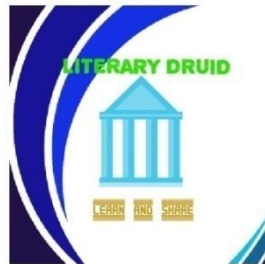


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M.Vinoth Kumar & S. Kulandhaivel
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A Feministic Perspective of Suppression of Women in Anita Nair's *Ladies Coupé*

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Abstract

From the antiquated to the cutting edge times, it is apparent that concealment of ladies wins in practically all developments and societies. In a man centric culture like India, it is the basic generalization that hampers the lives of ladies. Women are prone to male pettiness, female youngster sexual maltreatment, assault, assault, life accomplice savagery, lesbianism and female foeticide. Nair composes what she happens to see and hear through every last bit of her characters that draw out the unprejudiced condition of the cutting edge society which is against ladies and their privileges. This part calls attention to the untold hopelessness and the universe of ladies where they are hushed by brutality and assault. The wrongdoing against ladies is one of the shocking violations on the planet which is frequently left unnoticed and unpunished on the grounds that the vast majority of these are submitted by men. Men frequently use brutality to control and enslave ladies to steal their benefits. Ladies are compelled to acknowledge her sub-par position by concealment from men. Spouse battering, assault, rape and different types of pitiless savagery bring into see the frightening conviction of male authority in its unchallenged right to smother lady or a female kid to personality them. The paper gives a concise view on the wonder of male closed-mindedness and sexual savagery constrained on ladies in the novel Ladies Coupé.

Keywords: Feministic Perspective, Suppression of Women, Anita Nair, *Ladies Coupé*

To comprehend and investigate its critical nature and reason, the thoughts of the scholar Hannah Arendt uncovers up new viewpoints on viciousness; “thus challenging simplistic and limiting definitions of the term that only engage with its physical manifestations” (46). Male Chauvinism is a sort of bad form pervasive in male centric social orders. It is a merciless sort of oppression that makes women an apparatus to men's absurd exercises. In Indian setting, male bullheadedness is a terrifying truth ordinarily found in each family. Women of such families endure and bear profound aches of male closed-mindedness in its various features. The weight of male pettiness just contrasts in its volume however there is no way of sidestepping such monstrosities. Thus women fall prey to the oppressive male society.

Male Chauvinism is broadly found in the novel *Ladies Coupé* of Anita Nair. The informed present day women have understood that she is not any more vulnerable or reliant on man culture. She feels that a woman is similarly equipped to a man. In the advanced occasions, a women has an alternate situation; a women turns into a cash worker and she isn't



kept to ordinary works. The women of this time consider various jobs and this are delineated by the vast majority of the Indian women creators. Female subjectivity experienced by women from her support to the memorial park is daringly explored by Indian women authors. They spread the message of woman's rights through their novels. Writers like Kamala Markandaya, Shashi Deshpande, Anita Desai, Anita Nair, Manju Kapur, Arunthadi Roy and numerous ongoing writers have picked the issues and looked by women in the male ruled world as the focal topic for their books.

For example, Nair has depicted the ceaseless complexities in man-women relationship in her books. She has attempted to investigate the mental parts of the heroes of her books. The women authors of India attempt to make mindfulness this is the specific time to announce with distinct exactness on the issues of women. In spite of the fact that the provincial guideline has evaporated, the effect of colonization is still felt as man controlled society. S.Suresh Kumar and Leema Rose say: “Women continue to be colonized and subjected to the oppressions put into place by colonialism and consolidated by patriarchy” (52). It appears to be valid that man has attested his dominance and prevalence by his out of line treatment of women.

In *Ladies Coupé*, the two siblings of Akhila, Narayan and Narasimman are scaled down models of male chauvinists. Akhila endeavors to instruct them and wed them off yet they don't see the need to offer their senior sister Akhila. At the point when her father Pattabhi Iyer died, Narasimman is just eight years of age, Narayan fifteen and Padma six years of age. They develop and the siblings land positions and become all around settled throughout everyday life. However, they never think about Akhila's life and her marriage so Akhila believes: Akhila felt the iron groups around her chest start to relax. “Dare I breathe again? Dare I dream again? Now that the boys are men, can I start feeling like a woman again?” (LC 77). Akhila dreams are broken by her narrow minded siblings. Narasimman weds her very own young women decision. Both Narayan and Narasimman have Akhila to bear the weight of the family. None of them approach to lessen her weight when they become very much settled. Akhila, by her exertion gets her more youthful sister Padma wedded, and she stays alone, having no one to consider her marriage.

Akhila needs to stay an old maid due to the high and mighty men. In youth days, Akhila has watched her dad lionized by her mom. In any case, after his passing, when she, as the oldest youngster, accepts her dad's place as the guardian in the family, she doesn't get a similar kind of regard and status. She stays a quiet laborer, totally in the background. Her siblings and hurt utilized by Akhila when they become very much settled, they disregard her. Akhila is left with impulses and dissatisfaction. She bears the weights of the childish relatives and she apropos turns into a workhorse. In spite of the fact that Akhila has performed her responsibilities, her siblings don't perceive her esteem and simply penance since she is a women she is denied of basic delights. When Akhila needs to go on a visit, she isn't permitted. Amma simply says to her: “You might be older but you are a woman and they are the men of the family” (LC 150).



Margaret Shanthi is an M.Sc graduate in Chemistry, with an excellent scholarly record. Her folks need her to seek after the doctorate in America. She begins to look all starry eyed at Ebenezer Paulraj, the Vice Principal of the renowned school and chooses to wed him. She weds him of her own decision. He turns into an obtuse man and a despot. Despite the fact that wedded to the affection for her life, Margaret experiences the desolation of a troubled marriage. Nair pictures male chauvinism of Ebe: “who listens to no one but himself” (LC 99).

Marriage defines the procedures for establishing or terminating the husband-wife relation in every culture. A marriage partner ought to be a best friend, sympathetic confidante and a good provider, whereas Ebe does not possess these virtues. By this, the conjugal life of the couple breaks. Inequality is the result of male chauvinism in the family and society. The male partners of the female protagonists under study do not seem to be conscious of their responsibilities in strengthening the family. They think that the liability should be borne by women. Life will be smooth only when both the husband and wife are in the same wave length. Finding in Ebe, a bullying despot and a narcissist, a feeling of discouragement creeps into her and she endures quietly outrunning the aches of male-hawkishness. Marriage subjugates women.

Feminist Simon de Beauvoir states: “aimless days indefinitely repeated, life that slips away gently toward death without questioning its purpose” (466). Margaret has given up herself to the despot Ebe gradually not out of affection for him however to evade pointless clash. She sticks to her marriage since she fears disappointment in her life. She needs to show to the external world and her family that her marriage is a triumph. Slowly she understands that disdain among her and Ebe aggravation. She can not overlook that he had crushed the baby that kicked the bucket even before it had a spirit. She is left for nothing and words rise as; “I HATE HIM. I HATE HIM what am I going to do” (131).

Mental viciousness incorporates manipulative or undermining conduct that is utilized to ingrain dread. Ebe appears to show manipulative conduct towards his significant other, which is a marker of passionate viciousness. Women are forced to hard obligations. Women battles for personality and freedom but denied always.

In *Ladies Coupé*, Nair makes a gutsy endeavor to depict the distress of a spouse who is a casualty of assault. Marikolanthu's significant other is Murugesan. She is an assault unfortunate casualty outside marriage. An experience of one's body even with the privilege of marriage can be as awful as assault. Nair, in her books draws a wretched condition of assault exploited people outside marriage. These exploited people languish peacefully over dread of presentation of the rape and bunk their voice of dissent for reasons of social and good security. The present part manages a wide range of male pettiness and sexual maltreatment. They are predominantly founded on the artistic portrayals of assault and sexual savagery against women and female youngsters in the books of Anita Nair.

In the novel *Ladies Coupé*, Sheela has been explicitly manhandled by a man from her familial hover at an early age. She is the most youthful in the novel *Women Coupé* and is only fourteen years of age. Nair has drawn out the need to express the independence of the female selfhood, and furthermore depicted the issue of female youngster misuse and sexual



throat through the adolescent Sheela. Sheela can't stand up the physical maltreatment endeavored on her. She attempts to create self-assurance to secure her celibacy in future.

Through this depiction, Nair has drawn out the out of line treatment of sex dove on women by men. In the Novel, Sheela has understood the harshness of sexual orientation segregation definitely saw by the general public. Her grandma, Ammumma used to counsel that a women ought to be wary in her life. The Grandmother Ammumma warns Sheela:

...You must not become one of those women who groom themselves to please other.

The only person you need to please is yourself. When you look into a mirror, your reflection should make you feel happy. (LC 112)

Her grandma shows her down to earth life. She turns out to be a lot of connected to her grandma until she dies and the connection carries abundant development to Sheela. In Sheela is discovered, a blend of her mom, her grandma and furthermore her ownself. Sheela's grandma has cautioned her about the negative picture of men who command women physically just as mentally.

Reality of the announcement is found in like manner life in Indian families. At the scholarly level, Nair reflects it through the omniscient storyteller in *Ladies Coupé* and that plainly escapes the youthful female injured individual's response against the sexual maltreatment which shows her absence of mental development and her immature conduct as she looks for her grandma's assurance in sparing her. Besides, the storyteller of the novel movements consideration from the point of view of the abuser to that of the youngster unfortunate casualty pursued by a step by step expanding beat of reproductions throughout her life. It demonstrates the authorial goal to make the impression about the routine sexual damaging occasions so as to express the possibility of a harsh sexual go about as a criminal one.

In *Ladies Coupé* when Marikolanthu achieves development, her mom truly cautions her to keep away from the organization of men and she needs to develop her girl in a conventional way. Be that as it may, her desire is broken when her girl is assaulted by Chettiar's relative. The Chettiar Kottai becomes image of mistreatment in a general public where sexual misuse of women has gotten normal. Marikolanthu needs to confront the strains of life and she is compelled to live in disengagement. She turns into a virtual slave, the sex casualty of men, of standing qualification and of numerous social shameful acts. It is an abundant apparent that sexual orientation separation and persecution of women rise as an amazing subject in the male overwhelmed strata of life. She is completely stifled by Murugesan and feels polluted and degenerate. She laments:

I heard the calls. Bogi, Bogi. The sparks would fly. As the bonfire was set a light and the night would crackle with the sound of dried logs and twigs waking up. With my past, my future too had been torched alive” (LC 241).

According to Brown Miller; “Women like Nair eagerly struggle to make rape a speakable crime, not a matter of shame. She is compelled to develop tolerance towards the enforced sufferings” (78). All the female characters of Nair's books endure in various



manners. In this novel, *Women Coupé*, Nair takes a hard hold to portray how women are underestimated by the male disorder.

The character Marikolanthu lives in a shy and oppressed circumstance. She lives in an uproarious social gathering without mental equalization and she is profoundly worried by it. At the point when the updates on her pregnancy is uncovered, her mom and Sujata akka think twice about it however it turns out to be past the point where it is possible to demand Murugesan to wed her. Her mom doesn't make a big deal about her emotions however seriously stresses that nobody will wed her in future. At the point when the issue is brought to Chettiar's child Sridhar, he, with little concern says: "The young women more likely than not drove him on and since she is pregnant she is making up a tale about assault all rubbish, in the event that you ask me" (LC 245). For her mom and Sujata akka, a women's life and securely lies in her better half, as Sujata says: "He'll neglect her at that point. In any case, on the off chance that she has a vocation that will supplant a spouse's security" (LC 246). Marikolanthu can cross examine inside her about the alleged spouse's security. She is dismal that her mom and Sujata are likewise not secured by their spouses. It is clear that sexual orientation inclination, concealment, abuse of women develops as the base of the novel.

This life ensnaring occurrence has changed as long as Marikolanthu can remember and obliterated her certainty. She chooses to prematurely end the baby yet her Periamma sees that the kid develops free from any potential harm in the belly. Her adoration for the youngster wouldn't fret about the wrongness of the son. The son, named Muthu, is taken back to where she works and is raised with affection and care by Marikolanthu's mom. Marikolanthu detests the child since she thinks about it as a disgrace. After her mom's passing, her siblings disregard their obligation to take care of her child Muthu. Marikolanthu never needs to connect her existence with a spouse to lead an existence of wellbeing by losing her nobility. Separating the desires and wants of women is very normal. Man with his sexual ability commands the general public pushing women to the edge.

The greater part of the Indian English women writers have delineated circumstances in which women are abused as well as manhandled and misused and looked downward on like a trick. They have attempted their best to liberate the female attitude from the age-long control of male chauvinism.

Accordingly, the paper examines the deplorable wrongdoings of concealment executed towards the women characters of Anita Nair's *Ladies Coupe'*. It goes about as an eye opener to know about the kinds of sexual wrongdoings occurring in the present world and Nair makes a clarion call to stop or maintain a strategic distance from such violations to be done on women.

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The Basic Tenets of Buddhist Philosophy- A Study

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Abstract

The Buddhist Philosophy is a treasury of rational thoughts with material world. Its teaching emphasise on the practical matters of Morality. The Buddha Philosophical enquiries concern to be interpreted as indicating the inappropriateness of the questions itself; the question is inappropriate in that only the asking of the question but any attempt to answer it can only lead one into the quagmire of idle metaphysical speculation and futile Philosophical disputes , further more importantly, the Buddha's silence is directly awareness about the Nirvana is a state that transcends every mundane experience and hence cannot be talked about; for all talk is possible only within the perceptual- conceptual realms wholly governed by the Doctrine of Dependent Origination, whereas Nirvana is beyond the language and taught.

Keywords: Buddhist Ethics, Ontology, Karma, Non-self (*anatta*), World, Knowledge

Introduction

The Buddha was primarily an ethical Teacher and not a Metaphysician. He saw his urgent take as that of showing man the way out of suffering and note one of constructing a Philosophical theory about man and the world. The Buddha's teachings therefore lay great emphasize on the practical matters of discipline and conduct leading to liberation through non- attachment and freedom from all Passions. According to Buddha ignorance is the root cause of suffering and it is only by removing ignorance that suffering can be removed. But ignorance is to be combated by Knowledge – insight in to the nature of existence. His thoughts are fully philosophical implications with efforts the ethical values.

Process of Ontology, Dependent origination, and Impermanence

It is customary to divide Philosophies into substance and process verities – Philosophies of Being and becoming, respectively. The term Ontology means the study of the most general and pervasive traits and modes of existence. Those Ontologies which hold that underlying the seeming Change, variety and multiplicity of existence there are unchanging and permanent entities are known as “Substance Ontology”. On the other hand, those according to which there exists nothing permanent and unchanging, with in or without man, are known as process ontologies also referred to as model Ontologies. In the western philosophers of Permenides , Aristotle, Leibiniz, Spinoza,, Lock and Kant are but a few examples of substance Ontology, where as those of Heraclitus , Henry Bergson, and Alfred North Whitehead are instances of Process Ontology.

On the Indian Philosophical scene, Jainism, Samkhya, and Vedanta are representative of Substance ontology, while the teaching of Buddha is based on Process Ontology. We may



thus say that the Buddha is a Process Philosopher. We shall now present the ground for describing the Buddha's Philosophy as process Philosophy or philosophy of becoming. One of the central teachings of Buddha is the doctrine of Universal change and impermanence. Everything in the world is changing and impermanent. There is nothing that endures and abides eternally, Birth, growth, and decay is the all –pervading features of existence. Things come into being and pass away. The seed germinates, the sprout grows into the plant, the plant becomes the tree, and the trees bear fruit and flower and wither away. The child is born, grows into the adult, suffer sickness and old age, and dies. Mountains arise and crumble away, continents are formed and dissolved, stars appear and disappear, and the face of the earth as well as that of the heavens itself changes.

Thus it appears that no matter when and where we look we find all around as continuous change and impermanence holding sway. Whether there is birth, there is death, wherever there is growth, there is decay, where there is meeting, there is parting; where ever there is a beginning, there is an end, where there is rising, there is passing away. In the light of such inescapable observations, the Buddha taught that change and impermanence are the basic traits of all existence. It is worth nothing that the doctrine of universal change and impermanence follows from the fundamental teaching, namely, the doctrine of Dependent origination, according to which nothing exists unconditional and absolutely – this arising that arises and this ceasing to be, that ceases to be. If anything exists absolutely and unconditionally, than it is incapable of entering into interaction with anything else, for enter into interaction is to undergo change.

Thus, the view that anything exists permanently contradicts the Doctrine of dependent origination. The universal change and impermanence logically follows from the Doctrine of Dependent origination, the foundation of the Buddha's teachings.

The Doctrine of Karma

The Doctrine of Dependent Origination, expressed as the twelve fold chain of causation, contains as links karmic impressions from past existence and rebirth. These two link signify the proposition that the present existence of man is dependent upon his past existence; that is, his present existence is the effect of his thoughts, words, and actions in his past existence. Similarly his future existence is depending upon his present existence. This is precisely the law of karma; every event, is it thought, word and action produces its effects, which in turn become causes for other effects, and so on, thus generating the karmic chain. It easy to see, than that the law of karma is but special case of the Doctrine of Dependent Origination which govern all existence. One from the Doctrine of Dependent Origination is ; if this is that comes to be; from the arising of this that arises; if this is not that does not come to be; from the stopping of this that stopped;. We can now state the law of karma explicitly as an instance of this doctrine; Depending on the past; there is the present and depending on the present, there will be the future. In other words, our present and future are neither capricious nor unconditional, but are conditioned by our past and present, respectively.

The Doctrine of Non-Self (*Anatta*)

Another consequence of the Doctrine of Dependent Origination is the doctrine of non-



self (*Anatta*). It is an age-old belief in almost all creatures that there exist in man an eternal and permanent entity variously known as the “soul” the “self” or the “sprit” –in short, there exists in man a Substance called the “soul”. Philosophers as well as primitive people subscribe to this belief. Among the World’s Great religions, Jainism, Christianity, Islam and Hinduism. Teach that the soul of man is an immortal substance. Such great Philosophers as Socrates, Plato, Descartes, and Kant acknowledge the soul as eternal Substance. These Philosophers hold that the soul is the essence of man. Thus, although man’s body changes and perishes, his soul is changeless and immortal, abiding, and immutable. It is the soul which animates the body. The soul is to be equated neither with any part of the body as a Whole. The soul is known in Jainism as the Jiva and in Hinduism as the Atman. In sharp contrast to these philosophies and religions, the Buddha teaches that there is no permanent and enduring entity in man.

According to the Doctrine of Dependent origination, everything exists dependently and conditionally, and we have seen that the fact of universal change and impermanence logically follows from the Doctrine dependent origination. As such, there can be nothing which is permanent and unchanging. Much like David Hume, the Buddha was every man to his deepest recesses and examine whether he could ever become aware of an unchanging entity called “Soul”. All one could become aware of when one thinks of oneself or soul is a sensation, an impression, perception, an image, an feeling an impulse etc., but never a thing or substance called the “Soul”. Accordingly the Buddha analysis man to five groups (*Skandhas*)

1. From (Matter)
2. Feeling (Pleasant, unpleasant, neutral)
3. Properties (sight, smell)
4. Impulses (Hate, Greed, etc)
5. Consciousness

A man thinks that he must fall into one or other of these five heaps. The self or soul is simple an abbreviation for the aggregate of these *skandhas* and not some entity over and above the aggregate. Thus there is no distinct substance known as the “self” or “soul”. To think otherwise is to under a fond but dangerous illusion. Notice also that every one of the *skandhas* is subject to the Doctrine of dependent Origination. And if man is no more and no less than the collection of the *skandhas*, there can be no substances in him material or spiritual. Here it is important dispel a common misunderstanding concerning the Doctrine of *Anatta*.

The implications of Doctrine of *Anatta* to ethics and morality are both striking and far-reaching. It is belabouring the obvious to point out the while man’s material progress is truly understanding, ethically he has made little or no progress. He is no better than his hoary ancestors of the cave and the jungle. Today, as thousands of years ago, he makes war iwth a zest and enthusiasm unmatched elsewhere in the animal kingdom; he is greedily, cruel, wicked, and blood –thirsty, takes pleasure and delight in killing both beasts and his fellowmen, and enjoys inflicting untold suffering and destruction. The reason, it seems to me,



is to be sought in the incompatibility between his ethics and ontology. Almost all Philosophers and religions teach on the one hand that man has a permanent soul or self and exhort him on the other to practice compassion, charity, and above all selflessness. But as long as many believe that he has eternal self or soul, he find it not only difficult but even unnatural to be unselfish, for after all he has been taught that it is in the very nature of things that he has self. No wonder the conflict between Ontological view of what we are and the ethical teachings on how we ought to be leads to a life of doubt, tension, guilt, and anxiety. The Buddha is unique among the teachers of the world in that he not only clearly saw the bearing of Ontology on ethics but also taught an Ontology that is most conducive to the moral development of man. Thus, Buddha's ethics flow free from his Doctrine of *anatta*, which turn is ontologically firmly grounded in the doctrine of Dependent Origination. The remarkable insight of the Buddha is that moral perfection cannot be attained without knowledge (right views) concerning existence. We can see now why right views constitute the first step of the Eightfold path. We can also understand why the Buddha untiringly exhorted men to give up the pernicious illusion of a permanent self. The destruction of this illusion is the first step towards enlightenment, conquest, of suffering, and perfection itself.

Conclusion

To conclude, the Buddhist ontological premise that the world is process through and through is not an isolated Philosophical preposition. On the contrary, it is fundamental to the whole Buddhist analysis and understanding of man and world. The Buddhist philosophy of life, freedom, wisdom follows as systematic implications of this Ontological premise. For example, Buddhist Psychology and ethics are disconnected reflections on these matters but are logical consequences of the preposition that there are no substances in the world. The concept of identity in the non-trivial sense, which underlies the concept of substance is incompatible with the concept of process, therefore, the concept of soul or ego as a permanent entity is empty and does not refer to any existent. According to the Buddhist Philosophy analysis, only by grounding ethics in a true ontology can man triumph as an ethical being. In such grounding, knowledge, wisdom, freedom, and conduct are inseparable. Buddhist ethics is fully practical application of life.

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Impact of Curriculum in Education

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Introduction

A curriculum is an important form of specification in the educational idea. It has the uniqueness of each classroom setting. It has the central defining feature. It should be directed towards an examination as an objective without loss of quality. It means that the examination of a particular course must be in march to pursue other aspiration. In many respects a curriculum in practice and practical development of the process model. These process models should be in the pace of judgment and meaning-making. It may be used as a continual reference to the progress of human spirit and welfare. Thus the action of the curriculum is an informed and committed format which is in usage.

Keywords: Impact, Curriculum in Education, Modern Education

Introduction

It creates a critical pedagogy which goes beyond situating the learning experience within the experience of the learner. This curriculum creates a process of experiences on both the learner and the teacher. The progress is through dialogue and negotiation which encourages the students and the teachers together to conform to the real problems of their life and career. The curriculum is not simply a set of planning a course, it is a growth in which planning, acting and evaluation are all reciprocally related and mingled into the process. It has done in three ways such as informed and committed and action.

The practice cannot be done in individuals; it gives careful attention to understanding which supports on practice and it proceeds structural questions. A curriculum can explore its experience in a mixture of a different culture, racial groups in society and so on. As a result, it is easy to see the curriculum is focusing on individual attitude. The curriculum has expected to practice with the learners and peers. So make a curriculum many important basic things should be taken to plan the curriculum and the curriculum planning has divided according to the time of a course.

Good Planning

Planning a curriculum boosts confidence in a teacher to handle the class effectively. It gives a meaningful thing to communicate to the pupils. The term of teaching sequence is

Planning \longrightarrow Lesson \longrightarrow Assessment

The planning needs three different timescales. They are long term, medium term and short term.

Long-Term Planning

It covers a lengthy period such as school education. In this long term planning it is to



consider the continuity and progression and coherence of the curriculum. For this type the designer should ask himself/herself about the consideration to extend the each stage of curriculum. The designer should reinforce what pupils have learnt before; what would build on and develop their learning; introduction of new elements and prepare pupils for future learning.

Medium-Term Planning

It is to ask the designer whether a wide enough range of learning is provided; to check the unintended gaps; and to watch each area of learning which can be covered in sufficient depth. It is linked to long-term plan. It can provide and frames the opportunities for two level of progress for all pupils. It focuses on specific aspects of progression and it is to cover around suitable objectives and assessment outcomes. It provides a coherent and engaging sequence for learning and teaching. It allows the learning in a meaningful context for pupils. It gives a roof for the learners to get a meaningful context for pupils. It provides planned opportunities to develop pupils' experience and understanding of key concepts.

Short- Term Plan

The set of principles on the lessons such as building, practicing, and applying skills; learning process; and progression through levels and leading to independence. A successful medium-term plan will get in the result of a short-term plan and its functions. The short-term plan has the personalization and its understanding of how the short-term will aid progression. In this short-term, the skills are essential to building through teaching-learning, application, practice and development. It explores the purpose of the skills, aims, processes, ideas and key questions.

An example

The college education has taken as an example for the three long-term, medium-term and short-term curriculum. It is the mixture of these three. The full course of Under Graduate or Post Graduate curriculum is long-term education; the yearly curriculum is called a short-term curriculum, and the short-term curriculum is the semester syllabus or term syllabus. In some of the institutions or courses, they do not have semester syllabus. In this type of courses, the term syllabus is considered a short-term curriculum. Following this, every institution has a hidden curriculum which gives the direct or indirect impact on individual learning.

Hidden Curriculum

Normally curriculum is contextually shaped to focus on the interaction to bring out the significance of a context. In this context, the learners have their examination and social relationship with their peers and the nature of the teacher-student relationship, the organization with their peers and the organization of classes and streaming. John Dewey refers to a term 'collateral learning' and its attitude which occurs in colleges. Likely defines about 'hidden curriculum'. The things which the learners are learning along with the institutional plans and organized matters and its involvement are included in the planning or those responsible for the college arrangements. This 'hidden curriculums' emphasizes on regimentation on bell and time managements and on the streaming the learners to prepare



young people. The word 'hidden' never means a negative word in 'hidden curriculum'. It is potentially liberating the learning which can enable the students to develop socially valued knowledge and skills or to form a peer group on their own and subcultures. These peer groups may contribute to personal and collective autonomy to challenge the existing norms and institutions. So these hidden curricula should be recognized appropriately and treating curriculum as a contextual social process. Through this, it is easy to get a better grasp of the impact of structural and students. These collaborations can make development and discussions on economic and gender relations. Thus the formal and informal way of the curriculum is also there to affect the learners' education.

Curriculum in Formal and Informal Education

Cornbleth, Jeff and Smith make an argument that curriculum cannot be taken out of context which should be formed with the college context. The curriculum theory and practice have to be considered with the notion like the class teacher, course, lesson and so on. When the context is altered the process is also altered. So the informal form of community work and their main impact is to formalize signified aspects of the work. Rowntree suggests these informal approaches. In informal or insightful approaches to the content of the curriculum specification Rowntree includes some examples:

Reviewing one's knowledge of the prescribed subject.

Discussing with other subject teachers or subject experts.

Analyzing similar courses elsewhere

Reading more advanced books or scholarly articles on the subjects.

Asking the students what they like to include in the subject content.

Discussing with students their existing conception of and attitude to the subject matter.

Thinking of essential activities that students need to be engaged in as part of the course.

Preparing for an examination in a syllabus through the previous year question papers, and examiners' reports and so on.

The main outcome of the curriculum is health promotion, pre-specified activities, visiting workers, regular meeting and so on. Formal education means an appropriate time for them to mount courses and to discuss content and methods in curriculum terms. In the formal curriculum, the design starts with learner's goal. It is used to derive content entitled in the functional approaches. One of the most debatable matters in course planning is in the use of objectives. In the field of common education, the use of objectives and its performance needs to be seen in a socio-political and educational context. It aims to develop knowledge and aesthetic sensibility. When a learner-centred curriculum is designed the course objectives will provide some benefits.

- Learners get more realistic ideas of what they had learned in the course.
- Language learners can earn a sensitive role and they become sharper.
- The learners get self-evaluation ideas.
- The classroom activities will be related to learners' real-life needs.



- The development of skills has also increased.

In the content designing Disick and Mager talks about the task statement which specifies what the learner is required to do. The focus of the task can vary which may be according to the socio-political status and educational context. Some examples for the tasks are the grammatical focus, functional focus, macro-skill focus, learning skill focus, cognitive focus, cultural focus, and topical focus.

- **Grammatical Focus** will concentrate on the students use on ‘Wh’ questions in the controlled drill.
- **Functional Focus** will concentrate on expressions like agreement or disagreement.
- **Macro-skill** focus concentrates in the identification of the main point in a spoken text.
- **Learning Skills** Focus is to monitor and rate the student’s performance.
- **Cognitive Focus** deals with grasping knowledge and to deliver in various innovative ways.
- **Cultural Focus** has to compare the cultural knowledge among the other cultures. It makes the students do a cultural study.
- **Topical Focus** gives attention to the learners’ obtained information about public transport.

In the functional syllabus, the tasks are different according to draw together under a particular statement. It provides a more coherent framework in specified syllabus than is provided by the general functional syllabus. The curriculum has some principles to follow while it has designed.

Principles of Curriculum and Instruction

Effective teaching blends the art and the sciences of teaching. Some effective instruction is essential for the curriculum. Effective instruction is guided by general pedagogical approaches and specific instructional practices. It occurs when the teacher links sound curriculum development and excellent instructional practice is a successful learning experience. Instructional judgment must be encouraged and nurtured in classrooms. So that learners acquire flexibility which is needed to adopt the instructional practice. This practice will meet a wide variety of students’ needs. In curriculum instructional design the curriculum designer should consider the content, perspective and processes specified. The designer should be encouraged to extend their range of instructional approach and theoretical knowledge, and a regard for students as active participants in the learning process.

Curriculum Processes

The virtues of localized curriculum development are acknowledged by classroom practitioners, program administrators continued to behave a centralized system. Curriculum planning as a systematic attempt of the curriculum cannot be done in a single sitting. As earlier told it is a development by a look at several different models and it is to develop to specify and assist in the planning, presentation and evaluation of learning. It is an attempt to see and specify what should happen at the classroom, and to reconcile the differences between what is ‘is’ and what ‘should be’. Tyler in her best-known work, “Basic Principles



of Curriculum and instruction” was published in 1949. He asserts the development of any curriculum for any subject will be based on the consideration of four fundamental questions. They follow as:

1. What educational purpose should an institutional seek to attain?
2. What educational experiences can be provided that is likely to attain the purpose?
3. How can these educational experiences be effectively organized?
4. How can we determine whether their purposes are being attained?

While analyzing these questions a curriculum developer should consider some basic things. To the first question, the developer would classify the nature of the educational enterprise in which he/she involved. The second question relates to verifying the post – syllabus’s aim and output. The curriculum designer has to get the idea of these issues. In the third question, the educational experiences can be effective by organizing the educational experiences and its stages of attaining the success of a syllabus. For the final question, the curriculum designer or the researcher should concentrate on the area of evaluation. In this, the designer should analyze the students’ performance and their output on learning the curriculum.

In Stenhouse’s view, the curriculum should have three main parts such as planning, empirical study and justification. In the planning section the planning consists of some sorts of principles in content selection, developments of teaching strategies (learn and teach), diagnose the strength and weakness of the individual student. An empirical study, the designer should concentrate in on which is to study by the students to progress them as well as for the teachers also. The designer should concentrate on what the teacher should study and guide them to implement the curriculum in various school, college, polytechnic and engineering level. The designer should give the variability of effects in handling different students and in different situations and the various students learning ability. The designer should have the ability to justify their curriculum and its aim or intention of it. He or she should have the ability to scrutiny it. Clark says the objectives should relate the skills in transactional language and easy to operate. Following those Richards discovers that the addition of new materials gives way to modify the curriculum and its objectives, learning arrangements and evaluations.

Curriculum Design in Tamil Nadu, India

In India to improve the momentum of educational quality of higher education various inspection committees are introduced by the government. The authorities like UGC, AICTE, QCI, DEC, and BCI are involved in the higher education system. The Indian Educational System of today’s purpose of learning and the purpose of education has questions. Now-a-days the old syllabus completion is challenging in nurturing the students of various level of learning and their abilities in the classroom. Multi-level discussions are going on in between policy makers, school leaders and educational consultants. The main problem faced by the policy makers is the practical way to do it. As technology enters in the entire field, a change is needed in Indian Educational System also. The impact of technology has its strengths and weaknesses. To use the virtual reality the curriculum should give its own way.



In India all states are having the freedom to initiate more educational policies in their states. Apart from Union Education minister, The Central Advisory Board of Education (CABE) is the higher advisory board to advise the central and state governments. As of 2012, India 152 central universities, 312 state universities and 191 private universities. Tamil Nadu has the privilege of being one of the most developed states in the country in the field of higher education. In Tamil Nadu, the Directorate of Collegiate Education was carved in the year 1965. Through this board the educationist develop the curriculum to offer the diversity and flexibility to learners. They redesign, restructure the curriculum to the relevant regional and national needs. The Directorate Collegiate of Education insists and collects feedback from students, alumni, faculty community and employees. It organizes training programs in effectiveness in teaching learning process. It gives total autonomy to be given to colleges as per UGC guidelines.

As per the norms 20 Government Colleges, 60 Government Aided Colleges and 7 Self-Finance Colleges have been granted Autonomous Status. In National level, for the university stage, the Ministry of education makes arrangements to bring out many low priced books with the collaboration of USA, USSR and UK. NCERT produces many books with the help of the scholars from all over the country. By the effort of national level each state is setting an expert section to make text books. The evaluation of the text book is organized by the State Educational Departments. In the field of English text-books, central Institute of English and Foreign Languages, Hyderabad and NCERT had done a lot of improvement.

While there are many formats for curriculum designing most of the curriculum/syllabus has some basic elements. They are the title of the *Curriculum/Syllabus*; time required to complete the curriculum; list of Objectives, which may be *Behavioural Objective or Knowledge Objectives*; an instructional component; allow the students to have *Undependable Practice /Independent Practice*; a clear *Summary* to help the teachers; *Evaluation Component* to test the students' mastery over the instructed skills or concepts; *Analysis Component* which is used by the teacher to test the reflection on the curriculum; and a *Continuity Component* which make reviews on the previous curriculum and reflection on the current curriculum.

Conclusion

Analyzing these curriculum methods of researchers, Indian Education System and Tamil Nadu education policies it is easy to define that the curriculum designers should have a clear idea on the students' educational level, previous learned ability, well thematic objectives, and a good evaluation method to test the mastery of the students. In English Language Teaching, the designers' personal views have included in content selection in the unit plan, and lesson plan. As per Tamil Nadu Curriculum Policy, National Educational System and UGC, the curriculum should have specific objectives; timelines for each subject and each unit; the proper and appropriate textbooks should be provided to the teachers and students. Extra books relative text materials are also should be prescribed; the designer should have the idea of evaluating the students' performance. And it should be measured in a proper way like grading or marks; and these evaluation methods should support students'



current need, skill and knowledge base, and the higher level of thinking; the curriculum should make possibilities for the next level of curriculum designing.

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A Stylistic Analysis of Alfred Lord Tennyson's Poem "Break, Break, Break"

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Abstract

Style varies from text to text depending on various factors like the form, meanings, grammar and structure. Stylistic analysis examines various aspects of the style of a text. This article aims to analyze Tennyson's poem "Break, Break, Break" from a stylistic point of view. The analysis is made under the aspects of graphological, phonological and semantic point of view. This sort of analysis helps in understanding the basic linguistic concepts and literary ideas of the poem with the ability to reasoning. Furthermore, it highlights the difference between ordinary languages used in daily life compared to the literary language that is used in the poetic text. Hence, the paper investigates the poem to decode the deep linguistic and literary insights of the poem.

Keywords: Stylistics, Literary Criticism, Tennyson, "Break, Break, Break"

Introduction

Stylistics is the branch of linguistics that interprets the texts from linguistic and literary perspective. As an interdisciplinary discipline, it links literary criticism and linguistics to understand the text with literary and linguistic sides of the texts. A stylistic analysis entails studying in details about the features of written or spoken texts and states the functions they perform in the context of the texts. The features of the text are commonly dealt in three modes. They are identification, description and purpose. The method of stylistic analysis is purely scientific. One of the stylistic experts Widdowson (1975) defines stylistics as the study of literary discourse from a linguistic perspective. He affirms that stylistics is the link between literary criticism and linguistics. He also adds that stylistics combines both literary criticism and linguistics, as its morphological construction suggests that the 'style' is related to the form or shape and 'istics' to indicate or relate the method of writing employed in it.

Introduction to the Author and the poem

Alfred, Lord Tennyson, is one of the most famous poets of the Victorian Age. Many of his poems are universal in theme and is apt to certain circumstances. There are lots of critical works on his works although some of his works are seen as vital and needs research to know about, his intellectual contributions to poetry, metaphysics and language. Such works



has been prescribed in the syllabus of many reputed universities and colleges. One such poem is “Break, Break, Break”. It is a sonnet that details about the rural of the nature and the themes such as ‘change’ and ‘death’.

Introduction of the poem "Break, Break, Break"

Alfred, Lord Tennyson composed the poem "Break, Break, Break" in the year 1835. It was written attitude sad demise of his dear friend and contemporary, Arthur Hallam. The speaker of the sonnet mourns the demise of a nearby associate, so the poem "Break, Break, Break" has been seen as an elegy written to Hallam. However the sonnet remains as a broad contemplation on mortality and misfortune through its ideas and themes. The sonnet was published in the year 1842 and it exemplifies much recognition for his friend Hallam.

In the poem, the speaker gazes the ocean breaking the rocks and wishes that he could communicate his profound distress over the departure of a companion. He seems quite stable and tries to point out the power of nature and the need to get such power of nature in him to teach the superior world. The themes employed such as death, change, and power of nature aids in the development of the poem. The poem also has peculiar linguistic elements. So, the poem has rich formalistic and literary elements and they become the subject of their power to decode in stylistic perspective.

Style

Cuddon (1998) elicits style as the characteristic method of expression in prose, verse or drama; “how a particular writer says things” (p.872). Harmon (2006) observes that style combines the two vital elements of the text: “the idea to be expressed and the individuality of the author” (p.503). Wales (2001) says that style refers to the “perceived distinctive manner of expression” in writing or speaking (p.71). Leech and Short (1981) further elaborate that style is the “dress of thoughts” (p.15). All of these definitions purport that style is a distinctive way of using language for expressing ideas, emotions, feelings, thoughts and messages in particular situations while speaking or writing. Style differs from person to person in the communication.

Stylistics

Widdowson (1975) defines stylistics as the study of literary discourse from a “linguistic orientation” (p.3) devolving the language and literary elements of the text. According to Short and Candlin (1989), stylistics is a linguistic approach to “the study of the literary texts” (183) in a perfect manner. Carter (1996) makes down the relevance of stylistics for literature teaching stating that stylistic analysis helps to foster “interpretative skills and to encourage reading between the lines” (p.5) of the text. He further points the advantages of stylistics stating that stylistics provides the close a method of scrutinizing texts, and lets a way to ensure complete interpretation. There are certain levels in stylistics approach to get full understanding of the text in linguistic and literary perspective. They are: Morphology, Graphology, Phonology, Syntax and Lexico-Semantics.

In this paper the researcher has taken Alfred Lord Tennyson’s Poem “Break, Break, Break” for stylistic analysis to understand the linguistic and literary features of the poem.



Morphological Level

Adedimeji and Alibi (2003. p.30) characterize morphology "as a degree of language investigation which manages the interior plan of words and their enunciations". This approach tries to break down, depict and group important linguistic units and how these units are coordinated during the time spent word development. Spencer and Zwicky (1999. p.1) characterize morphology as an investigation of word design and words at interface between the linguistic elements phonology, grammar and semantics. It is the subfield of semantics that reviews the innermost construction of words and the connection among words. Consequently, the survey gives ideas on the organization of morphology. In the poem, the poet has made use of morphological formation to create certain effects. Compounding of words is seen in the poem and it gives us a clean understanding that how a morph works in a word or more to give collective meaning. There are also free and bound morphemes. A list is also added to understand them.

Compounding

The poet defines compounding as the combination of two or more words. The combined forms can be with a hyphen or without it. Some of the examples are given in the poem: **cold gray stones, (line 2), fisherman's boy, (line 5), sailor lad (line 7) and tender grace (line 15)**

Free Morpheme	Bound Morpheme
stones, sea, thoughts, boy, sister, boat, ships, hill, hand, sound, voice, foot, crags, grace, dead	tongue, fisherman, sailor, stately, tender,

Graphological Level

Ribs (2001, p.150) states that graphology is the investigation of character examination. Gem and Davy (1969, p.18) characterizes graphology "as the comparable to investigation of a language’s composing framework or orthography as found in the different sorts of composing or geology.” Crystal (2008, p.220) characterizes graphology as a term utilized by semantics in alluding to the composing arrangement of a language and its similarity with phonology.

Rad Ford (1997, P.1) thinks that grammar is worried about the manner by which words can be joined together to structures expressions and sentences, it assists with realizing how words identify with each other and this is generally demonstrated by the request in which the words are orchestrated. Olujide (2007, P.41) states ‘grammar’ signifies "putting together" for the most part it alludes to the level at which the etymologist represents the manner in which words are assembled to shape a sentence, despite the fact that words, which are essential units of syntactic investigation, are significant on the grounds that all human exercises include words, the words not the focal point of linguistic structure, Rather, it is a mix of words; word gatherings and sentences that punctuation is worried about. They portray about the idea of language structure. For example: (.) full stop, (,) comma, (!) exclamation mark and (‘) apostrophe are used in this poem.



Noun	Pronoun	Verb		Adjective	Adverb	Preposition
stones, sea, tongue, thoughts, fisherman, boy, sister, sailor, boat ships, hill, hand, sound, voice , foot crag, tender, grace , dead	thy, i, my, me, he, his	Main Verbs	Auxiliary Verbs	cold, gray, well stately,	still	on, in, for, with, at, on, to, of,
		break, arise, utter, shouts, play, sings, go, haven, touch, come back	would, is, will			
Noun+Noun tender grace						

Phonological Level

Precious stone (2008, p.365) characterizes phonology "as a part of semantics which considers the sound arrangement of language". Phonology concentrates how discourse sounds are organized to work definitively in a language. Pennigton (1997, p.1) portrays phonology "as the investigation of the sound examples of language or of the elocution examples of speakers". In this way, the linguistic critics clarify about phonology. In the poem, the poet has made use of some phonological devices that allow the rhythmical flow of words. A number of figures of speech have been found in the poem that five certain phonological affects to increase the tone of the poem.

Alliteration

Alliteration is the repetition of the initial consonants sounds of combustive words in a sentence. Examples in the data include the following:

That he shouts with his sister at play! (line-6)

And the stately ships go on. (Line-9)

To their haven under the hill. (Line-10)

Under lexico semantics, choice of words are obtained through devices such as the use of hypernyms, figure of speech and proverbs, collocates, and extra repetitions.

Anaphora

Anaphora is a figure of Speech in which words repeat at the beginning of successive clauses, phrases, or sentences. For example, Tennyson’s famous "Break, Break, Break" contains anaphora. In the first stanza and the fourth stanza the anaphoric meaning is used to visualize image of sea water breaking the stones that gives a rhythmic pattern and strong impulse on the idea of supports the decorate the inner heart of the speaker.



Repetition

Repetition is a literary device in which a word or phrase is repeated two or more times to give much stress the situation.

Break, break, break- (line-1)

Break, break, break- (line-13)

The meaning of these words stresses the painful heart of the speaker. Ever he has used the image of sea water that breaks the crag's in the boat of the sea. His heard as referred to his soul as the sea hear yearns to break down the nostalgic, thoughts that hinder his happiness.

Reiteration

In this poem reiteration, is used as "Break, break, break" in the one of the first line of the first stanza and fourth stanza. This effect creates a solid musicality to the lines that impersonates the development of the waves.

Semantic Analysis of the Poem

Ribs (2001, p.233) says lexis implies words it is utilized as an overall more specialized term for jargon or expression. The Oxford Dictionary characterizes lexis as all the words and expressions of a specific language. Adedimeji and Alabi (2003, p.32) report that semantics "is the investigation of importance both as a rule and hypothetical terms and concerning explicit language". semantics is a wide sub-order of etymology which alludes to the examination of the chosen poetic text.

'Break, Break, Break' by Alfred Lord Tennyson is a four refrain sonnet that is isolated into sets of four lines, known as quatrains in English Literature. These quatrains don't follow an exacting rhyme scheme. However, there are some genuine instances of wonderful rhymes, for example, "Sea" and "me" in stanza one. Concerning the meter, there are different examples that change all through the sonnet. There are numerous examples of trimeter, in spite of the fact that the burdens change areas, there are different lines with more or less syllables.

In the sonnet, the speaker tends to the waves and instructs them to keep running into the shore. He additionally ponders his more profound musings on the insight of the nature. At that junction, the speaker wishes that he could communicate how he is inclined and then he investigates the role of water in breaking up the stones in the sea. Also he sees an angler's child shouting and a youthful mariner singing at the time. He watches everything that happens around him.

The speaker also points out the boats cruising and considers that they are moving towards a superior world but everything becomes fertile. All of these sights can't divert him from the torment he has been enduring by the sad death of his friend Hallam. Finally, the sonnet finishes up with a refrain of the first lines and an articulation that he is never going to get the former satisfaction again in his life.

In the first stanza of the poem 'Break, Break, Break' the speaker converses straightforwardly to the waves. This act of literal meaning is a procedure known as anaphora. He addresses to the waves in spite of the fact that they can't react. The speaker guides them to



break capably against the “cold gray stones” of the shore. The words hold a bleak force that addresses his passionate state. Even he wishes to get his tongue to “utter /The thoughts” that are frequenting him but up to this point he is not able to communicate his passionate state. It seems excessively perplexing, or maybe excessively dull, for him to discover the words to explain his inner inclination towards melancholy of the poet.

In the second stanza, there is an illustration of anaphora with the reiteration of "O, well for the" toward the beginning of lines second and third lines. This expression presents two distinct encounters that the speaker sees around him. The “fisherman’s boy,” his “sister” and the “sailor lad” are altogether encountering the ocean uniquely in contrast to him. These are genuine instances of juxtaposition, particularly the youngster who is singing “on the bay”. He's discovering delight in his life and the capacity to communicate his feelings and the other side of him that could not able to elicit his feeling and emotions.

In the third stanza, the speaker observes “stately ships” that are cruising off into the distance. He compares it to his life and trusts that they are going to another land, a place he connects with contact. However, the exquisite sight of the vessels doesn't keep the speaker's mind involved in the thought to a long time. He is immediately taken back to the encountering of contacting a "vanish'd hand". These words are the indication of his friend Hallam’s hand and his yearning to clutch hold of his hand. The poet’s voice gets lost in tone and gives a sad stone.

The fourth and final stanza starts with the reiteration of the line "Break, break, break". The poet advises the waves again to break against the shore at the “foot of thy crags”. Hence, Tennyson express at the end of the poem to accentuate his mood through the speaker. It finalizes that the day’s tender blessing has gone and he cannot get the grace again in his life. Such ideas of the poet give us the understanding that nature is more powerful of change and death becomes invincible in his life.

Conclusion

The stylistic analysis of the poem gives a lucid understanding on the morphological, grammatical, phonological and semantic aspects of the poem. 'Break, Break, Break' is a short poem that has rich linguistic elements and aesthetic flair. The poem has sad and nostalgic tone. The poem presents a sea-side image, complete with a wild sea, playing children, fishermen and sailing boats, but Tennyson manipulates these elements to reveal the poem with his despair on the death of his friend. The emotion of the poet indirectly describes his loss and has used the aesthetic medium to describe it. This sort of study will aid anyone who wants to understand the poem in a functional and aesthetic manner

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Annexure

Break, Break, Break

Alfred Lord Tennyson

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

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Simplicity and Profundity in T.S.Eliot: An Understanding through Reader's Response Criticism

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Abstract

When “Depersonalisation”, “Dissociation of Sensibility” and “Objective Correlative” ideas are given prior importance to creation of poetry by T.S.Eliot, there emerges a school of thought that supports individualistic reader-oriented responses allowing “associations”, “feelings” and “memories” of the reader to play the key role in interpreting a literary work. While Eliot prescribes correlation of objectivity, the reader response theorists applies subjectivity. On one side, the importance is levied so highly on the creator of poetry to express with historic value and contemporary relevance, the other side focuses on the individual reader to evaluate the poems with personal relevance. So, with the readers given so much liberty whether the works so meticulously carved with value will have its effect on the reader is a question. This paper interprets and analyses the poem, “The Naming of Cats” in a reader oriented approach and attempts to the greatness of T.S.Eliot.

Keywords: T.S.Eliot, Depersonalization, Dissociation of Sensibility, Objective Correlative

Introduction

T.S.Eliot, (1888 – 1965) the recipient of the prestigious Nobel Prize in 1948, is one of the celebrated poets, literary critics, essayists, and playwrights. His contributions to the modern society are crucial. The gradual moral decay in the modern world is his prior concern. His critical works like “Tradition and Individual Talent” confesses his views on the responsibility of the litterateurs especially poets to write with “Historical Sense” and not just with the contemporary sense. However, Eliot encourages the poet to merge his contemporariness with the tradition of the glorious past as the standards of the past is of paramount importance to him as he believed that the connectivity between the past and the present is crucial in enlightening the readers.

On the other side for any reader (student community in particular) reader response theory is an endearing and appealing license as it empowers an individual reader's viewpoint to be established, unopposed within the ambit of its governing principles laid by its proponents like Louise Rosenblatt(1904 – 2005), Norman N. Holland (1927-2017), Wolfgang Iser(1926 - 2007), Stanley Fish(1938 -), David Bleich (1936 -), Hans Robert Jauss(1921 - 1997), and Roland Barthes(1915 - 1980). Their effort brings prominence to Reader Response Criticism and its inevitability both in the making of meaning, and in enlivening the text. However, anything admitted as meaning without value is unconvincing and hence needs a second thought and explanation. To answer in general the meaning made by a dull-literate, or



a bastardised version of a text be not taken as a response arguable for the purpose of reader response. It is the substantive reasonable response that counts. The liberty to interpret is not absolute or an unconditional privilege. As Lois Tyson in her *Critical Theory Today: A User-Friendly Guide* states:

Let me break the bad news to you up front. Depending on the kind of reader-response theory we're talking about, your response to a literary text can be judged insufficient or less sufficient than others. And even when a given reader-response theory does assert that there is no such thing as an insufficient (or inaccurate or inappropriate) response, your job as a practitioner of that theory isn't merely to respond but to analyze your response, or the responses of others, and that analysis can be found wanting (169).

Though T.S.Eliot does not allow him to be associated with any school of critics, his ideas towards the creation of poetry with "self-sacrifice" and "extinction of personality" is closely associated with the theoretical stand of the New Critics like John Crowe Ransom, Robert Penn Warren, William Empson, Cleanth Brooks and Allen Tate. They all insisted "close reading" of the text and understand through "form" and "meaning". The new critics are of the polemic view to read poetry by confining to the text till objectivity is reached. It is to be noted that Eliot's standard of poetry could well be perceived only by serious reader who puts in the effort to decipher the objective meaning in it. Though Eliot supports "historical significance", it is the responsibility of the poet to deliver it. And when it is well-delivered the reader naturally gets it despite his ability to understand through "subjectivity".

Usually when the name, T.S.Eliot, is mentioned students and readers of literature remember only his most celebrated poems like, "The Wasteland", "The Love Song of Alfred J.Prufrock", "Little Gidding", "Journey of the Magi", "Preludes". The poet is venerated for his serious themes of morality, birth, rebirth versus the prevailing squalid, infidelity, redemption, etc. However, many fail to give due importance to his poems with simple and enjoyable themes. Some of them are "Morning of the Window", "The Naming of the Cats," "The Hippopotamus" etc.

An attempt to understand the poet's mind through his works with the subjective understanding of the reader is incompatible at the outset. Just like that of the poet who creates with so much care as recommended by T.S.Eliot in his "Tradition and Individual Talent", a serious reader applying the reader response approach could understand and appreciate the elements of value ably. Though it may be argued that the actual reader or the casual reader may tend to misconstrue the poem, it should be remembered that Eliot's way of careful wording with value-sense using simplicity in diction and precision in style controls the scope of digression by even a subjective reader. If the writer puts the right efforts it would make any good reader understand the poem, the way it is expected to be understood with meanings and interpretation that are value-based. As a way of substantiating it, the writer of this paper attempts to interpret T.S.Eliot's poem "The Naming of Cats" in the reader response way.

The poem begins in a natural way like that of a friendly talk with a casual and at the same time a scholarly tone. The poet finds that naming a cat is not a simple task as a game a



child so instantly prefers to play during the holidays. Though it sounds so silly to know about, this act involves or results in three different types of naming. At the first place some common names like Peter, James, George are used. The second type of names is catchy names for both sexes like Plato, Electra, Demeter etc. But both these type of names mentioned above are commonly found and sound like “everyday names” that can easily be remembered and gives a feel at home ease. The third type of names to the cats could reflect their physical features or their behaviours such as munkustrap, Quaxo, Bombalurina that are unique and rare unlike “everyday names”. This idiosyncratic names too add importance and special attention to their names.

However the poet feels that there is a fourth kind of name left unmentioned or not yet found out by the mankind who usually names the cat. And this name of the fourth kind cannot even be predicted by mankind as it is beyond his reach. As no man can ever think of it, the question that who else could think of it arises to which the poet strongly feels that only the cat knows it which in its meditative ecstasy enjoys the name that gives the cat so much pleasure. The poet also acknowledges that is impossible for mankind to interpret or realise or understand the name the cat enjoys “ineffably”. The poem ends here bringing smile to the readers as they read along. In the first reading the general meaning shared above would be understood. But with subsequent rereading more meanings are attached to it by way of subjectivity and psychological association and because of the influence of the interpretive community to which everyone belongs to.

Thus, the meaning of the poem is very clear at the outset. However, the thought that the poet has a deeper meaning inside also strikes the reader. When ruminated and reread it is understood that the poem indirectly represents any man naming the other be it a new born baby or a nickname a person gains throughout his life time. The notable fact is that people name their children with fancy names or common names or very unusual names but none would have the true names that reveal the real nature and temperament of the person. That name is unique and nobody knows it except the individual.

But even for the individual, it is not known easily but when consistently meditated the mind in its ecstatic state knows it which words cannot express or explain as it represents the depth of one’s character and identity in the world which is not easy to interpret or understand. Now, the poem at the superficial level is interesting to the reader with the natural happening of naming the cat. However at the deeper level, it is likely to be understood that the poem has relevance and messages to human life for self-realization and understanding of greater value in life.

Eliot, the critic has been insisting that the poet has to speak of the objective world in a detached way that is “Depersonalization” or “Extinction of Personality”. This poem is not exception to it as the purpose is not outwardly known but for the ruminating mind the comparison and association are found relevant and valid, and hence not be discarded. This “efferent” piece of poem when gets “aesthetically” approached unfolds meaning and interpretation that are associated or embedded in it. A good reader with careful thought and diligent care can make more relevance of understanding life and its deeper meaning.



The modesty of the poet is revealed in the second couplet when the poet says that the reader may call him a “hatter” meaning a silly person as he might be aware of the fact that for an ordinary reader the words and lines mean what they express in the literal sense and cannot go beyond that. Even a serious reader only understand that the pleasure is enjoyed with profound mediation and self-realization is experienced which cannot be expressed in words as it an “inscrutable singular name” that is a strange pleasure that words cannot capture it.

Thus, it is above seen that T.S.Eliot’s simplicity in observing things around and expressing the experience with in-depth meaning. His simplicity does not stimulate the reader to get digressed of the point but instead grips him to complete the poem once started. This is felt even by a reader with a subjective approach which is the essence of Reader Response Criticism. Multiple meanings and interpretations of life is possible for the poem if the reader seriously associates life and reality.

To sum up, though Eliot is found to be favoring the new critics’ ideology of seriousness with which any text could be understood objectively, Eliot’s language and style governs even the normal reader who approaches it without much of scholarly knowledge. By doing so Eliot himself has proved his philosophy of “depersonalization” and “objectivity”. Also it is to be noted that his words in “Tradition and Individual Talent” that the responsible critic looks for “*significant* emotion, emotion which has its life in the poem and not in the history of the poet” (Enright 301) is closely associated to both New Criticism and Reader Response Criticism.

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