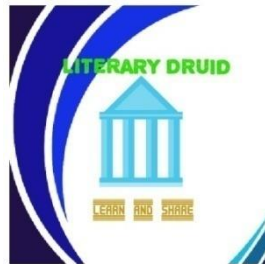


E-ISSN: 2582-4155

LITERARY DRUID



*A PEER-REVIEWED INTERNATIONAL JOURNAL
OF
ENGLISH LANGUAGE AND LITERATURE*

VOL – 3, ISSUE – 2, MAY 2021

EDITORIAL BOARD

PATRON

Dr. D. Maheswari, M.A., M.Phil., SET., B.Litt., D.G.T., Ph.D.
The Director,
Literary Druid,
Virudhinagar- 625011,
Tamil Nadu, India.

EDITORS'- IN- CHIEF

Mr. M. Vinoth Kumar, M.A. (Eng., Ling., Trans. Studies),
M.Phil., SET, (Ph.D)
Head & Assistant Professor of English,
MSUC College, Nagalapuram,
Thoothukudi Dist,
Tamil Nadu, India.
E-mail: vinoth5082@gmail.com

Mr. S. Kulandhaivel, M.A., M.Phil., (Ph.D).
Head & Assistant Professor of English,
Ganesar Arts and Science College,
Melasivapuri-622403,
Tamil Nadu, India.
E-mail: english.kulandhai@gmail.com

ADVISORY EDITORIAL BOARD

Mr. Md. Amir Hossain, M.A., M.Phil.
Assistant Professor of English,
IBAIS University,
Dhaka,
Bangladesh.
amir.hossain.16578@gmail.com,
amir.ju09@yahoo.com

Dr. Rose Asayas Arceño, M.A., M.A., M.BA., Ph.D.
Head, Research and Planning Unit of the College of
Graduate Studies,
Palompon Institute of Technology (PIT),
Palompon, Leyte,
Philippines.
E-mail: rose_arceno@yahoo.com

Dr. Mohana Dass A/1 Ramasamy, M.A., Ph.D.
Head of the Department, Indian Studies,
Faculty of Arts and Social Sciences,
University of Malaya,

Malaysia.
Email: rmohana_dass@um.edu.my,
rmdassa@gmail.com

Dr. T. K. Vedaraja, M.A., M.Phil., Ph.D.
Assistant Professor of English,
Alagappa Govt. Arts College,
Karaikudi- 630003,
Tamil Nadu, India.
E-mail: tkvraja@gmail.com

Dr. P. Balamurugan, M.A., M.Phil., Ph.D.
Assistant Professor, Department of English,
N.M.S.S.Vellaichamy Nadar College,
Madurai-19,
Tamil Nadu, India.
E-mail: balakani11@gmail.com

ASSOCIATE EDITORS

Mr. B. Senthil Kumar, M.A., M.Phil.
Assistant Professor of English,
Alagappa Govt. Arts College,
Karaikudi- 630003, Tamil Nadu, India.
E-Mail: skbosesk@gmail.com

Mr. B. Thangamarimuthu, M.A., SET., D.T.Ed., P.G.D.C.A.
Assistant Professor of English,
MSUC College, Nagalapuram,
Tamil Nadu, India.
E-mail: goldchangepearl@gmail.com

Ms. A. Angayarkanni, M.A., M.Phil.
Assistant Professor of English,
St Antony's College of Arts and Science for Women,
Dindigul-624005,
Tamil Nadu, India.
E-mail: aangayarkanni@yahoo.com

Mr. R. Siva Kumar, M.A. M.Phil.
Assistant Professor of English,

J.J. Arts and Science College,
Pudukkottai, Tamil Nadu, India.
E-mail: samysivakumar84@gmail.com

Dr. G. Bala Barathi, M.A., B.Ed., M.Phil.
Guest Faculty of English, Dept of Tourism,
Alagappa University,
Karaikudi -630003, Tamil Nadu, India.
E-mail: gandhiyameenal@gmail.com

Mr. M. Arul Darwin, M.A., M.Phil., B.Ed.
Assistant Professor, Department of English,
MANO College, MS University,
Kanniakumari, Tamil Nadu, India.
E-mail: aruldarwin707@gmail.com

Mr. R. Ganesh Kumar, M.A., M.Phil., B.Ed.
P.G Assistant of English,
A.P.T Hr.Sec. School,
Madurai-9, Tamil Nadu, India.
E-mail: rgkumar321@gmail.com

Mr. A. Thangadurai, M.A., M.Phil., D.C.F.E.
ELT Instructor,
GURU Academy,
Madurai-11,
Tamil Nadu, India.
E-mail: a.thangadurai18@gmail.com

Dr. R. Dulasi, M.A., M.Phil.
Assistant Professor of English,
N.M.S.S.Vellaichamy Nadar College,
Madurai-19,
Tamil Nadu, India.
E-mail: dulasi83@gmail.com

Dr. C. Cellappan, M.A., M.Phil.
Assistant Professor of English,
N.M.S.S.Vellaichamy Nadar College,
Madurai-19,
Tamil Nadu, India.
E-mail: cellappan05041981@gmail.com

Dr. M. Marimuthu, M.A., M.Phil., Ph.D.
Assistant Professor, Department of English,
Paramakudi Govt. Arts College,
Paramakudi- 623701,
Tamil Nadu, India.
E-mail: Marimuthubst@gmail.com

Dr. R. Ravindran, M.A., Ph.D.
Assistant Professor, Department of English,
K. Ramakrishnan College of Engineering,
Trichy-621112,
Tamil Nadu, India.
E-mail: ravindranba1992@gmail.com

Dr. L. Gayathri Devi, M.A., M.Phil. B.Ed., M.B.A., Ph.D.
Assistant Professor of English,
VVV College for Women,
Virudhunagar- 626001,
Tamil Nadu, India.
E-mail: hsjju22@gmail.com

Mr. R. Malaichamy, M.A., M.Ed. M.Phil.
Assistant Professor of English,
C.P.A College,
Bodi,
Tamil Nadu, India.
E-mail: malaimanu00@gmail.com

Ms. K. Jothi Lakshmi, M.A., M.Phil.
Ph.D Scholar in English,
Alagappa Govt. Arts College,
Karaikudi- 630003,
Tamil Nadu, India.

Dr. V. Vasantha Kumar, M.A., M.A., M.Phil.
Head & Assistant Professor of English,
Nagarathinam Angalammal Arts and Science College,
Madurai-22,
Tamil Nadu, India.

Ms. S. Sabitha Shunmuga Priya, M.A., M.Phil.
Assistant Professor, Department of English,
V.H.N.Senthikumara Nadar College,
Virudhunagar – 626001,
Tamil Nadu, India.

Mr. U. Santhana Kumar, B.A., M.A., NET.
Assistant Professor of English,
MANO Arts & Science College,
Sankarankovil-627756,
Tamil Nadu, India.

PUBLISHER: Maheswari Publishers

(The publishing unit of PANDIAN EDUCATIONAL TRUST- TN32D0026797)

3/350, Veterinary Hospital Back side,

Virudhunagar – 626001.

Mobile: 8526769556, 9965669994

Mail: literarydruid@gmail.com

Copyright © 2021 – Authors'

IJTLIS is an Open Access Journal and the Pdf copy can be reused within the terms of the CC BY license <https://creativecommons.org/licenses/by/4.0/>. Think before you print so that you can save trees and environment.

PUBLISHER'S MESSAGE

Aim & Objectives

Literary Druid, **E-ISSN: 2582-4155** is an online Peer-Reviewed International Journal of English Language and Literature, published thrice a year in January, May and September, which is published by **Maheswari Publishers**, patronized by **Pandian Educational Trust**. It also publishes **International Journal for Tamil Language and Literary Studies (Ijtlts) - A Bi-yearly Peer-reviewed International Journal (Online)** for Tamil academic research.

Literary Druid aims to bring down Academic Research to promote research support for the academicians and scholars in the field of English Language and literature. Research through this medium is motivating in all aspects of main and inter-disciplines by consequent projects and e-publication. Making Internationalization of the research works in the globalized world aid the scholarly community to develop scholarly profile in research through the quality of publications. The audacity and vision of academic research on internet could foster green printing and open access nature in research. All of these motivate best distribution of research that produces positive outcomes for the development of the world.

Disclaimer

Literary Druid is committed to research Ethics and consider plagiarism as a crime. The authors are advised to follow academic ethics with respect to acknowledgment of quotations from other works. The Publisher & editors will not be held responsible for any lapse of the provider regarding plagiarism in their manuscripts. The submissions ought to be original, must accompany the declaration form stating your research paper as an original work, and has not been published elsewhere for any research purpose. If any complaint comes on the authenticity of the research paper, it will be removed from the journal site. The contributor will be the sole responsibility for such lapses in publication ethics and any sort of legal issues.

Contact literarydruid@gmail.com for submission and other information. See www.literarydruid.com for guidelines.

D. Maheswari, Publisher and Director

Editors'-in-Chief Message

Literary Druid is an online Peer-reviewed International Journal of English Language and Literature which is committed to academic research, welcomes scholars and students all over the world who to advance their status of academic career and society by their ideas. The journal welcomes publications of quality papers on research and other mentioned forms in English Language and Literature

Research ought to be active to create a major boundary in the academic world. It must enrich the neo-theoretical frame that facilitates re-evaluation and enhancement of existing practices and thoughts. Eventually, this will effect in a primary discovery and lean-to the knowledge acquired. Research is to establish, confirm facts, reiterate previous works ant to solve issues. An active endeavor to endow rational approach to these types for educational reformations through academic research has become the focal intention of the journal. Now, we feel very proud to bring May, Volume 3, Issue 2, 2021 contributed by the Academicians and research Scholars of literary field.

M.Vinoth Kumar & S. Kulandhaivel
Editors'-in-Chief

Contents

1. The Wheels of Life in Preeti Shenoy's *A Hundred Little Flames* 1-4
A.Agalya
P. Sasikala
2. A Reader Response Analysis of Tony Morrison's "Beloved" 5-9
Dnyaneshwar Kishanrao Chakradev
Dr. L.V.Padmarani Rao
3. A Study on Enhancing Communication Skills in English through Digital Interactive Materials 10-16
C.Gowsalya
Dr.M.Muruganandam
4. Changing Landscape and the Loss of Identity: An Analysis of Aazhiyaal's *The Mother and The Goddess of Night* 17-21
A. Hema
V.Balasingh
5. Amitav Ghosh's *Sea of Poppies*: Disseminating Diasporic Discourse 22-28
Kalyan Pattanayak
Dr. Madhumita Ghosh
6. Two Poems 29-30
Dr.D.Maheswari
7. Translation of Mahakavi Bharathi's Poem "Pennukku Arivurai" 31-32
Mr.B.Thangamarimuthu
8. Tree, a Boon 33
M. Vinoth Kumar



The Wheels of Life in Preeti Shenoy's *A Hundred Little Flames*

A. Agalya, II M.A. English, Department of English, Sakthi College of Arts and Science for Women, Oddanchathram.

P. Sasikala, Assistant Professor Department of English, Sakthi College of Arts and Science for Women, Oddanchathram.

DOI: 10.5281/zenodo.4990776

Abstract

India has a variety of cultures which are more common in south India. India's culture collectively refers to the thousands of unique and distinct cultures of all the religious and communities present in India. The language, religion, dance, music, architecture, food and customs of India vary from one place to another within the country. Indian culture has often described as a fusion of several cultures. Preeti Shenoy's "A Hundred Little Flames" revolves around relationship between father and a son across two generations. Ayan unravels mysteries surroundings in the life of his grandfather Gopal Shanker. Ayan, the protagonist of the novel, does not have any wish on his own. He feels like puppet in his father's hand. Ayan left his job due to an unfortunate incident in his office party. His father sent him to village to take care of his grandfather. During his stay at Poongavanam, Ayan find out the sad truth about his grandfather's past life Ayan determined to bring back his grandfather's lost love. The novel "A Hundred Little Flames" explores the lives of the people who forget to look during after their parents in their old age. They were busy running for the material treasure leaving behind their soulful treasure. Author cleverly wheels out the plot and reveals how the society succumbs itself blindly with so called modernism leaving behind their traditional inheritance and humanistic values.

Keywords: culture, relationship, family, friendship and elder abuse.

This article aims at the life of an old man, Gopal, whose hundred flames his desire are doused off by his progenies. The crushed and crumpled soul of Gopal longs for a hold. The generation gap exists between his kids and him bring in multiple disruptions in his life. This paper also investigates the generation gap that prevails among the main characters Gopal, Jairaj, Shaila and Ayan. And it will also enlightens us on a good path and brightens our lives like hundred little flames.

Preeti Shenoy was born in 1971 in India. She is an Indian writer, author and novelist. She is in the big league. She started her writing career with 34 Bubble gums and candies 2008 which received good response from readers. Her writing style is loved by thousands of peoples. Her books also gained a lot of popularity among readers. The novel A Hundred Little Flames begins with in Ayan, the protagonist of the novel, does not have any wish on his own. He was worked in MNC Company in Pune. Due to an unfortunate incident in his office party, he left his job. Though he is an obliging son, he is enforced to execute certain wishes of his father which he dislikes to the core. Ayan's father sends him to village to take care of his grandfather. During his stay at Thekke Madom in Kerala has changed his



perspectives about life. He agrees with his grandfather in many of his opinion. He is able to identify passion and genuineness of his grandfather's platonic love that exists between his grandfather and his ex-beloved. He realises the value of rustic life which is not tarnished by technology. The serene and eco-friendly life is juxtaposition of urban life. Altogether Ayan relieves himself from the monotony of mundane world. He sets his aim to revive his grandfather's dream.

Ayan's grandfather is not a pure modern. For instance his affinity towards his soil which has not felt the transformation or influence of technology is very strong. But when his grandson depends on technology he remains quiet and does not interrupt in his ways. Ayan's grandfather is very nostalgic. He refuses to accept transformation. He adheres to metanarratives. Post moderns do not adhere to grand narratives. "...there is a tone of lament, pessimism and despair about the world which finds its appropriate representation in these "fractured" art forms..." (Watt, 81). This is evident in the life of Ayan. Everything is lost for Ayan at one juncture. His life becomes fragmented desperate in his love and career. He is hopeful to pursue his life with confidence. He does not carry over his dejection after his failures. He adapts to the new environment in Thekke Madom. Besides he maintains good rapport with his grandfather. Ayan is his grandfather's ardent aide. Gopal denies staying with his son who lives abroad. Thekke Madom is a palatial ancestral home of Gopal Sankar and his siblings lived together in a joint family. "Little by little, the joint family had disintegrated with members moving away to different cities to make a living." (A Hundred 19). Gopal's son Jairaj plans to sell their ancestral home and asks his father to stay with him in Bahrain. Gopal contends his son's plan saying: "People like to live in match boxes, where there is not even a piece of land" (P,20) Gopal is for "minimalism". He has grudges towards his son who prioritizes monetary development and socio-economic status. His son and daughter never value their source the place in which they spent their childhood days and brought up.

Gopal finds a pot of gold in the form of his grandson who is able to sympathise him unlike his son. Ayan realizes his grandfather's affinity towards his place. Ayan's father defends his plan on the ground that "who is going to live in that huge house after him?" (P 81). His father's words "fall like a stab to Ayan" (P 81). What Jairaj is unable to cope with is realized by Ayan. He immediately thinks of his grandfather's plight once the home is sold. Ayan knows that his father is very practical. Simultaneously he is able to sense that selling Thekke Madom is equal to that of uprooting his grandfather from a place to which he affixes to the core. Ayan's sadness is profound. This incident highlights that age is not a barrier for generation gap. What a son fails to understand is understood by a grandson. In Indian context, though it is primarily a patriarchal set up in the society, father and son relationship does not exist smoothly in majority of the cases. Most of them wheels with one another. In the case of Gopal, his son and daughter fail to realize him. It is a common expectation of a parent to see his progenies occasionally.

Gopal's children are against his expectation. Both of them stay away from him. They never care to visit him. Phone calls and Skype connect them and that too for their material benefit in the view of Gopal. Gopal, who is stuck by traditional codes and conduct says: Yes.



Jairaj hasn't come here for thirteen years or may be more. I have stopped counting. He hasn't the title or heads unless they are unavoidable. He hasn't come here even after Akshu was born. The family tradition is to give a thulabaram at the devi kshetram. (P 102) Gopal feels a lot toward his children's negligence. He too keeps himself away from his children and never expects anything from them. He leads an isolated life until the arrival of Ayan. The ego clash between the father and the daughter touches their raw nerve and kindles their fury. Gopal's friendship with his schoolmate Rohini leads to a wide gap between his family members and himself.

Gopal is not given a chance to defend or justify the purity of his friendship with Rohini. Before he tries to sort out the issues his friend Rohini vanishes from his life mysteriously. It is Ayan who brings back Rohini and revives their friendship. Gopal's wife, Padmaja meets her end badly out of depression. Shaila strongly believes that it is father who has deserted her mother and killed her. Gopal gets through all his trouble all alone. Lack of mutual understanding and humanitarian concern among family member's leads to mishap. Jairaj cares his father yet he fails to understand his emotions and feelings. He never respects his father's individual expectation in his old age. According to Jairaj, nothing is essential for his father. This misconception pushes him to take a dreadful decision of admitting his father in an asylum. Again Ayan becomes Gopal's redeemer. Ayan distances himself from his father and does his best to reunite Rohini and Gopal.

There is an unexpected twist in the end of the story. Gopal who meets with numerous ups and downs in his family life has been very determinate while facing oddities. On the contrary when he is about to meet Rohini after many decades unable to bear the jubilation, gives up his enthusiasm feels ache when he is at the reach of Rohini. He breathes his last in the place in Pondicherry where they have met numerous times. His departure proves that man's abiding assures him peace while he lives and when he dies. Intra personal relationship among family members irrespective of age is essential in order to maintain a healthy and peaceful relationship.

Ego should be shirked off by all individuals in the family. Empathizing elders is very important to avoid them making feel that they are marginalized from the rest of the family members. Jairaj's rash decision in the novel widens cleavage between him and his son. Ayan becomes too rigid toward his father and plans to transform "Thekke Madom" to an art gallery with the help of Rohini by getting support from the Kerala government. Ayan felt like a subservient to his father and fears him initially but now turns to be a determinate as well as independent individual saying:having the courage to stand up to my father and tell him to fuck off. All my life I was afraid of him. Now the only person I answer to, is myself. (P 360).

Every individual should realize one's responsibility to maintain a strong relationship which is devoid of expectation. In order to patch up with the different generations irrespective of age differences individuals should shirk off their selfishness. Each one creates one's own trends and sticks to them badly because they want their comfort zone to be undisturbed by any external agent. Emanation of self-realization to create oneness among the



family members to bridge the gaping gap is the solution to cover up the frictions that exist among the postmodern individuals.

References

- [1] [https://en.m.wikipedia.org › wiki › Gener](https://en.m.wikipedia.org/wiki/Gener). Jan 2021, 7.00 a.m
- [2] [https://www.investopedia.com › terms](https://www.investopedia.com/terms) Jan 2021, 7.2.50 a.m
- [3] [https://www.vanityfair.com › ge](https://www.vanityfair.com/ge). Jan 2021, 12.00 noon
- [4] <https://www.google.com/url?sa=t&source=web&rct=j&url> Jan 2021, 1.00 p.m
- [5] Shenoy, Preeti. *A Hundred Little Flames*. Westland Publications Limited, 2017.

Author (s) Contribution Statement: Nil

Author (s) Acknowledgement: Nil

Author (s) Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution4.0 International License.



Analysis of Tony Morrison’s “Beloved”

Dnyaneshwar Kishanrao Chakradev, Research Scholar, PG Department of English Research Centre,
SSBES’s Yeshwant Mahavidyalaya Nanded.

Dr. L.V.Padmarani Rao, Research Guide, Professor of English, SSBES’s Yeshwant Mahavidyalaya Nanded.

DOI: 10.5281/zenodo.4864583

Abstract

Tony Morrison’s fifth novel, “Beloved” (1987) portrays the Afro-American community’s struggle for survival and search for identity in the racist American society. The novel represents the horrific torture and trauma experienced by Sethe, her family and entire Afro-American community due to the institution of slavery and racism. In this paper, the writers applied Reader-Response approach to “Beloved” for studying the institution of slavery and racist tendencies which compelled the Afro-Americans to undergo series of socio-cultural atrocities in the United States of America. The aim of the paper is to study physical and psychological struggle for freedom and survival experienced by Sethe and her family which can be viewed as representative of Afro-American people’s historical and contemporary struggle for earning a proper livelihood and living a meaningful or wholesome life.

Keywords: Morrison, *Beloved*, Reader Response Approach, Slavery, Racism

Introduction

Tony Morrison, Chloe Anthony Wofford, is considered as one of the major veteran Afro-American writers. She contributed to Afro-American literary tradition with a life-time commitment to portray Afro-American community’s struggle for survival and search for identity in the racist American society. Morrison published eleven fictions during 1970-2015. All her fictions are based on the theme of slavery, racism, discrimination, violence, marginalization and socio-cultural oppression experienced by the Afro-Americans in the United States of America.

Morrison’s fifth novel, *Beloved* (1987) won the Pulitzer prize for fiction and Anisfield-Wolf Book award in 1988 for representing the race and race relations aptly. The novel represents the horrific torture and trauma experienced by Sethe, her family and entire Afro-American community due to the institution of slavery and racism.

The researcher’s aim at presenting a reader-response analysis of Morrison’s “Beloved” is to study the Afro-American people’s experiences of facing slavery, racism and violence. As per M.H. Abrams, Reader- Response Criticism mostly came in prominence during 1960s and this critical approach doesn’t designate a single critical theory/approach. However, all reader- response theorists agree that a reader plays very important role in creating or producing meaning of a text (256-257).



Reader-response critics of all theoretical persuasions agree that, at least to some considerable degree, the meaning of a text are the “production” or “creation” of the individual reader, hence that there is no one “correct” meaning for all readers...” (Abrams M.H.)

Unlike other literary theories which focus mainly on ‘Author, Text and Context’ for interpreting or analyzing a text, the Reader -Response theory focuses on the reader’s (audience) role in creating and giving meaning to a text (IIT Kanpur). Elena Sprivoska (2019) cited Amer’s perspective of Reader response theory as:

It views the reading process as a transaction between the reader and the text in which the reader, with his past experiences, beliefs, expectations and assumptions, interacts with the perspectives in the text, and meaning is determined as the result of this transaction... (P 22-23).

Thus, Reader-Response approach provides the reader a participative, communicative and transactional role to the readers in creating meaning to a text and understanding the text from the readers’ perspective.

Discussion

Morrison’s *Beloved* (1987) portrays the horrible and horrific experiences of servitude and racial abuses as well as violence experienced by Sethe, her family and her entire community.

The novel is based on the pre- and post-slavery life experiences and struggle for survival as well as identity crises of a runaway slave, Sethe (the protagonist). The novel cover’s Sethe’s life of slavery in Sweet Home Planation of Kentucky as well her life as fugitive slave (runaway slave) in 124 Bluestone Road, Cincinnati, Ohio. Sethe and her family’s story is testimony of physical and psychological violence experienced by Afro-American community living in the United States of America. (Chakra & Rao 1).

Through *Beloved*, Morrison wanted to focus on the historical aspect of Afro-American community wherein they had right to give birth to their children but they had no right to parenting those children (Morrison) Morrison told in one of her interviews that Sethe had no right to kill her child (Beloved) but Sethe thought that it was the right thing to do to save her child from being captive and enslaved (Manufacturing Intellect). The plot of the novel is inspired from a true account of a run-away slave, Margaret Garner, who had killed her children and injured others while attempting to runaway from a plantation.

Sethe killed her two-year-old daughter, when her Sweet Home plantation white masters found her and she was afraid that her children and she would face brutalities and violence of being captured as a runaway slave. After being released from the jail and abandoned by her white masters for this heinous act of killing one’s own child, Sethe lives in 124, Blue Stone Road in Ohio. 124 is occupied by Sethe, Denver(daughter), Howard and Buglar (sons) Baby Suggs (Mother-in-law) and a venomous spirit or ghost of her daughter Beloved. Baby Suggs died of old age and disease and her life represents the horrors of slavery on Afro-American woman. She lost all her children to the forces of slavery and racial abuse. As and when Sethe wanted to leave 124 Bluestone road, Baby Suggs would aware her



of the bitter reality of Afro-American lives that they cannot escape from the clutches of slavery and racial abuses.

“We could move,” she suggested once to her mother -in- law.

“What’d be the point”? asked Baby Suggs. Not a house in the country
ain’t packed to its rafters with some dead Negro’s grief...” (Morrison 06)

Baby Suggs’s life is representative of the first generation of Afro-Americans who were enslaved and put to torture and hard labour in several plantations of the United States of America.

Sethe’s husband, Halle and her sons (Howard and Buglar) appear as symbol of socio-cultural or psychological helplessness of Afro-American males which compels them to be silent spectator to Sethe’s struggle and torture. On the Sweet Home plantation of Kentucky, Sethe undergoes serious of physical, psychological and sexual violence. Halle is spectator to this violence but he chooses to remain passive, silent and self-shamed and he couldn’t rescue Sethe from the violence. In 124 Bluestone, the perceived or real ghost of Beloved tortures Sethe or plans to kill her. Being afraid of this ghost, Howard and Buglar runaway from the house for good and they never bother about Sethe, Denver and Baby Suggs.

In entire novel, Sethe is undergoing Post traumatic stress disorder as she never overcame from the shock, shame and guilt for killing her own daughter, Beloved. Paul D Man, a former fellow slave at Sweet Home Plantation, exorcises Beloved’s ghost, Sethe meets Beloved in human form and she feels that she could compensate for her loss by loving and caring for this new Beloved. Beloved becomes Centre stage of her life and, Sethe, knowingly or unknowingly, neglects Denver, her another daughter.

Denver is living a marginal, passive and introvert life as her own community as well as her own mother has failed to understand her internal struggle for being loved and accepted. As Sethe focuses her entire attention on Beloved and Paul D Man, Denver has to just act a silent spectator to Sethe- Beloved and Sethe- Paul D Man’ love-relationship. Denver to wants to escape from 124 Bluestone Road as he cannot bear the trauma of living a neglected life.

“I can’t live here. I don’t Know where to go or
What to do, but I can’t live here. Nobody speaks to us.
Nobody comes by. Boys don’t like me.
Girls don’t either...” (Morrison: 17)

Sethe’s act of killing Beloved and neglecting welfare of Denver is symbol of parenting styles of Afro-Americans. As Afro-Americans had to suffer a lot due to slavery and racism, they could not focus or legally permitted to nourish their kids.

An engraver, who carved the Word ‘Beloved’ on the tombstone of Sethe’s murdered daughter, had performed ten minutes of sexual act with Sethe as the price for his service. Sethe actually wanted to carve “Dearly Beloved” on the tombstone but she had no energy to bear twenty minutes of sex with that engraver. Morrison represents aptly the sexual exploitation of Afro-American women as part of legitimate acts under slavery and racism.

At Sweet home Plantation, her white masters (the school teacher and his nephews/relatives/sons) abuse Sethe sexually and physically. They would indulge in violent



sex with her, beat her with cowherds and perform a series of medical experimentation on her body mercilessly.

Through chokertree symbol, Morrison presents the readers a visual memory of physical abuse born by Sethe. Sethe tells Paul D Man symbolically that she underwent sexual abuse and physical torture when she reveals that "...those boys came there and took my milk. that's what they came in there for. Held me down and took it..." (19).

In mid part of the novel, Morrison provides the readers a concrete account of socio-cultural atrocities bore by the slaves:

Eighteen Seventy-four and white folks were still on the loose. Whole towns wiped Clean of Negroes; eighty-seven lynchings in one year alone in Kentucky; four colored Schools burned to the ground; grown men whipped like children; children whipped like Adults; black women raped by the crew; property taken, necks broken (212)

Upon reunion with Sethe, Paul D Man earns his love and satisfies his lust by having sex with Sethe. Sethe too enjoys physical relationship with him. However, she was failing in loving and providing care and support to Denver, as Denver was traumatized and shattered for not being loved and not living the life she deserved. Denver's trauma is as important as Beloved's tragedy. Only difference is Beloved is exorcised thrice and earned her freedom but Denver never got the freedom and love she desired and deserved.

Halle could not return to Sethe and Sethe is unaware whether Halle is dead or alive. Sixo, a runaway slave, was killed by the white masters. What happened to Sixo's beloved (Thirty Mile woman) with whom Sixo planned an escapade to live a free life is not known. Paul D Man survived all brutalities of slavery as he learned the art of saving his memories in his heart (rusted tobacco tin).

The murder of Beloved and life experiences of Sethe, Denver, Baby Suggs, Sixo, Paul D Man and other major and minor characters portray the consequences of slavery and racism on Afro-American people. Morrison symbolically ends the novel with a phrase "It was not a story to pass on." Which can have various meanings and interpretations. The writer's think Tony Morrison is revealing optimism that Sethe's story should not continue and the plight of Afro-Americans must change in the contemporary American society. Thus, *Beloved* aptly portrays the horrors and evils of racism and slavery in readers response perspective.

References

- [1] Abrams, M. H. *A Glossary of Literary Terms*. seventh ed., Harcourt College Publishers, 2000.
- [2] "noc18-hs31-Lecture 14-Reader Response Theory: The Phenomenological Tradition" You Tube, uploaded by IIT Kanpur, July 2018, <https://www.youtube.com/watch?v=gHiPRvKYRS8>
- [3] Sprivoska, Elena. "Reader-Response Theory and Approach: Application, Values and Significance for Students in Literature Courses." *SEEU Review*, vol. 14, no. 1, 2019, pp. 20–35., doi:10.2478/seeur-2019-0003.



- [4] Chakradev D.K., L.V. Padmarani Rao “Portrayal of Violence against Women in Tony Morrison’s *Beloved*” One Day National e-conference on “New Trends in ICT, Film, Literature and Culture organized by Department of English, DVSPM’s BBA, NBC & BPS college, Yavatmal on 12 February 2021.
- [5] RARE Toni Morrison interview on "*Beloved*" (1987). 2019. [video] Manufacturing Intellect.
- [6] Morrison, Tony, *Beloved*. London: Vintage, 2005.

Author (s) Contribution Statement: Nil

Author (s) Acknowledgement: Nil

Author (s) Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution4.0 International License.



A Study on Enhancing Communication Skills in English through Digital Interactive Materials

C.Gowsalya, Part-Time PhD Research Scholar, Madurai Kamaraj University, Madurai.

Dr.M.Muruganandam, Research Guide, Assistant Professor of English, Rajapalayam Raju's College, Rajapalayam.

DOI: 10.5281/zenodo.4865254

Abstract

*A language could be a means that of communication. What we tend to feel or what we all know, we've to share the equivalent to other people. So as to convey we all know or we tend to feel, we want a tool. That tool is language. There are several languages within the world. One among them is English. Language could be a system. Every language has its own structure, its very own system. The main objective of the teaching learning of a living language – like English – is to assist the students with becoming ready to utilize it to speak with others, by sending and receiving significant messages. Language is a vital tool of communication to precise one's ideas, views and feelings. Basic communication skills are the four language skills namely, listening, speaking, reading and writing [LSRW] and advanced communication skills refer to language functions such as discussing, persuading, negotiating, sharing ideas, opinions and views, agreeing and/or disagreeing with others opinions. **Communication is that the art of being understood. Communicating in a international world could be a difficult task!** Communication is that the exchange of information or thoughts between at least two individuals. It is the act of expressing thoughts in a manner that others understand. This article reports on the impact of digital interactive materials to enhance advanced English communication skills of the learners. An action research project is carried out to train the tertiary level learners to enhance their ability to using the language in different situations. The result was satisfactory in enhancing not only the language skills of the learners but also their lateral thinking.*

Keywords: digital interactive materials, communication skills, lateral thinking

1. Introduction

Language that has been thought of man's most striking accomplishment, is so much a part of our lives, similar to the air we tend to breathe, that very often we take it for granted and as frequently don't know about its characteristic features. There are numerous things regarding language that are as yet a riddle and will probably remain so. However, there are perspectives we do know. The past many decades have seen an enormous amount of linguistics as a language, a depiction of its fundamental qualities would make a superior comprehension of linguistic science. Language is a system. It is not an arbitrary collection of items. Patterning is terrifically imperative. Every language has its own structure, its own system. It has its very own unique way of arranging its units into an internal structure.



Generally when the question of language teaching and communication are raised, one can immediately think about the knowledge of the structure of the language concerned and also proficiency in the four basic skills of the language. They are

1. Listening skill
2. Speaking skill
3. Reading skill
4. Writing skill

Among these four skills, both listening skill and reading skill are called as **receptive skills** or **passive skills** and the other two skills, namely speaking skill and writing skill are called as **productive skills** or **active skills**. It is very important to note that there is a close link between all the above skills. In other words, every skill in its own way is interconnected in order to achieve the overall objective of communication. Except if one has deliberate exposure in receptive skills, he/she cannot be systematic in productive skill. Everything happens and develops within the linguistic, cultural and social boundaries of the concerned society in which the specific language is spoken.

2. Changes in methodology and materials

ELT has undergone drastic changes in the 21st century. The expedition propelled ELT has crossed several milestones such as chalk and talk method, teacher – centered, learner – centered, task based teaching and learning, communicative language approach and learning – centered. Now the focus is solely on learning and by all means the learners must be able to use the language. Learning – centered classrooms cater to the individual differences of the learners and also their strengths and weaknesses. Learning – centered approach provides opportunities for varied learning styles and strategies, taking into consideration multiple intelligences and the needs of the learners. ELT practitioners believe that learning is process – oriented and not product – oriented. This kind of approach is essential in this era of technology.

3. Interactive Materials

Interactive Materials reinforce the spoken or written words with concrete images and thus provide rich perceptual images which are the bases to learning. At the point when these materials are utilized in an interrelated way they make learning permanent. They provide for an incredible variety of methods. They bring the outside world into the classroom and make us teach with efficiency. In order to derive the advantages of using teaching aids, a teacher needs the knowledge of different types of materials available, their place in the teaching-learning process and the methods of their evaluation. The materials alone cannot accomplish the task of education and the teacher always remains the main pivot of all teaching. While using teaching aids the teacher should be clear about the objects of instruction and thus make the right use of the right material at the right place and at the right time. Materials which interact among themselves to reveal and make them understand are referred as interactive materials. Instead of going to the established items of grammar book, thesaurus or appendices, learners can comprehend materials by consulting the other related materials included in the textbook. Interactive materials develop study skills and enhance self learning.



4. Digital interactive materials

Materials can be referred as interactive as they interact with one other and enable the learners to interact with them to be more comprehensible. Interactive materials are designed in such a way that it is pertinent to the learners and keep them engaging. The learners know their progress as they do the task or activity. They receive immediate feedback. In general, digital interactive materials are referred to e-materials. But in the context of a semi-urban context where technology is not practiced much, interactive materials is of great help to the learners. With a wide range of materials available, the teacher can exploit them in order to enhance the communication skills of the learners.

Before the invent of computer and internet technologies, printed version of resources like books, dictionaries, journals, work books etc. compete a significant role in teaching and learning process. However these printed versions are not easily accessible to all and are also very expensive in nature. During this technological age, digital interactive materials like e-version of books, journals, and web tools etc... or e-resources have become inevitable and hence it is significantly required for both teachers and students to equip them. “A learning tool could be a tool for your own personal or professional learning or one you use for teaching or training.” At present digital interactive materials are most vital and inevitable e-resources for the students and teachers in their teaching and learning process. Digital interactive materials help the teachers to engage students and promote their learning. Many of today’s digital interactive materials motivate the students to learn while developing critical and lateral thinking skills necessary for competing in today’s global economy.

Digital interactive materials are an ocean of materials where learners have to spend more time to choose even amidst irrelevant materials. Digital interactive materials content is available online globally and is more suitable for adult learners. Digital interactive materials are learning tool which takes place as a result of experiences and interaction in an Internet environment. Major fallout of the widespread use of computers in the field of education has been the advent of technology. Digital mode of learning consists of course material that can be accessed on-line. These course materials have everything that a normal course has and work more or less in the same way as a traditional course with assignments, tests, etc. The materials for these courses are delivered in two modes, namely, the CD-ROM and the Internet. The courses are normally prepared using learning platforms or learning management systems (LMS).

CD-Rom- In this method, the course is accessible on CDs. Learners either access the CD-ROMs on Local Area Network (LAN) or on the individual computers and laptops. The LAN works like a classroom, with all students accessing the same material, for example business vocabulary.

Internet- Many courses are offered on the Internet, and subsequent to choosing the course they need to do, the students register for it on-line. When they register and pay the course fee, they are given a password that will enable them to go on-line. Course materials are accessible on-line, and also the students need to work through these. Most such courses have assignments that the student should complete and send to the mentors on-line. These



assignments are assessed and remarks on the work sent, typically by email. Facilities that are accessible on the Internet are made utilization of on these courses; as an example, chat rooms are utilized by the mentor to talk on-line to the learners or by learners on a similar course to talk with one another. At the end of the course, students have to do a test on-line. They are assessed, and a certificate given.

Learning Management Systems-These are systems that are used to develop and deliver on-line courses. They run like a university or educational institute, with one distinction-they are virtual. Such systems even have provision for activities that the administrative section of a college or school carries out, like admissions, fee collection and sending out of information.

5. Advantages of using digital interactive materials

Digital interactive materials certainly encourage students to learn on their own, at their own pace too. It additionally asks them to invest in the learning process. This is an attractive quality to nurture. They provide feedback instantly and provide a global view of the topic given; they assist in independent learning and they are individual oriented. However, since face-to-face interaction has its own advantages, most digital learning courses offer ‘blended learning’, that is, some work on the computer combined with live teaching by teachers. This also takes care of peer interaction.

Where blended learning cannot be offered, Digital interactive materials offer ‘live’ chat sessions with tutors or teachers. This is potential because of the video cameras which will be used with computers. The other hand, maybe more expensive option is video conferencing. Video conferencing is turning into more popular, however solely wherever it will be afforded. Digital interactive materials help to engage students and promote learning. Develop effective communication skills among the students as these are very important in all walks of life. Team collaboration is an important learning model in the development of 21st century learning skills. Digital interactive materials can help to create collaborative learning environments. We must recognise the importance of creativity as a crucial 21st century learning skill. Creativity is at the heart of information technologies and many of its vast array of tools. Many of today’s digital interactive materials motivate the students to learn while developing lateral thinking skills necessary for competing in today’s global economy.

6. Disadvantages of using digital interactive materials

On the other hand, there are a few disadvantages of using digital interactive materials, viz. They provide objective feedback without considering the psychology of the learner and furthermore they are not suitable for a core program. Requires computers for utilize the digital interactive material, which many schools and colleges do not have computers. Digital interactive material/courses are too costly to purchase and maintain, especially in the Indian context. They need modern infrastructure, that most schools/colleges do not have. Digital interactive material expects students to be responsible learners who need to work on their own.

7. Significance of the study



The study demanded the learners to do home assignment on specific topics which forces the learners to consult digital interactive materials to get a global view of the topic. The study does not disregard the use of digital interactive materials completely, but it stresses the importance of interactive materials at the beginning of the programme and slowly moves towards the consultancy of digital interactive materials. Therefore, interactive materials are more suitable for beginners and for advanced learners, digital interactive materials are appropriate provided the learners know how to choose the relevant materials.

8. Aim of the study

The primary aim of this research is to study how the digital interactive course materials enhance advanced communication skills of the tertiary level learners by involving themselves in meaningful interaction. The target group is the Undergraduate rural learners. They are socially, politically and linguistically disadvantaged. Most of them are first generation learners. A short term programme with thrust on LSRW skills was planned and executed. Listening, speaking, reading and writing are the main skills focused. The sub-skills of listening include listening to descriptions and a short account of experience for details. The following are the sub - skills of speaking– sharing experiences, describing places and incidents, choosing exact words to describe. The sub-skills of reading include scanning for relevant details and reading for local comprehension. The sub-skills of writing include description of a place and tourist spots. They also learn appropriate words to use for travel and tour and also descriptive words. On the whole, the learners apply their knowledge of LSRW skills along with thinking skill to complete the activity by working individually and in groups. The learners are expected to consult the materials when they are given each activity. For example, the learners consulted the text which is about the experience of the author and used it as an example to describe their own experience. Interaction takes place within the materials, among the learners, between learners and materials and between learner and teacher.

This short term programme enables the learners to use the language. Their use of the language does show a significant improvement. However, factors such as motivation and attitude of the learners affect the learning process but were worked on by continuous practice. The learners' thinking skill along with their basic and advanced communication skills is honed.

9. Findings

The general objective was to make them involved in the process of teaching and learning which was fulfilled at the end of the programme. When learners are given opportunities to use the language without many restrictions, their communication skills are enhanced as a result of their creativity. It is found that interaction with the materials and other learners play a major role in language learning. Immediate feedback of the learners' performance and the learning process enhances learning and active involvement in the tasks. Since most of the learners do not have an opportunity to use the language outside the classroom, they were not exposed much to English. In that case, they tried to use their mother



tongue which is again seen as a hindrance in language learning. Besides these, their political, social and linguistic level affects language learning.

10. Conclusion

We are now sailing into a sea of change made possible by the rapid development of information and communication technology and availability of the internet. These developments have already begun to fundamentally alter the way. What we can now consider is that the access to the internet outside of formal classroom settings has opened up possibilities that were inconceivable ten years ago. For many students their home will be the principal place of access to the internet and the word *classroom* will assume a whole new meaning. The nature of the traditional classroom is going to change beyond recognition and we too may wonder why *we didn't get* it at the time. Educators face many challenges today. They should adapt to an age of students who have grown up utilizing the Internet. Digital interactive materials and resources have made it easier for teachers to instruct students, and for students to collaborate with those teachers and with other students and parents. These digital interactive materials are not magical, but they may seem to defy definition at times since they save time, help you to stay organized, and often take up little space on a computer.

Thus, digital interactive materials have significant roles to play in teaching and learning process and hence it is the right and appropriate time for the teachers and students to get an awareness of these digital interactive materials as teaching-learning tools for their academic and professional growth.

References

- [1] Baker, Fiona. S. (2013, July). Role Playing. *Modern English Teacher*. Vol 22. Number 13. pp. 70 – 72.
- [2] Batstone, Rob and Jenefer Philip. (2013). Classroom Interaction and learning opportunities across time and space. In McDonough, Kim and Alison Mackey. (Ed.). *Second Language Interaction in Diverse Educational Contexts*. Amsterdam: John Benjamins Publishing Company. pp. 109 –128.
- [3] Gass, Susan. M. and Larry Selinker. (2008). *Second Language Acquisition. An Introductory Course*. Third edition. New York: Routledge Taylor & Francis.
- [4] Gupta, Richa. (2002, May). *Optimizing Language Interaction with Socially Disadvantaged Learners: A Study*. M. Phil. Hyderabad: Central Institute of English and Foreign Languages.
- [5] Kenning, M-M., and M. J. Kenning. 1990. *Computers and Language Learning: Current Theory and Practice*. New York: Ellis Horwood.
- [6] Kern, Richard, Paige Ware, and Mark Warschauer. 2008. "Network-Based Language Teaching." In *Encyclopedia of Language and Education*, 2nd ed, 4:281– 292. Springer Science + Business Media LLC
- [7] Kern, Richard, and Mark Warschauer. 2000. "Theory and Practice of Network-Based



- Language Teaching.” In *Network-Based Language Teaching: Concepts and Practice*, edited by Mark Warschauer and Richard Kern, 1–19. New York: Cambridge University Press.
- [8] Norhayati, A. M., & Siew, P. H. (2004). Malaysian Perspective: Designing Interactive Multimedia Learning Environment for Moral Values Education. *Journal of Educational Technology & Society*, 7(4), 143-152.
- [9] Oates, John. Ed. (1994). *The Foundations of child development*. Massachusetts: Blackwell Publishers.
- [10] O’Banion, Terry. (1997). *Creating More Learning-Centered Community Colleges*. U.S.: The Association of Community College Trustees. Special Issue of the Trustee Quarterly.
- [11] Rivers, Wilga. M. (Ed.). (1987). *Interactive Language Teaching*. New York: Cambridge University Press.
- [12] Peter, Francis M. (2008). *A Glossary of ELT terms and Key Concepts*. Chennai. RACE.
- [13] Tomlinson, Brian. (2003). *Developing materials of Language Teaching*. London: Continuum.
- [14] Vygotsky, L. S. (2006). *Educational Psychology*. New Delhi: Pentagon Press. John, Underwood. 1984. *Linguistics, Computers and the Language Teacher: A Communicative Approach*. Rowley, MA.: Newbury House.

Author (s) Contribution Statement: Nil

Author (s) Acknowledgement: Nil

Author (s) Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution 4.0 International License.



Changing Landscape and the Loss of Identity: An Analysis of Aazhiyaal's *The Mother and The Goddess of Night*

A. Hema, Assistant Professor, Department of English, K.R. Arts and Science College, Kovilpatti, Tuticorin,
V. Balasingh, Senior Research Fellow, Indian Institute of Technology, Roorkee.

DOI: 10.5281/zenodo.4865942

Abstract

The term “Diaspora” has originated from the Greek word “diaspeirein” carried by the meaning of “disperse” or “scatter”. Though the term diaspora and its literature is initially associated with the Jews, the Tamil diaspora literature has also been acknowledged into the academia of the world literature and it is achieving its new paradigm in the twentieth and twenty first centuries. Exclusively, after the end of civil war in Sri Lanka in (2009) it has attracted the attention of the world. This present paper critically, endeavors to study the poem “The Mother and the Goddess of Night” (2013) (2015) by Aazhiyaal in the context of how the geographical change of landscape leads to the loss of identity.

Keywords: Aazhiyaal, Poems, Tamil Diaspora Literature, Loss of Identity.

*“The sea has drained away
Tamil has no territory
Kinships have no name” Cheran (2013:127).*

The study of identity crisis is a much altercated issue in diaspora and colonial literature. For the diaspora people identity crisis becomes crucial in the context of “migration is a one way trip. There is no “home” to go back to” (Stuart Hall, 1996: 115). The scattering of people and communities is not a new concept but an age-old practice with reference from the Bible. Exclusively, The Jewish community on its racial discrimination, Indian indentured labourers and African slaves based on Transatlantic Slave Trade, scattered with trade, migrations during the early colonial days across world irrespective of geographical boundaries and subject of diasporas are some of the vibrant ones in the contemporary diaspora literature. The term “Diaspora” has originated from the Greek word “diaspeirein” carried by the meaning of “disperse” or “scatter”. Though the term diaspora and its literature is initially associated with the Jews, the Tamil diaspora literature has also been acknowledged into the academia of the world literature and it is achieving its new paradigm in the twentieth and twenty first centuries. Exclusively, after the end of civil war in Sri Lanka in (2009) it has attracted the attention of the world. This present paper critically, endeavors to study the poem *The Mother and the Goddess of Night* (2013) (2015) by Aazhiyaal in the context of how the geographical change of landscape leads to the loss of identity.

Aazhiyaal was born on 1968 in the district of Tirukōṇamalai in Sri Lanka. She has completed her studies in English Literature in Sri Meenakshi Government Arts College for



Women in Madurai in Tamil Nadu and also in The University of New South Wales, Australia. Having completed her education, she has served as a lecturer for five years in the department of English in the University of Jaffna. She has widely travelled and finally settled in Canberra that is the capital city of Australia. As she started her writing career from 90s, so far she has published three collection of poetry titled உரத்துப்பேசு, (Uraththu Pesa,) துவிதம், (Thuvidham), கருநாவு (Karunavu) and also a collection of Translation Poems of the Australian Aborigines, titled பூவுலகைக் கற்றலும் கேட்டலும், (Poovulagai Katralum Kaettalum).

While traditional models of identity draw all articulations of landscape into a commonality of time and space, along with the concept of home, the potential of minority migrated communities to intervene in such spatially and temporally bound, as well as homogeneous, constructions of home has had crucial implications on the narratives and discourse because the nation has reinforced “the homeland” a myth that is entrenched in the popular imagination and memories. As “the diasporic space is the quintessential late 20th-century space, a space in which the terms of modern immigration, exile, loss, nation, subject, and citizen are negotiated and reinvented for various uses” (Okwui Enwezor 1997:88) “It is one of the unhappiest characteristics of the age to have produced more refugees, migrants, displaced persons, and exiles than ever before in history, most of them as an accompaniment to and, ironically enough, as afterthoughts of great post-colonial and imperial conflicts. As the struggle for independence produced new states and new boundaries, it also produced homeless wanderers, nomads, vagrants, unassimilated to the emerging structures of institutional power, rejected by the established order... And in so far as these people exist between the old and the new, between the old empire and the new state, their condition articulates the tensions, irresolutions, and contradictions in the overlapping territories shown on the cultural map of imperialism” (Edward W. Said, 1993:402) especially in Sri Lanka and the condition of the Tamil people is much pensive and inexpressible in words due to hegemonic oppression and the civil war, the people are made to migrate and their path becomes never ending as “there is no longer any stability in the points of origin, no finality in the points of destination” (Cohen 1997: 175).

Nostalgia for the homeland being the prime theme in diaspora literature exists only in memory. As expatriate writers tend to sentimentalize the native landscape in a retrospective view, Aazhiyaal has expressed that she and her daughter has disappeared-a symbolic representation of loss of her identity and also she rushes in search of her daughter represents her quest for identity. Usually, in the context of diasporic identity, Search for home, identity, space and location ends in loss and failure, yet she gives an optimistic note of ending in her poem that she has found her daughter and the optimistic view sheds “light on how identity, hybridity and transnational communities are influenced by transnational relations across space” (Bailey, 2001: 423).

In simple terms identity means distinguishing oneself from other. One of the important aspect and perspective of identity crisis across diverse cultures is where one



belongs, or how associates himself or herself with the landscape and place. The change of landscape impacts individuals' perception and change their value as they struggle to maintain connections with their new landscape as it is constantly contested and revamp a relation to individual experiences, social understanding, and political circumstances. Diachronically, it reconstructs the linguistic and cultural identities of migrated people. With different categories of landscape, the identity of the individual is asserted based on their belonging to geographical locations as “the term “diaspora” is inherently geographical, implying a scattering of people over space and transnational connections between people and places. Geography clearly lies at the heart of diaspora both as a concept and as lived experience, encompassing the contested interplay of place, home, culture and identity through migration and resettlement” (Blunt 2003: 282)

Landscape or forensically geography is associated with Tamil writings ever since *Sangam literature*, for instance, Tholkappiyar, in his famous book *Tholkappiyam*, Tamil poetics, divides “into five main types, each associated with a particular landscape, *tinai*, and a system of images associated with that landscape” (Lakshmi Holmström, Web) because “Considering the literary usage of, *Mutalporul*, *Karupporul* and *Uripporul* are the three important constituents by which the *thinai* (landscape [my emphasis]) of a poem is determined” (Manavalan, 1998: 5).

Hence, “the poetics of landscape continues to haunt Tamil writing. Of course, modern writers don't seek to replicate it, but rather, to glance at it, allude to it, dialogue with it, or even reconfigure it. That is the exciting bit. So we get in their writing cityscapes of alienation, snowscapes of exile and diaspora, landscapes of the imagination, fantasy worlds. But we also get confrontations and collisions between these different perspectives and worldviews; between the old and the new” (Lakshmi Holmström, Web). There are five *thinai*, as explained by V., Balambal “*kuṛiñci* (குறிஞ்சி)—mountainous regions, associated with union, *mullai* (மூல்லை)—forests, associated with waiting, *marutam* (மருதம்)—cropland, associated with quarreling, and *neital* (நெய்தல்)—seashore, associated with pining. The fifth—*pālai* (பாலை), or desert, associated with separation—is described in the *Tolkappiyam* as not being a naturally existing landscape” (qtd by Wikipedia). As “each *tinai* was closely associated with a particular landscape, and imagery associated with that landscape—its flowers, trees, wildlife, people, climate and geography—was woven into the poem in such a way as to convey a mood, associated with one aspect of a romantic relationship” (Wikipedia) the description of the landscape by Aazhiyaal in her poem *The Mother and the Goddess of Night* (2013) (2015):

"Wastelands of snow
wastelands of snow (my italics)
only wastelands of snow
will I grant you all,"
she fumes within,
as she walks on and on.



A snowstorm flings down
a million, million needles.
The earth freezes, water freezes,
light darkens.

“*Wastelands of snow*” represents her loss of identity, her deattachment from the land where she is that the landscape is unfamiliar in the list of five *thinai* and “so changing landscapes are also about changing identities” (Lakshmi Holmström, Web). The uproot of the culture, language, literature is clearly expressed in her poem. There are seventy million of the Tamils scattered around the world. “Such as the Armenian, Chinese, Greek, Indian, Kurdish, Palestinian, Parsi, and Sikh, whose experiences of expatriation, institution building, cultural continuity, and refusal to relinquish their collective identities have demarcated them from mere immigrants” (Safran, 2005: 36) language, landscape and culture are three facets of the same identity, and language is a major cultural element for the Tamils.

References

- [1] Aazhiyaal (2013). Translation by Lakshmi Holmström (2015).
http://www.aazhiyaal.net/other/english/the_mother_and_the_goddess_of_night.html.
- [2] Bailey, A. J. (2001). Turning transnational: notes on the theorization of international migration. *International Journal of Population Geography* 7(6), 413-428.
- [3] Balambal.V (1998). *Studies in the History of the Sangam Age*. New Delhi: Kalinga Publications. pp. 27–28.
- [4] Blunt, A. (2003). Geographies of diaspora and mixed descent: Anglo-Indians in India and Britain. *International Journal of Population Geography* 9(1), 281-294.
- [5] Cohen, Robin (1997) *Global Diasporas. An Introduction*. UCL Press, London.
- [6] Cheran (2013) *In a Time of Burning*, translated by Lakshmi Holmström, Todmorden: Arc. Stuart Hall, (1996) “Minimal Selves” in Houston A. Baker, Manthia Diawara and Ruth H. Lindeborg Ed. *Black British Cultural Studies: A Reader*. Chicago: University of Chicago Press.
- [7] Edward W. Said, (1993) *Culture and Imperialism* London: Chatto & Windus.
- [8] Manavalan AA. (1998) *Porulathikaram of Tholkappiyam: An English Version*. Chennai: International Institute of Tamil Studies.
- [9] Okwui Enwezor, 'A Question of Place: Revisions, Reassessments, Diaspora', in *Transforming the Croivn: Aftican, Asian, and Caribbean Artists in Britain, 1966-1996*, ed. by Mora Beauchamp-Byrd and M. Franklin Sirmans (New York: Caribbean Cultural Centre, 1997), pp. 80-88 (p. 88)
- [10] Safran, W. (2005). The Jewish Diaspora in a comparative and theoretical perspective. *Israel Studies* 10(1), 36-60.
- [11] Wikipedia: https://en.wikipedia.org/wiki/Sangam_landscape

Author (s) Contribution Statement: Nil



Author (s) Acknowledgement: Nil

Author (s) Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution4.0 International License.



Amitav Ghosh's *Sea of Poppies*: Disseminating Diasporic Discourse

Kalyan Pattanayak, Research Scholar, Department of English, Seacom Skills University, West Bengal, India.
Dr. Madhumita Ghosh, Research Guide, Department of English, Seacom Skills University, West Bengal, India.
DOI: 10.5281/zenodo.4866598

Abstract

Significantly occupied with arresting the outward progression of outpost diaspora from India in the nineteenth century, Amitav Ghosh's "Sea of Poppies" (2008) centers around one female indentured named Deeti, a widow of an elite class family from Ghazipur in Uttar Pradesh, who absconds with Kalua, the untouchable. Following the pages of Sir George Grierson's journal, Amitav Ghosh recuperates Deeti from history, less with the creative mind of a writer similarly as with the senses of an anthropologist. The novel handles the deficiency of Deeti's caste, its challenged status in the transient experience, and its last recovery as a theme-based topic. In spite of the fact that the customary caste chain of importance was essentially lost in the transitory interaction, the researcher contends, it kept on existing in surrogate structure and just stood by to be figured out as expected. This paper additionally contends that the old Indian diaspora's nostalgic quest for their familial roots in India is played in the novel with the recommendation that the hunt may uncover some awkward truth they might not want to know.

Keywords: Amitav Ghosh "Sea of Poppies", Dislocation, Hegemony, Diaspora, Caste.

Etymologically the word 'diaspora' came from the Greek verb *diasperirein* signifies "to dissipate" or "to spread about", which is formed by the expression of *dia* intends to disperse or to isolate and the word *speirein* signifies 'somewhere else'. As per the antiquated Greek perspective the word as recommending augmentation through outward movement and settlement. 'Diaspora' rapidly procured a more heartless and sad significance. In the Greek interpretation of the Old Testament it had been utilized to portray the persuasive scattering of the Jews. The demolition of the Temple in Jerusalem in 586 BC prompted the subjugation and relocation of the key military, common, and religious leaders of Judah and their outcasts in Babylon. Priests held that this destiny was anticipated in Deuteronomy where God had cautioned that anyone who resisted his law would be dissipated to all or any finishes of the planet. There they might 'discover no harmony'.

The historical backdrop of the term 'diaspora' compares to this organic interaction of transplantation and migration. It was initially utilized in the *Septuagint*, the Greek interpretation of the Torah, and was applied to the Jewish experience of the outcast which was taken in before examines 'as the paradigm for both exile and diaspora' (Baumann 19). Quickly the term conveyed the negative meanings of dispersal and disintegration. 'The Alexandrian Jewish-Greek translators of the Hebrew Scriptures adopted precisely the



disastrous connotations of current philosophical discourse' (Baumann 21). It was a reviled word and show expulsion by God.

Providing the mainstream critical views just as the critical impression of diaspora in contemporary basic examinations, William Safran contends in his article *Diasporas in Modern Societies: Myths of Homeland and Return* that Diaspora Studies need to change its basic substitute courtesy of a more unique discernment. He broadens Walker Connor's wide working meaning of 'diaspora' as 'that segment of a people living outside the homeland' (Safran 83) by offering six essential trademarks generally shared by the diasporic groups.

'Diaspora' alludes to the dislocation of individuals from a particular unique 'center' (Safran 83) to at least two or more 'peripheral' (Safran 83) or regions. The dislodged individuals 'retain a collective memory, vision, or myth about their original homeland - its physical location, history and achievements' (Safran 83). They capture that they are not maybe welcome in the host country and subsequently, feel estranged from it. They appreciate the longing to get back to their hereditary country, 'their true, ideal home' one day at a suitable time. They have a firm conviction that they ought to be focused on the 'maintenance or restoration of their original homeland and to its safety and prosperity' (Safran 84). They keep on relating, actually or vicariously, to that country somehow or the other, and 'their ethno communal consciousness and solidarity are importantly defined by the existence of such a relationship' (Safran 84). Regarding the above highlights, Safran refers to the Armenian, Maghrebi, Turkish, Palestinian, Cuban, Greek, and maybe Chinese diasporas as of now and of the Polish diaspora of the past, although none of them completely adjusts to the "ideal kind" of Jewish Diaspora (Safran 84). This is certainly not a comprehensive rundown however considering when Safran published the article (1991), it ought to be viewed as the start of the way toward recognizing the diasporic gatherings.

Robin Cohen properly recognizes the significance of William Safran's definition and develops his hypothetical situation on it. He offers changes of two of the previously mentioned highlights set by Safran and adds four more, 'mainly concerning the evolution and character of the diasporic groups in their countries of exile' (Cohen 6). The two alterations are concerned with the diasporic gathering's relationship with the native land. He expresses that the journey from the centre to the periphery is 'often accompanied by the memory of a single traumatic event that provides the folk memory of the great historic injustice that binds the group together' (Cohen 6). He changes the fifth component by moving the concentration from the support or reclamation of the country to its 'very creation' which 'covers the cases of an "imagined homeland" that only resembles the original history and geography of the diaspora's natality in the remotest way' (Cohen 6). Other than the adjustments of these two trademark highlights, Cohen likewise gives some extra highlights. According to him, the diasporic mass may 'disperse for colonial or voluntarist reasons' (Cohen 6). This is a most controversial take-off from the 'prototypical Jewish diasporic tradition' (Cohen 6) and, widens the extent of the term by including the individuals who moved deliberately since the beginning to look for work abroad and can be applied to 'imperial and colonial settlers' (Cohen 7).



Cohen causes us to notice the positive parts of diaspora. This adds up to a paradigmatic shift in Diaspora Studies. He declares that ‘tension between an ethnic, a national and a transnational identity is often creative, enriching one’ (Cohen 7) and offers the case of the diasporic Jews who added to the fields ‘medicine, theology, art, music, philosophy, literature, science, industry and commerce’ (Cohen 7). This they did regardless of the way that they endured a level of ‘subterranean anxiety in the diaspora’ all through the ages and in numerous spaces.

Cohen discusses the dislocation of an aggregate mass with regards to ‘solidarity with co-ethnic members in other countries’ (Cohen 7). Cohen's observation of the lateral dimension of the ethnic relationship motions towards a transnational turn in Diaspora Studies to be examined instantly. Roger Rouse, in his article *Mexican Migration and the Social Space of Postmodernism*, offers a fascinating contextual investigation of the improvement of a parallel relationship of a Mexican ethnic local area from the rustic *municipio* of Aguililla since the mid-1940s. This *municipio* turned out to be important for an energetic organization of monetary and sociocultural exercises because of the transcultural development of its occupants, the majority of whom got comfortable in the metropolitan neighbourhood of Redwood City on the edge of the Silicon Valley of California. Rouse's investigation shows that they stayed in contact with their local space through familial, sociocultural, and monetary organizations. Subsequently, they keep up ‘these spatially extended relationships as actively and effectively as the ties that link them of their neighbours’ (Rouse 29). They add to the dynamic cycles in the family and the local area back home. Rouse comments, indeed, through the persistent dissemination of individuals, cash, merchandise, and data, the different repayments have gotten so firmly woven together that, from a significant perspective, they have come to comprise a solitary local area spread across an assortment of destinations, something may be alluded to as a “transnational migrant circuit” (Rouse 30). Now and again, in this way, diasporic dislocation of a specific ethnic local area to an alternate, especially an adjoining, nation may bring about the improvement of an enthusiastic organization of monetary, social, and social exercises. Such exercises thrive without severe administrative advances taken by state specialists. Commencement of observation by the state normally controls such ethnic developments and systems administration.

The extra highlights referenced by Cohen vouch for the lateral dimension discussed by Rouse and accordingly update the idea of diaspora. These attributes explicitly destabilize what Clifford calls “localizing strategies” by which he signifies limited local area, natural culture, and periphery. Clifford, indeed, accepts that ‘it is not possible to define “diaspora” sharply, either by recourse to essential features or to private oppositions’ (Clifford 254). Rather he proposes his concept of ‘a loosely coherent, adaptive constellation of responses to dwelling-in-displacement’ (Clifford 254).

Amitav Ghosh's outstanding novel *Sea of Poppies* (2008), shortlisted for the Man Booker Prize and which is the first of an extended set of three books known as *Ibis Trilogy*, manages a disorganized journey across the Indian Ocean to Mauritius Island getting back to a self-reflexive inquiry regarding the country. Its story unfurls in north India and the Bay of



Bengal in 1838 just before the British assault on the Chinese port, generally known as the first opium war. Set in 1838, not long before the opium war (1839-1842), this novel typifies the colonial history of the East. In the novel, Ghosh amasses the mariners, voyagers, and sailors from various corners of the world aboard the ship *Ibis*. This, a slaving yacht currently changed over to the vehicle of coolies and opium to China. In carrying his group of characters to Calcutta out of the dark water, Ghosh furnishes the readers with all way of stories, and outfits himself with the workforce to man.

In the backdrop of the opium trade, which is an energizing story all by itself, laden with insatiable covetousness, power-mongering, and racism, *Sea of Poppies* expands the meaning of diaspora as a third space, neither home nor metropolis, yet where a background marked by its own is unfurling. In the novel, Amitav Ghosh addresses multilingual groups of India on *Ibis*, with the vivid characters, the novel is the conflict and blending of dialects: Bhojpuri, Bengali, Lascari, Hindustani, Anglo-Indian and so on. The blending of these dialects makes a distinctive feeling of living voice just as the phonetic cleverness of individuals in diaspora. Ghosh has confidence in Eastern Humanism and shared points that pervade irrespective of race, class, and culture. Political commitments decide a significant number of relationships in the novel, however generally neglect to extinguish the substance of individual human feelings, recollections, dissatisfaction, and yearnings.

The novel is a critic of the socio-cultural advancement of Indian diaspora, of battle by the downtrodden and outcasts of colonial India, and the impartial record of the Indian peasantry constrained into opium development. It is a novel of diasporic sensibility and recreation of identity. The possibility of diaspora as migration and colonization implies an aggregate injury, a banishment where one longs for home yet lives in exile. Diaspora is a transnational organization of scattered political subjects. The *Ibis*, which was a transport for slaves, is being refitted to take an enormous mass of indentured migrants called ‘*girmitiyas*’ to Mauritius. On one hand, it is a vessel to ship the ‘*girmitiyas*’ from India to the plantation estate settlement of Mauritius, however on the other, it is a microcosm of the ranch province itself. Paul Gilroy, in *The Black Atlantic: Modernity and Double Consciousness* (1993), has called the ship which transports labourers while in transit to plantation colonies “a living, micro-cultural, micro-political system in motion” (Gilroy 4). Deeti portrays this “as a vessel that was the Mother-Father of her new family, a great wooden mai-baap an adoptive ancestor and parent of dynasties to come” (Ghosh 356-57) is reminiscent of their new assenting country, the manor province of Mauritius.

Ibis dwells of individuals of various identities, castes, customs, doctrines, and practices, some escaping from the troubles at home, some being moved as convicts. It is loaded with a large number of characters both high and low, including a blended race fledgling mariner from Baltimore, a Rajah in debt to a British, a Chinese crook, a French stowaway, a Malay crew member, ranchers, troopers, and a horde of contracted Indian labourers. As the travellers of the *Ibis* sail down the waterway Hooghly into the Indian Ocean, their old family ties are washed away and they start their lives once more. The ocean turns into their new country as the shipmates form new obligations of sympathy and



comprehension. They abandon the constructions of social caste, geographical location, and religion; rename themselves as ‘jahaj bhais’ and ‘jahajbahans’ (Ghosh 356). Wretched from their habituated life and finally uprooted from their homeland, the travellers forced to resettle, went through a horrible transformation that changed their feeling of subjectivity and influenced their point of view toward their general surroundings.

The excursion of the voyagers on the ship *Ibis* appears as a model of the local community involved trading off with social and social conduct in another life changing the circumstances to new facilities of having a place. In the novel, practically all the characters feel the feeling of longing and belonging. Indeed, they long for the region where they had come from. The boat turns into a substitute space for individuals to shape their new identities, personalities, and new networks too. Travel uncovered new places and causes the travellers to account new narratives. Regarding this, Robert Dixon properly says of Ghosh that the reality Amitav Ghosh has had the option to move uninhibitedly in his composition “between anthropology, history, and fiction is symptomatic of the extent to which traditional boundaries between those disciplines have themselves broken down.” (Dixon 13) The characters on the boat experience new places and occasions, contrasting them and the previous occasions, and live the past in the present in an alternate area.

In his novels, Ghosh has depicted his diasporic emotions, loss of identity and rootlessness. While experiencing *Sea of Poppies* we can analyse the vexed diasporic encounters of colonial India with that of a similarly bothered history of Africa. A predicament was experienced by ‘jahajbhais’ of the *Ibis* while they were crossing the abyss of darkness where the Ganges vanished into ‘kalapani’. Inside the novel the power of Kāla-pani taboo to deconstruct territorialized types of personality is reached out past the South Asian characters of the novel as both the horrible “third” space of diaspora and a phase by which novelty enters the world through worldwide maritime ecologies. The boat turns into a vehicle for the enunciation of polyphonic diasporic relationships across a culture that survives yet doesn't completely remove territorialized types of Identity. On the *Ibis*, people of different groups or sorts start to form among the travellers. Relationships are manufactured or separate, clashes explode and singular predeterminations experience alter of course. Cut off from their foundations on the way and searching ahead for a new beginning, the migrants are inclined to design new names and identities.

The diasporic cognizance is firmly connected with the issue of identity and feel longing. The characters in Ghosh's novel have decided to traverse the Indian Ocean to a weird island where they should rebuild new identities. Being from various layers of Indian culture, these characters oppose the hard colonial setup and outline their game-plan to cut a special identity out of the traumatic conditions. In any case, it is a character in motion since every one of them are over in a hurry toward self-arrangement and recreation. In *Sea of Poppies*, there is another discovery that individuals relocated themselves in constrained but chosen condition since they were not owing a decent status in their country and therefore they acquired by and the large new characters of ‘jahaj-bhai’ and ‘jahaj-behan’ to characterize their existentialism. In the novel, every one of the characters attempts to interface his/her past



with the present, memory with want, old binds with new affiliations, and moves to arrive at their objective with a solid level of vacillation.

Victims of diaspora are not at the edge constantly. They do not bring out self-centeredness for being alienated from home but instead attempt to be accustomed to new circumstances. The issue of identity has in reality been a significant distraction with Ghosh in the current novel. It seems, by all accounts, to be affected by the ethno-political dimension that continually change characters' directions to recreate new personalities in the new milieu. In his books, individual identity is demonstrated to conflict with aggregate or collective identity. To recover the subaltern voices, Ghosh approaches a transcendental humanism by building up certain postmodern qualities like fictionality and ease of every desultory arrangement.

In the novel, individuals who are strongly rooted in the beginning, follow a slow interaction of separation and dislocation. Maybe obliging the inquiries of personal identity and recognizable proof, we come across a genuinely exceptional assortment of characters. Inside the layers of strangeness, we face different questions of dedication and identity, questions which are, partially, imperative to the development of the obscure future that this novel leaves us with. Ghosh maintains a strategic distance from familiar figures from history and takes the marginalised class of society that can give him a superior purpose of fictionalizing and to his end.

Ghosh enriches the character of Deeti with the conventional qualities of upper-class Hindu while Kalua, the untouchable Dalit, carries on like one from the lower strata of society. Even though Deeti accepts another name and caste and hence removes her caste identity, she is unmistakably conspicuous for her hereditary caste consciousness. It was her conventional elite class that empowered her to accept the leadership of *girmitiyas* on the *Ibis* and, by suggestion, on the plantation settlement of Mauritius. She acquaints herself and Kalua with other *girmitiyas* as “Chamars” (234), of the leather labourers caste. All in all, Deeti's high caste Hindu identity is coded regarding her leadership. In the hierarchical caste system and privileged caste and traits of authority and order being equivalent to one another, Deeti's higher rank proceeds to exist and is regarded in any event, even when she assumes a lower caste. Ghosh must cause Deeti to lose her upper-class identity as opposed to elevating Kalua to a higher rank. Ghosh, a social anthropologist, recommends that having endured disgrace, affront, and maltreatment for millennia, untouchables could not carry on like upper caste individuals, for in India the caste that decided then how a specific individual would act towards different castes in the public eye. Kalua's submissive conduct with Deeti's husband Hukam Singh, daffadar Ramsharanji, Gomusta, subedar Bhyron Singh and others plentifully demonstrates this view. His imaginary rise to higher standing would unquestionably have made him helpless, and drove both Kalua and Deeti to death, for the novel shows that “family's honour won't be restored till they're dead” (Ghosh 224).

Through Deeti's narrative of endurance and survival as an indentured worker, Ghosh endeavours to reproduce through the historical fiction the lost individual records of the main flood of South Asian coolie after the end of British bondage. In doing so, he also endeavours



to make up for an obvious shortcoming in the advanced history of work dislocation and relocation. Ghosh proposes that for the abroad Indian migrants in the quest for their lost roots, revelation of some disgusting story at the root of their precursors' movement from India as contracted workers. Lately, as the Indian demeanour to abroad diaspora has gone through significant changes, and as an ever-increasing number of Indians came into contact with them, the abroad diasporais have energetically responded to the Indian motion. Obviously, the memory of lost roots forces the Indian diaspora to think back with nostalgia to their motherland.

References

- [1] Baumann, Martin. 'Exile.' *Diasporas: Concepts, Intersections, Identities* Ed. Kim Knott and Seán McLoughlin. Rawat, 2010.
- [2] Clifford, James. 'Diasporas.' *Routes: Travel and Translation in the Lay Twentieth Century*. Harvard UP, 1997.
- [3] Cohen, Robin. *Global Diasporas: An Introduction*. Routledge, 2010.
- [4] Dixon, Robert. "Travelling in the West: The Writing of Amitav Ghosh." *Amitav Ghosh: A Critical Companion*. Permanent Black, 2003.
- [5] Ghosh, Amitav. *Sea of Poppies*. Penguin Books. 2008.
- [6] Gilroy, Paul. *The Black Atlantic*. Harvard UP. 1993.
- [7] Rouse, Roger. 'Mexican Migration and the Social Space of Postmodernism.' *Transnational Spaces*. Ed. Peter Jackson, Philip Crang and Clair Dwyer. Routledge, 2004.
- [8] Safran, William. 'Diasporas in Modern Societies: Myths of Homeland and Return.' *Diaspora: A Journal of Transnational Studies* 1.1,1991.

Author (s) Contribution Statement: Nil

Author (s) Acknowledgement: Nil

Author (s) Declaration: I declare that there is no competing interest in the content and authorship of this scholarly work.



The content of the article is licensed under Creative Commons Attribution4.0 International License.



Two Poems

Dr.D.Maheswari, President, Pandian Educational Trust, Virudhunagar.

ORCID: <https://orcid.org/0000-0002-4187-0120>

DOI: 10.5281/zenodo.4888932

My Son

The one who was incarnated on the laps of Meenakshi before many centuries ago.

O! The one who was born giving the valuable identity of motherhood.

As the Sun encumber the lands with its lightning rays,

The lands blossomed and the rain sprinkled on your birth now!

As you arrive as the King of Madurai great rains

showered and welcomed you! On seeing your beauty.

O! The one endowed with wisdom by the blessings of goddess Saraswathi.

O! The one wins enmity and crown laurels as a brave warrior.

O! The one who praise the courageous and intellectuals.

O! The one who has the magnanimousness and charity to let live the refugee unto you, the great Maravarma Manicka Kadungon Pandiyan.

To my Dear Children

O' the immortal goodness, bestow your virtues to my children.

Compassion, lead my children to enjoy happy life to value others life,

That may strengthen their souls to make everyone in harmony,

Let them enjoy all blessings of the mother earth.



O' the immortal intellect, bestow your virtues to my children.

Wisdom, lead my children to do good deeds to transform others good,

That may make them to live ethical and get meaningful life,

Let them enjoy the bliss of inner harmony.

O' the immortal valor, bestow your virtues to my children.

Courage, lead my children to do chivalric deeds to save all beings,

That may forge them to live brave to attain immortality,

Let them enjoy the saga of their life to live in the hearts.



Translation of Mahakavi Bharathi's Poem "Pennukku Arivurai"

Mr.B.Thangamarimuthu, Assistant Professor of English, Manonmaniam Sundaranar University
Constituent College, Nagalapuram.

ORCID: <https://orcid.org/0000-0002-6016-1725>

DOI: 10.5281/zenodo.4888196

Advice to Woman

No need to show no need to pomp -tiny woman
Intellect is enough - tiny woman

Wife of lover - tiny woman
Eloped by another - tiny woman

So it is of fear - tiny woman
Do go here and there - tiny woman

If you find a guy with goggling eye - tiny woman
Don't see with your eye - tiny woman

If you see the lad going shop - tiny woman
Don't stare your eye - tiny woman

If you see a rogue - tiny woman
Don't play with your legs - tiny woman

Having the bindi on the forehead - tiny woman
Don't speak very closely - tiny woman

Having eyetex on your brow - tiny woman
Don't say a lie - tiny woman

Having earrings weared - tiny woman
Don't walk hip-hop - tiny woman

Chewing beetle leaves - tiny woman
Don't see a wanton boy - tiny woman

Chewing tobacco - tiny woman
Don't see a juvenile boy - tiny woman

Don't hire and speak - tiny woman
With the by walker - tiny woman

You don't sarcasm - tiny woman



On the mob going for market - tiny woman

On the road of Salukar - tiny woman

Don't put any fight - tiny woman

Don't do sarcasm on - tiny woman

The neighborly women - tiny woman

O the possessor of lean hip - tiny woman

Don't speak adamant - tiny woman

O' the head weight - tiny woman

Don't brawl - tiny woman

O' the wide headed - tiny woman

Don't speak of valour - tiny woman

O' the iron hearted - tiny woman

Don't do mischief - tiny woman

Don't be without dignity - tiny woman

Who have the long curling tress - tiny woman

Googling eye - tiny woman

Don't cheat - tiny woman

Beautiful lipped - tiny woman

Don't scold anybody - tiny woman

Parrot nosed - tiny woman

Don't tear anybody - tiny woman

Noble toothed - tiny woman

Don't beget any problem - tiny woman

Lean necked - tiny woman

Don't spread rumors - tiny woman

Translated- Mr.B.Thangamarimuthu



Tree, a Boon

(Original poem in Tamil by the poet Dr. Balabarathi, translated by M. Vinoth Kumar)

Poet: Dr. G. Balabarathi, Guest Faculty of English, Department of Tourism and Management,
Alagappa University, Karaikudi.

Translator: M. Vinoth Kumar, Head & Assistant Professor of English, Manonmaniam Sundaranar University
Constituent Model College, Nagalapuram, Thoothukudi District.

ORCID: <https://orcid.org/0000-0002-1963-0657>

DOI: 10.5281/zenodo.4887565

As sky and earth above and below- You
grew up as a sap on the earth!
You got the rain from the clouds – Then
grew up and said, “I am a Plant”
You get the roots as legs – Then
stand stood and said, “I am a tree”!
You stand stood and bear the sunshine on your head – And
gave aromatic chillness under your shade!
To the lives sing on you like me
gave shelter to the cuckoo and the eagle – Then
you stand still as big tree!
To chill your mother’s dried womb – By stopping
the rivers dry you gave the rain.
As my raising country be heightened – You also
flourished as a philosophy.

Acknowledgement: This poem evinces the source of life and dearness of nature in the poet’s heart and is a dedication to him.