors affected their language learning in a positive or negative manner.

The results of the study provided some useful and specific information regarding classroom environmental, parental, teacher-related and their own attitude related problems in the language learning. These problems lowered their motivated and thus they were unsuccessful in learning and mastering the language. The study also revealed certain factors that increased learners' motivation and helped them in gaining good command over the language. Most importantly, as aforementioned the aim of the study, the present study strongly support that authentic materials motivated the learners to a larger extend in the language learning process whether used as a teaching material in the classroom or the learner used them during self-learning. But the study clearly revealed that whether it is authentic printed or visual materials, it is certain that they created a positive impact on the participants' language learning ability. What's crucial in using the various kinds of authentic materials in the classroom while teaching is that the teacher should find out which type of authentic materials suits best to his/her students/learners on the basis of their language needs, interest and level. Inappropriate authentic materials lead to difficulty for learners in the language learning process and unmotivated them. Hence, the teacher while using authentic materials in the classroom for language teaching must undertake a proper research study of his/her learners/students socio-economic cultural and educational background.

Further we will be discussing the contribution of the present study in the field of English Language Education. Then, teacher candidates can take guidance from this study in order to use authentic materials in their classroom and learning the learner's problems in the language learning and creating stimulating and motivating

environment for their learners to learn the language. The study also unfolds the innovative dimension of the use of authentic materials in the domain of language teaching and learning. The limitation of the study is that it was conducted on only 30 student participants. Therefore, it cannot be postulated that all these findings work same for each and every student in general, because, no students are same. The scope of the study will enlarge and yield more results if implemented on a larger group belonging to different disciplines and background.

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Appendix

Questionnaire on motivation

Dear Students,

You are required to do the questionnaire about motivation below. Please put a remark (X) to the box which describes your opinion best in agreement with the statement: 1 (Strongly disagree), 2 (Disagree), 3(Neutral), 4 (Agree), 5 (Strongly Agree). Thank you for your attendance.

Identification:

1. Gender:
 - ☐ Male
 - ☐ Female
2. Age:
 - ☐ 18-20
 - ☐ Above 20
3. How long have you been studying English?
 - ☐ 4-5
 - ☐ 5-6
 - ☐ 8-10
 - ☐ Above 10
4. Name of the Department and University: _____.

Classroom factors:

Statements /Degrees	SD	D	N	A	SA
1. My motivation is interrupted by the friends when they talk.					
2. My motivation increases when I work in a group with my friends.					
3. Pictures and materials in the classroom are helpful to learn better.					
4. The classroom's darkness affects my learning.					
5. I get demotivated when the teacher or my friends make fun of my errors while speaking in English.					
6. I like to work individually.					
7. I can easily ask questions when I need help or have a doubt.					
8. Classroom brainstorming discussions increases my motivation a lot.					

SD - Strongly disagree; D - Disagree; N - Neutral; A - Agree; SA - Strongly agree

Attitude of a Teacher

(I am more motivated when...)

Statements /Degrees	SD	D	N	A	SA
1. Teacher creates realistic learner beliefs.					
2. Teacher gives clear information why students are involved in an activity and goal of it.					
3. Teacher is in maximum eye-contact with the students.					
4. Teacher stops at every single error and treat it when students make a mistake.					
5. Teacher performs in a friendly manner in the classroom.					
6. Teacher uses realia or authentic materials.					
7. Teacher gives feedback in a constructive manner when students make errors or mistakes.					
8. Teacher is confident, positive, polite and humble.					

SD - Strongly disagree; D - Disagree; N - Neutral; A - Agree; SA - Strongly agree

Parental Factors

Statements /Degrees	SD	D	N	A	SA
1. My parents insist that I should devote more time to English studies.					
2. My parents encourage me to practice the language whenever I commit errors.					
3. My parents help me in learning the language.					
4. My parents encourage me to read more in English.					
5. My parents have stressed the importance of English when I finish school.					
6. My parents know the language very well.					
7. My parents stress upon the language because they want to send me abroad.					
8. My parents are not at all interested in English.					

SD - Strongly disagree; D - Disagree; N - Neutral; A - Agree; SA - Strongly agree

My attitude towards the language

Statements /Degrees	SD	D	N	A	SA
1. I like to learn the language.					
2. I'm interested in learning and mastering the language.					
3. I like to learn the language because I know its significance.					
4. I want to improve the language because I want to go abroad for further studies.					
5. I have to study the language because it is the medium of instruction and education.					
6. I like to learn and improve the language so that I can be a part of the group.					
7. I want to learn and improve the language because most of the communication is in English.					
8. I've a strong disliking for the language.					

SD - Strongly disagree; D - Disagree; N - Neutral; A - Agree; SA - Strongly agree

Open-ended questions:

Is there is anything else which motivates/de-motivates you while you are learning the language? Please write to the related factor.

Classroom Factors

Attitude of Teacher

Parental Factors

My Attitude

Adapted from Ekiz (2016) and modified according to the research requirements.

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