

E-ISSN: Applied

LITERARY DRUID



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

VOL – I: ISSUE – I, JANUARY 2019

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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.

M.Vinoth Kumar & S. Kulandhaivel

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Skill Based Education is not a Choice but a Need in India

Dr. A. Anitha Raj,

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Abstract

Millions of graduates pass out of our universities every year, a rich vein of talent and resource for the industry to tap it. In this globalised world, there is always a demand for skilled work force to convert growth prospective into jobs and stable incomes. With millions of new job seekers entering the job market every year, skill development has become one of India's burning priorities. Education is supposed to develop an integrated human being and prepare young people to perform useful function for society but when the society is changing from day today, it is difficult to know how to prepare and what to aim at. Education is more important, whereas skill based education is most important. Knowledge is something we acquire from reading and learning from books within classrooms, but skill-based education is learnt from experience. For a skill to be executed successfully knowledge is just the base. Indian universities and professional institutions send out millions of degree and diploma holders, most of them are unemployable because they lack the skills. This paper attempts to focus the significance of skill based learning in the curriculum. It also high lights the future scope of the skill based learning.

Keywords: Skill based Education, Choice, Education in India

Millions of graduates pass out of our universities every year, the gap between offered ability and employability widens and the industry struggles to map the right set of skill sets to the jobs. In this globalised world, there is always a demand for skilled labor to convert growth prospective into jobs and stable incomes. With millions of new job seekers entering the job market every year, skill development has become one of India's burning priorities. The old-school model of passively learning facts and reciting them out of context is no longer sufficient to prepare students to survive in today's world. Unraveling highly complex problems requires that students have both fundamental skills (reading, writing, and math) and 21st Century skills (teamwork, problem solving, research gathering, time management, information synthesizing, utilizing high tech tools). With this combination of skills, students become directors and managers of their learning process, guided and mentored by a skilled teacher.

Education is supposed to develop an integrated human being and prepare young people to perform useful function for society and to take part in collective life. However,



when the society is changing from day today, it is difficult to know how to prepare and what to aim at. In the words of Malcom X, “Education is the passport for the future for which we prepare today” Education is more important, whereas skill based education is most important. Educating a child without skill-based education is like, eating without digesting. Knowledge is something we acquire from reading and learning from books within classrooms, but skill based education is learnt from experience. For a skill to be executed successfully knowledge is just the base

The Twelfth Five Year Plan has put forth the importance of skill building to reap India’s so-called demographic dividend. Indian universities and professional institutions send out millions of degree and diploma holders, most of them are unemployable because they lack the skills and services industries look for. What is the real face of education? A store of useful facts needed for navigating the world of work or a set of flexible skills to deal with change in an uncertain future. There has always been debate between knowledge and skills, but in truth, education gives both knowledge and skills.

Today’s job market is a dynamic and challenging place for young people graduating from educational institutions, while the number of job seekers is on the rise, so are the employment opportunities available to them but many employers say they are unable to find suitable candidates for the jobs they have. Of the candidates who appear for campus interviews, only 30 percent are selected for employment. This does not mean that the students are poorly equipped with technical knowledge and skills on the contrary the problem are that they lack communication skills and soft skills necessary for professions today. The need to equip the graduating students with skill-based education for the work place has become an urgent concern. Many governments worldwide set up committees to examine this problem and come up with this recommendation. Employers are looking for the need to emphasis employment skills such as listening, teamwork skills, assertive skills, adaptability skills and written communication skills and so on. Many universities and colleges have started taking innovative steps for introducing such courses in their curriculum. Some colleges have already taken steps to prepare materials and trained teachers to impart hard and soft skills to students at both diplomas, undergraduate and postgraduate level.

These skills can be understood through a number of activities like pair work, group work, role-play, discussion, presentation, storytelling, assignments. Thus, skill based



education help students enter job markets with confidence and the ability to work well in the profession as well as the life they choose.

As Albert Einstein said, “Education is not just learning of facts, it’s rather the training for the mind to think”.

Benefits of Skill Based Learning for Students

1. It develops critical thinking, reasoning, and creativity.
2. Strong communication skills, both for interpersonal and presentation needs Cross-cultural understanding visualizing and decision making.
3. Practical application of classroom learning (both academic and technical) in real- world situation.
4. Evaluation of their benefits, propensity, and talent while learning about the promising career available to them.
5. Progress in their post-graduation employment opportunities development and practice of positive work-related habits and attitudes including the ability to think critically, solve problems, work in teams, and resolve issues.
6. Assessment and understanding of the expectations of the workplace establishment of professional contacts for future employment.
7. Expansion and refinement of their technical skills participation in authentic, job-related tasks.
8. Observation of the demeanor and procedures of workplace professionals

Research proves that learners bear in mind more competently when they employ skills to access, process and express their knowledge. Teaching someone else is considered more effective than listening a lecture but we need knowledge to teach someone in the first place. Skill based learning provide classroom environment where thinking skills, collaboration and active learning are developed at the same time knowledge is acquired. There is a very small yet considerable change if a teacher wants to be a skill based educator. Conventionally, the teachers look at our knowledge curricula than choose activities we think will best pass on the knowledge. The activities to happen need certain skills.

The Skill-based learning provides the following benefits for Employers:

- skilled and motivated potential future workers
- improved employee retention



- reduced training/recruitment costs
- developmental prospect for a current workforce
- progress of new projects with student support
- participation in the curriculum development process
- an ability to provide community service

Most of the people has the secret of success that lies in the skill based knowledge rather than the bookish knowledge.

Even today, many students have the impression that if they do well in the examination they are sure to land up in their dream job. Therefore, their focus is on studying well and getting high marks. However, in reality it demands more than high marks. Whether students choose a career right out of high school or after college, all future members of the workforce need to develop the so called skill based knowledge such as creative problem solving, conflict resolution, communication skills, and teamwork. In the job market, it is this skill-based education, which imparts employability skills, which decides the success of their professional life as well as their social life. In addition to these skills, employers want to hire individuals who display positive social skills. Work-based learning programs provide the opportunity for students to develop the skills that will be highly valued in future careers.

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A Critical Appreciation of Samuel Taylor Coleridge's *The Eolian Harp*

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Abstract

The poem The Eolian Harp was addressed to Sarah Fricker whom the poet was about to marry. An Eolian harp was considered an indispensable possession for every poet. It was usually placed in a casement. The poets loved and valued it greatly. The music drawn from it by the breath of nature was identified with the natural genius of the poet. In this poem, Coleridge says that the lute is lying lengthwise in the window. It is lovingly touched by the wayward wind and is producing a sweet musical sound. The music is sometimes low and sometimes loud, depending on the force of the wind. The music is as sweet and charming as the one produced by the fairies in the evening, when they glide on gentle winds from fairyland. The poem shows the wayward nature of the poet. The poet's mind wanders and he says that all the objects of this living universe may be regarded as organic Harps of different shapes and designs. They are moved to think when they are stimulated and inspired by the all-pervading spirit of God. The poet confirms his faith in the orthodox Christian doctrines, and closes the poem by expressing his feelings of gratitude to God for giving him peace and all desires.

Keywords: Coleridge, Sara, Eolian Harp, Music

The poem *The Eolian Harp* is a fine poem of music and melody. An Eolian harp was considered an indispensable possession for every poet. It was usually placed in a casement. The poets loved and valued it greatly. The music drawn from it by the breath of nature was identified with the natural genius of the poet. In this poem, Coleridge says that the lute is lying lengthwise in the window. It is lovingly touched by the wayward wind and is producing a sweet musical sound. The music is sometimes low and sometimes loud, depending on the force of the wind. The music is as sweet and charming as the one produced by the fairies in the evening, when they glide on gentle winds from fairyland. The poem shows the wayward nature of the poet. He does not concentrate on any one point. His mind drifts from one subject to another. He begins the poem by addressing Sara who was sitting with him her cheek resting on his arm. He then describes the natural scenery at this time and then passes to the lute, which is placed in the window. From there his mind wanders to the one life, which pervades the universe. It is found in all the objects of nature, and in all motion; in fact it is the essence of all nature. It exists within us as well as outside of us. It is moving everywhere: it is the source of joy everywhere. The poet's mind again wanders and he says



that all the objects of this living universe may be regarded as organic Harps of different shapes and designs. They are moved to think when they are stimulated and inspired by the all-pervading spirit of God. The poet now becomes conscious by the disapproving looks of his beloved that he had digressed, and returns and confirms his faith in the orthodox Christian doctrines, and closes the poem by expressing his feelings of gratitude to God for giving him peace, contentment, and Sara, the object of all his desires.

The linguistic pattern of the poem proves that it is written in a simple and direct language. The poet experiences a great joy in the company of his beloved, and expresses it in direct language. There are not any unnecessary adornments, no passages for their own sake, which do not advance the theme of the poem. Coleridge's poetry is famous for its verbal melody and witchery of language. In absolute melody, he has no superior, among the English poets. In fact, he shows a greater sensitiveness to music than any other English poet except Milton does. In *The Eolian Harp*, there are such beautiful lines as *Oh ! the one life within us and abroad or And what if all of animated nature*. Such lines clearly reveal his command over the language, simplicity of diction, and sensitiveness to verbal music.

The poem abounds in beautiful similes. As it is a love poem, most of the similes are based on love. The poet is sitting in the company of his beloved and imagines all objects also in terms of love. The harp is touched by the breeze like *some coy maid half yielding to her lover*. The breeze then blows a little more forcefully and produces a louder sound on the harp. It is compared to:

*such a soft floating witchery of sound
As twilight Elfin's make, when they at eve
Voyage on gentle gales from Fairy-Land...* (EH)

The poem shows the poet's sensuous enjoyment of nature. Often he lies down at noontime on the midway slope of the yonder hills and enjoys the beauty of nature with half-closed eyes. All of animated nature and transitory nature of his philosophic speculations is compared to:

*Bubbles that glitter as they rise and break
On vain Philosophy's aye-babbling spring.* (EH)

The Eolian Harp (1795) has been called perfect of Coleridge's early poems. It is one of his conversation poems. Most of the poems of this group belong to the years 1795-98, but



Coleridge used the form intermittently over a period of twelve years, the last of them, To William Wordsworth being written in 1807. For him, the form of a conversation poem had some attraction in his early years. He was temperamentally incapable of making the sustained effort essential to produce a great philosophic poem. By writing these conversation poems in his early years, he kept alive his poetic powers and continued to hope that someday he would be fit to undertake a great work. Then, in a conversation poem, themes could be taken up, developed, dropped, resumed and shifts of tone could be made, much more acceptably than in most other poetic forms. These early poems are remarkable for their sensitive recording of nature, their tentative exploration of ideas and concern for self-analysis. The Conversation poems are addressed to some person. The poet speaks as if he is talking to that person, although that person may not speak a single word. In *The Eolian Harp*, the person addressed is Sarah Fricker, sister to Southey's fiancée, when he subsequently married in October 1795. The poem does not possess a unity of thought or theme. The poet's mind shift from one idea to another, and ultimately the poem closes with the poet is accepting the traditional orthodox Christian beliefs of his beloved.

The Eolian Harp celebrates the poet's first happiness in love. He had fallen in love with Sarah Fricker, sister to Edith who later on married Southey. The poem begins and ends with a reference to Sarah Fricker. Its theme shows enormous range and variety. It moves from the tranquil beauty of the cottage at Clevedon to all of animated nature' from the simple lute clasped in the casement to a fairyland, from an intuition of life's oneness to personal confession of work and a need for religion. The sudden transitions and varied themes come from the associations formed in the mind of the poet as he contemplates his surroundings:

*Full many a thought uncalled and undetained,
And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
Tht swell and flutter on this subject lute! (EH)*

The better part of the poem makes an instantaneous impact on the reader by its individual and emotional use of language:

*And what if all of animated nature
Be but organic Harps diversely fram'd,*



*That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze
At once the Soul of each, and God of all? (EH)*

These lines express Coleridge's positive faith that God is present at the heart of all His creation. This intuition of life's ultimate wholeness and oneness, which is of absolute importance to our understanding of all Coleridge's poetry, is re-affirmed in the four magnificent lines that were later added to the poem:

*O! the one life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound like power in light,
Rhythm in all thought, and joyance everywhere. (EH)*

So, far from being a mere statement that life is a dynamic principle, the poetry embodies this principle in terms of metaphor and paradox, assisted by the rising rhythm, which gathers to triumphant emphasis on the major image.

The poem shows Coleridge's deep love for Nature and a close and minute observation of her different and changing phenomena. At the very beginning, the poet refers to the white-flowered jasmines and broad-leaved myrtles, which are growing all around the cottage where the poet is sitting with his beloved. The lovers are watching the clouds which, a little while ago, were radiant with sunlight, but which are now darkening. In the opposite direction the evening star is serenely and brilliantly shining. Thus, we see that the poem contains some very beautiful word-pictures of the scenes of nature.

The poet greatly enjoys the company of his beloved in this beautiful atmosphere and attractive surroundings. The poem also shows the poet's sensuous apprehension of the beauties of nature. The poet greatly enjoys the scents that are coming from the nearby bean-field. A little further in the poem there is another beautiful word-picture and can be seen in *The sunbeams dances, like diamonds, on the main.*

The poet also identifies the beauties of nature with human emotions. In the beginning of the poem, the poet says that white-flowered jasmines and broad-leaved myrtles are suitable symbols of Innocence and love. Then, seeing the serene and brilliant light of the evening star, the poet says that wisdom should also be similarly serene and brilliant. The poem is full of philosophical speculations of the poet. He meditates upon the nature of this universe and



concludes that there is only one life in the universe. It exists within us as well as outside of us. It is the essence of all motion in the universe. It illumines all sounds and gives the power of sounds to all light, which makes all thoughts rhythmical. It is the source of joy everywhere. The poet says that it is impossible for a man not to love all things in a world, which is so permeated by the Divine Spirit.

In another passage of the poem, the poet says that all the objects of this living universe may be regarded as organic Harps of different shapes and sizes. Just as at the touch of the breeze the strings of the harp come to life and produce sweet musical notes, in the same manner; all the objects of this universe are stimulated and inspired to thought when they are swept over by the molding and shaping spirit of God. Coleridge's views that the spirit of God pervades the whole universe, inspiring different objects to life and thought is a pantheistic view and is found in some other Romantic poet's like Wordsworth, Shelley and Keats.

In the conclusion to the poem, Coleridge leaves aside his pantheistic views and expresses his conformity to Sara's views. When the poet was expressing his pantheistic views, he saw that the looks of his mistress darkened, and she showed disapproval of his views. She being a devout Christian cannot accept his non-Christian views. The poet has such a deep love for her that he cannot displease her, and leaving aside his philosophical views, he expresses his conformity to her traditional orthodox Christian views. He says that philosophical speculations have no worth or permanence. They cannot compare with the permanent and deep-rooted beliefs of religion. The nature of God is incomprehensible. Man should not try to understand Him. He should accept religious beliefs as they are without questioning them. The poet expresses his deep faith in God and His mercifulness. In the closing part of the poem, it becomes stilled in manner.

Indeed, it is one of perfect of his early poems but we see that all the similes are appropriate, sensuous, and appealing. The poem makes a great impact on the reader by its simple and direct language, the poet's sensuous enjoyment of nature, its beautiful and charming word-pictures, its music, and the poet is fleeing philosophical speculations and his intuitive realization of life's ultimate wholeness and oneness.

Abbreviation

The Eolian Harp- EH



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Female Discrimination- An Investigation of Mahesh Dattani's *Tara*

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Abstract

The play Tara of Mahesh Dattani deals mainly with the theme of gender discrimination. The present paper attempts to argue and analyze the issue of discriminate upon women in the play. It story narrates about the twins, a boy, Chandan, and a girl, Tara, who is surgically separated to in favour of the boy. In fact, Tara becomes unable to survive and disadvantaged in every way and passes away. Tara is a tragedy of female discrimination. In most of the cases, twins have been recognized to have a touching connection that transcends other siblings. In the case of Tara, the emotional bond similarly exists, but is shattered forcibly separated by her mother Bharthi and her grandfather. She has been offered a worst type of oppression instead of giving equality even in the stage of a child. That leads her to utter oppression and finally she succumbs and dies. Hence, the paper studies some glimpses of gender discrimination in the play to bring forth awareness.

Keywords: gender discrimination, patriarchal domination, guilt, feminism.

*She is not regarded as an autonomous being ...
She is defined and differentiated with reference to man
and not him with reference to her. He is the Subject,
he is the Absolute and she is the 'Other'*

Simone de Beauvoir *The Second Sex* 270

The statement of Simone De Beauvoir caters the theme of Mahesh Dattani, one of the promising playwrights of India. His plays such as *Where There is a Will, Final Solutions, Dance like a Man* and *Tara* are worth in portraying the domestic and feministic issues of the recent times. He stands out in the group of high profiled writers. As a leading playwright in English, he has been awarded with prestigious the Sahitya Academy Award for English literature for his play *Final Solutions*. Dattani has taken the genre drama of India to a very high place and he does not write on conventional subjects. He exposes the hideous and dejected matters of human life through his dramas. Dattani performs women characters strongly react and refuse to accept the patriarchal set up that exists in the family and society. He says *One can see such discrimination even at the babyhood*. The word 'discriminate'



originated from the Latin word 'discriminat'. *The Oxford English Dictionary* gives its meaning as *the unjust or prejudicial treatment of different categories of people or things, especially on the grounds of race, age or sex*. In a society, witnesses on several atrocities upon women are widely seen. The present media carries numerous reports of violence and discriminatory treatment of women, girls and even female infants or foeticide. Dattani pictures one such atrocity through his women characters of different types. His women characters like Alka Trivedi, Aruna, Dolly Trivedi, Kiran Javeri, Lalitha, Lata, Smita, Sonal, Tara, Preeti, and Ratna are completely free from the Sita-Savitri stereotypes. They work effectively to create a space for themselves within the family and society.

He depicts female protagonists as struggling to overwhelm the myth of womanliness as an imperfect angel in the house. They revolt against the father figures, who are the chief agents of patriarchy. At juncture, they chiefly reject the constructs of patriarchal stereotypes that make women as puppets in the hands of men. Their rebellion eventually emerges as a determined type of womanhood trying to deconstruct the patriarchal framework operative within the family unit. While these constraints make them slaves of men of the family, women are champions who crest to make the place for them in their lives.

Dattani's women characters differ from the women portrayed by his contemporary Indian playwrights. They are not rebellious like Tendulkar's women roles. His women also differ from Karnad's women who stand at crossroads of culture trying to liberate them sexually. His portrayal of the mother figures of his plays cannot be compared even with Mahasweta Devi who portrays the oriental nature of patriarchy from the eye of woman, Dattani even a male writer explores the feminine self that lies dormant within him to bring out the benevolent qualities female sense to the society. In close to it, he enunciates the female gender discrimination through his works. His women remain within the patriarchal system to fight against it in a well-sustained manner.

It is also noteworthy that Dattani's women characters cannot be arranged into particular groups. They do not fall into any category. He portrays a galaxy of women characters who subvert the patriarchs in their own ways and manners. If one tries to categorize his women, they may be of three groups-the *submissive woman*, the *seemingly submissive but rebellious woman* and the *constructive woman*. The only matter of line that unites them is that they seek freedom from the oppressive nature of patriarchal set up.



The Indian wives and mothers who suffer under the patriarchal domination of the father figures are not silent sufferers. They try to create a space for themselves in the family to assert their individuality. They understand the patriarchal nature, raise their voice of protest, and threaten the patriarchal rule. Even they also realize that they are economically dependent on the patriarchs; they induce their efforts to destabilize the patriarchal system, by gently get support either from their sons or from daughters. In such manner, they represent modern Indian wives and mothers who neglect Sita-Savitri stereotypic trauma of modern times.

Dattani's plays most often deals with gender issues. His five plays such as *Where There is a Will, Dance Like a Man, Tara, Final Solutions, Bravely Fought the Queen* deals with gender issues. He is the voice of all the oppressed people like women, child, caste or religious minorities.

On the outset, his play *Tara* is a riveting play that arise the question on the role of the society that entreats the children of the same womb in partial ways. Dattani's *Tara* is about a boy and girl who are twins joined at the hip and have to be separated with a major operation, which may procure the death of the two or one. The injustice perpetrated by the victim's own mother is the preference of her male child. This makes the play more suggesting that it is the women who continue the chain of injustice on women. Perhaps, the explanation provided here is very simplistic on the feministic norms but it is the central area of play.

Tara is not just the play, but it is the story of every Indian girl child born in the family. It may be urban, the situation is extremely aggravated if the girl becomes physically challenged or any physical or mental deformity in her. It seems a bitter example of feminine child abuse present in the society of India. Every Indian girl suffers many kinds of oppression and if the exploitation is very much, it is visible that a boy of the family gets all the privileges consciously or unconsciously from them. The renowned scholar Sudhir Kakar in his *The Inner World: A Psychoanalytic Study of Childhood and Society in India* observes:

In daughterhood, and Indian girl is a sojourn in her own family and with marriage she becomes less a wife than a daughter-in-law. It is only with motherhood that she comes into her own as a woman and she can make a place for herself in the family, in the community and in her life circle. (52)

This is the state of pathetic women in India.



In the story, Mr. Patel and his mother belonged to a well-known family of bureaucrat. The Patels also quarreled over this issue of importance to the boy on girl. It is most striking that the fact when the mother allows the doctor to do the surgery, which disturbs the entire life of the family members. Chandan is very much attached to his twin sister and the greatest misery he educes than any other member of the family by the mortal operation.

In the play, scene opens in London with Chandan, now an eminent playwright, recollects his childhood days that he spent with his sister Tara. They both are duel sides of the same self rather than two separate entities. Chandan now Dan, while trying to write his story has compelled to write Tara's story. He writes Tara's story to rediscover the oppressed half of himself to become a whole being. He writes:

I have my memories....But now I want them to come back. To masticate my memories in my mind and spit out the result to the world in anger.

(Dattani Tara 323-4)

A series of flashbacks gets everyone an insight about their early family life. The plot revolves around the twins, Chandan and Tara. They are under an operation to separate the twins at birth. In doing so, Tara silent becomes crippled for life. The protagonist of the play fights against the prejudices of the society for the crippled Tara. Mahesh Dattani in one of his interviews to the interviewer Lakshmi Subramanyam in her *Muffled Voices: Women in Modem Indian Theatre* says:

I see Tara as a play about the male self and the female self The male self being preferred (if one is to subscribe to conventional categories of masculine traits and feminine traits) in all cultures. The play is about the separation of self and the resultant angst. (Lakshmi Subramanyam 88)

The view of Dattani is true in the sense of an Indian. Everyone it may be man or women, they like their male self only. In the play, Chandan, the extra privileged brother wants to direct his anger into drama on his sister Tara's childhood. In the play, it is lucid to find that Tara bears some kind of grudge on the society. Tara has aversion on the outside world and her world full of her parents and her brother Chandran who was very close to her. She expresses her attachment to her brother and the internal anguish in her conversation with her brother. She says *Till we were forced out and separated*. The anguish of Tara has been



seen in her conversation. This is the unfortunate condition of every oppressed female child of India.

The play explores the typical Indian stereotype, which has time immemorial preference of the male child to a female child. It also notes down the success and failures of an Indian family. The father is Patel; mother is Bharati and the twins Chandan and Tara. Especially, Tara is with the trauma of disability and which is certainly expressed by Mahesh Dattani through this play. Dattani has clearly elicited that the society prefers male gender and produces subjugation and discrimination to feminine gender.

Later, it is revealed that the decision taken by the Tara's mother left crippled her for life. It becomes guilt in Mrs. Patel conscious and her guiltiness can be observed throughout the play. Her regret is so melancholic that she becomes ready to donate her kidney to her daughter so that her daughter may survive for some more years. She tells to her son; *I plan to give her happiness. I mean to give her all the love and affection which I can give..... Love can make up for a lot.* (Dattani Tara 349).

Due to her guilt, Bharati imposes her sense of regret on her neighbour Roopa and she bribes her always to be her daughter's companion. Mrs. Patel becomes just ready to do anything for the sake of Tara's happiness. The core desire of Mrs. Patel is able to be understood by them that Bharati look something good to her daughter.

Mrs. Patel's internal suffering is too strong that it hinders her relationship with her husband. She always complains about something or the other to him. Her father's trait has always been the reason of contention between them. She constantly complains about her husband to her children.

Mr. Patel bears the agony that Mrs. Patel had always used her dowry as a strength to reply all of his efforts against him. This strength of money that has made Mrs. Patel to take the decision in separation of her twins who were joined from the breastbone to the pelvis. The surgery was done at the Queen Victoria Memorial Hospital in Bombay by the famous doctor Thakkar. The parents were warned precautions of survival in such case of operation.

The play *Tara* has a manifested purpose, first to show the adherence of the modern educated urban family to the favouring anything that is masculine. The second is to put both the corruption ongoing in the bureaucratic society and the deterioration of ethical medical



profession and third to show the female subjugation in the society. This can be noticed in the conversation of Mr. Patel to his children. He speaks to them:

A scan showed that a major part of the blood supply to the third leg was provided by the girl. The chances were slightly better that the leg would survive on the girl. Your grandfather and your mother had a private meeting with Dr. Thakkar. I wasn't asked to come....I couldn't believe what she told me that they would risk giving both legs to the boy. The leg was amputated. A piece of dead flesh which could have-might have-been Tara.

(Dattani Tara 378)

Again, his talk reveals that his wife is the main reason for oppression and Tara's crippled state to save the male child who will be the future heir of the family. It is easy to understand; even as women, they have no certain right as a family child. The moving speech of Mr. Patel sums up essence of the play. It centres around the theme 'male or female' that how the physical separation of the children manipulated by Mrs. Patel and her father to give full structure the boy (Chandan) than the girl (Tara) which kindles an emotional separation among the twins. At the end to the play, Tara who did not get enough opportunities dies pathetically. Gender subjugation is evidently seen in the birth of the female child is clearly shown in the play. Tara dies really out of the oppression done to her. It is not only man that is mainly woman acts as the corruptor of female lives and often ends in mortality.

Thus, the play is the portrayal to female discrimination in the society. It clearly shows us the preference of male child and the male sense at all times even by women also. Dattani like a psychologist probes deep into the conscience of his characters and had brought the original desire of maleness in every man and women through his play, which eventually brings out the wide scale of female gender discrimination.

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Tragic Pattern in Earnest Hemmingway's *For Whom The Bell Tolls*

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Abstract

If For Whom The Bell Tolls is a kind of epic, it is above all a tragic epic. Like the Iliad, it may be seen as a study of doom. Madrid, like Troy, was fated to fall. Seventeen months of hindsight on the Spanish affairs helped to mature in Hemingway a feeling that the Republican defeat had been virtually inevitable. "The Spanish Civil War was really lost, of course," wrote Hemingway in 1940. The paper delves to study the tragic pattern designed in the novel and killings in war.

Keywords: Hemmingway, Spanish Civil war, Tragic Pattern, Massacre

Hemingway's choice of the early summer of 1937 as the time of Jordan's action thus takes a special importance. He wanted a period deep enough into the war so that the possibility of the Republican defeat could be meaningful psychological force. However, the time must also be far enough removed from the end of the war so that some of his people could still believe in the Republican victory. The struggle could not seem to be hopeless. Yet as a study in doom, the novel must early isolate and dramatize those adverse powers and power-failure which would ultimately combine to defeat the Spanish Republic.

Robert Jordan's first sight of Pablo gives him an insight into the nature of one power-failure. No Republican, at the beginning of the movement, was more in command of himself or the situation than Pablo. Now the guerilla leader is so far gone in defeatist "sadness" and moral cowardice as almost to doom in advance any undertaking in which he is to play a part.

Pablo is a specific Judas, as his stealing of the detonator will later show but he is also a recognizable symbol for the general canker of defeatism, gnawing the tissues of republican moral from within, and leading to the larger betrayal. A second internal danger is the inefficiency of the Republican bureaucracy. A third is an aspect of Spanish temperament. One gets the impression that a radical inefficiency stretches all the way from the higher echelons in Madrid down to the gypsy Rafael, who is so irresponsible that he runs off to shoot rabbits when he should be standing guard near Pablo's cave. These situations ultimately create the tragic pattern. The Russian General Golz, only half-believing that his attack will not be doomed to failure before it even starts, points up the larger difficulties, "They are



never my attacks,” observes the General . “I make them. But they are not mine I must put in for it. I have never been given what I ask for even when they have it to give. That is the least of it. There are other things. You know how those people are. It is not necessary to go into all of it. Always there is something. Always someone will interfere” (FWTBT). Tangled in red tape, Golz is not free enough to prosecute a war successfully. The Rafaels of the Republican side are too free, and too irresponsible. Bureaucracy and temperament, two more internal foes of the Republic, help to fix the doom.

The most awful symbol of the doom is the air power of the foreign enemy. All the Spaniards hate it; as they hate the foreigners for interfering in their Civil War. When the Fascist planes roar over the mountain hideout, it is always in threes, or in those multiples of three with which practitioners of black magic used to conjure.

The novel touches the edge of the supernatural also by a considered use of premonition. The primary human agent is the gypsy Pilar who is both a woman and a kind of witch very naturalistically portrayed and very womanly in her witch hood. Her function in part is to sharpen the reader’s foreboding and thus to deepen his sense of impending tragedy. Having watched Pablo’s degeneration through fear, she is both wise and fond of Jordan to reveal that she has seen his coming death in the lines of his hand. But the reader’s knowledge of Jordan’s coming death gives special point to the passage in which Pilar describes with naturalistic precision, the three blended odors of the smell of death to come.

The woman-witch dialectic is marked often in the novel. In this instance, the woman withholds what the witch has gloomily discovered. Her certainty that Jordan will die has motivated her in brining the lovers together. This is done both for the therapeutic effect of a healthy love affair on Maria, and in order to give Jordan, through Maria, as much of life as three days will hold. This, one might guess, is the tender side of Pilar. However, in the passage on the smell of death to come, she adopts the very tone, which will arouse Jordan’s curiosity as to the truth she is saying. He doubts and he argues, and the doubting arguments divert his thoughts at least from the probability, if not from the possibility, of death. The rough railing humor of her presentation is meant to save him from a fear, which might undo his resolution, or, at any rate, spoil the closing hours of his short, happy life.

There are other premonitions in *For Whom The Bell Tolls* than those we owe to Pilar’s super-sensory gifts. Jordan, as a partisan soldier, must often consider that he may die



at the affair of the bridge. He is compelled to recognize the possibility of death. His life among the Guadarramas may well total three-score and ten hours as a substitute for seventy years. In the meteorological bad luck which brings as unseasonal snowfall, in Pablo's defection, and in the bombing of EI Sardo there is a discernible "Pattern of tragedy" which he is too sensible to ignore. Jordan's predicament is something as if that he may be killed but despises death and enters the ring in spite of the possibility. The knowledge, derived through Pilar, that Jordan not only may but will die gives every incident in Jordan's seventy-hour span of life the special poignancy that would be felt by a spectator who knew in advance that he was watching the last fight of a torero.

The idea that a same consciousness of death will give added depth and meaning to the events of life, is one of the familiar Hemingway themes in *For Whom The Bell Tolls*. Sparing but effective use is also made of the men without women, the father and son, and the home versus war themes. Jordan, for example, shows spiritual relationship to Pilar in that he can be, by turns, both tender and tough-minded. In one of his aspects, he can love human beings and allow himself to become involved with them; as in his good companionship with Anselmo or his love for Maria. At the other extreme, he must be the cold-minded and detached commander, reserving part of him in all human relationship so that the necessary job can be done. It is the detachment that he coldly judges his companions, estimating their dependability and perfecting his battle-plan in accordance with these estimates. He cannot often expand warmly; as a soldier, he must contract coldly within himself. "You are a very cold boy," says Pilar. Jordan disagrees. "No," says Pilar, "In the head you are very cold". Jordan replies that he is preoccupied with his work. "But you do not like the things of life?" asks Pilar. It is not now a liking for hardy masculine comradeship in hunting or fishing to skilling which motivates the Hemingway hero, but preoccupation with the work a man must do; where women have no place and may even be in the way. The morning Jordan kills the Fascist cavalryman; Maria is still beside him in the sleeping bag. As he quickly and coldly issues orders to Anselmo and Premitivoe, he is aware of Maria behind him, dressing herself under the robe. "She had no place in his life now". At the end of the novel, both elements are visible. He is the Republican soldier coolly drawing ahead on the Fascist Lieutenant Berrendo, and the husband covering his wife's escape.



The closing scene also rounds off the father and son theme, which has been introduced in Jordan's soliloquies at various earlier times. Jordan's grandfather fought bravely and successfully in the American Civil War. His father died by his own hand. Jordan has long since forgiven his father for the act, but he is still as ashamed of it as he is proud of his grandfather's soldierly bravery. Now, at the end of the line, as Jordan lies nearly fainting under the ballooning pain from his fractured leg, the father-grandfather opposition once more commands his mind. Suicide would be permissible under the circumstances. But memory of his grand-father, his true spiritual ancestor, helps him to hold on to his courage and to die in combat.

The significance of Maria is finally symbolic. In the lonely alien region of the Guadarramas, she comes to stand as the image of 'home'. Maria stands for the normal in the midst of a terrible abnormality. Her Fascist captors have subjected her to all sorts of outrages. The rape is an act of supreme brutality; only the true tenderness of Jordan, as Pilar well knows, can erase the psychological scars the Fascist have left. The cutting of Maria's hair is a symbol of her loss of womanhood or girlhood, just as its growing-out indicates her gradual return to balance and health.

Another well-trying theme handsomely adapted to the use of the Spanish tragedy is that of nada, or nothingness. By placing his action among the high slopes of the Sierra de Guadarramas, a clean, well-lighted place where the weather is cold and the air clear, Hemingway has achieved a kind of idyll in the midst of war, an island surrounded by the sinister. It is there that Maria, raped and venerationally affected by Fascist soldiery is restored to health and sanity. One sees again the lowland-versus-highland image; on the plain before Madrid the Fascist are deployed, but here are high slopes, concealment, and something like the good life, a veritable island in the midst of nada. Still, in the words of Donne's devotion, "no man is an island". In this savage war, no mountain can serve as a permanent sanctuary. El Sardo, on his high hilltop position, finds no good life. Fascist cavalry surround it, and three Fascist planes destroy it. Pablo's mountain cave becomes untenable as a refuge. The partisan's plan to retreat across the war swept lowlands to another mountain fastens in the Sierra de Credos.

Hemingway's sense of Fascism's betrayal of the Spanish people has the nightmare quality. The mountain sanctuary is now shown to be open to invasion and destruction by



Fascist bombers, which are symbols of the power of evil. The destruction of EL Sardo's band on the hilltop suggests the horror of brutality and darkness unleashed against a betrayed people.

Among those whom Fascism will betray are the artists. Robert Jordan is not only a teacher of Spanish and a lover of Spain; he is also a writer. As an artist, he is fully aware of the threat of Fascist domination. If Fascism were the kind of force, which fed upon itself, remaining relatively limited in its dimensions, Jordan's manifest duty, would belong to the development of his art a task so huge that it takes a life-time to accomplish. During the years of peace, Jordan wrote one book on Spain and the Spanish people. Presumably, he would not be averse to doing another but this is not the time.

In the deeper meaning, *For Whom The Bell Tolls*, the invasion of the high sanctuary from above, marks a transition in the affairs of the artist. Unless the force is stopped, it can mean the death of art as it can mean the death of everything else the artist values and needs. Fascism has become militant, imperialistic, and international.

For Whom The Bell Tolls is principally a novel about the problem of killing people in war and man's response to war. It is completely a tragedy. Hemingway has often been criticized for glorifying violence and brutality; this charge is unjust. He was interested in such themes; certainly, but he did not advocate such behaviour. *For Whom The Bell Tolls* is about war, but he does not glorify war; if anything, it takes a very unfavourable attitude to war. Let us consider just two themes that reflect this attitude.

Three major characters Jordan, Anselmo, Pablo reflect on the problem of tragic pattern of killing in war. The problem of killing is the book's pivot. Jordan turns the question of killing cold Russian, hot Spanish around and around:

Hemingway himself did not get further until he sensed the deepening irony behind his contrasting episodes and took Donne's idea for his epigraph and title: war is most sadly and viciously futile because each man kills part of himself a position with which Hemingway would not have agreed, had he entirely understood it. Using the variety of views he discovered in *To Have and Have Not*, Hemingway gets at the real problem of the Spanish war and of any war not the problem of enjoying killing, or of killing people one likes, or of how bravely one can face death without committing suicide, but the problem of "any man's death". The question runs through the book, to be sure clearly asked but never clearly



answered. It begins with Jordan's first discussion with Anselmo and continues until Lieutenant Berrendo walks into Jordan's sights an instant before both will be erased.

Anselmo is a Christian, thinks Robert Jordan "Something very rare in Catholic". Steadfast old Anselmo hates to kill. Since "The movement" has banished religion, he hopes that the new state will organize some civic penance to cleanse its killing; he finally prays for the souls of EI Sardo's band and prays that he will be firm during the attack. "But with or without God (he has said earlier), I think it is a sin to kill. To take the life of another is to me very grave. I will do it whenever necessary but I am not of the race of Pablo" (FWTBT).

Something of Hemingway the African naturalist shows in Jordan, who does not like animals, but who has found to his disturbance that he does not mind killing men. In a starting Christian image, which old Anselmo the Christian does not notice, we get intimation of the unspoken message of Donne and Robert Jordan, who is named after the river that baptized Christ: any man's death diminishes me. Anselmo, who hates to kill men, is proud of the bear he shot: "And every time I saw that paw, like the hand of a man, but with those long claws, dried and nailed through the palm to the door of the church, I received a pleasure" (FWTBT). Anselmo remembers with pride the shooting of the bear, peacefully turning over a log with his human paw, on the hillside in the early spring, exactly the setting that will see both him and Jordan dead in three days time but Robert Jordan knows that a bear is very like a man; and clearly man has crucified him.

The description proceeds through the brutalities and animal cunning of Pablo, through the simple dedication of Anselmo, through the irresponsibility of the gypsy, and through the constancy of Pilar, to state the ultimate irony of war. Hemingway illustrates this point toward the end in three parallel instances. The first is when Jordan, shirt off, sunning his back in a cloudless spring afternoon, reads the letters of the young cavalryman he has killed and listens to the shots from where EI Sardo is surrounded.

The demonstration of irony in the mutual voyage comes as Lieutenant Berrendo, calling his own decapitations barbarous, though necessary for identification and effect, prays for the soul of his dead friend.

The novel is about war and about man's response to war and the tragic pattern surrounds him. The response of Robert Jordan to the situation that confronts him is one of the central concerns of the novel, though the response of others to similar situations is also



relevant. Consider first Pilar's recollection of Finito in the passage that starts in the middle of p.165 and ends on the top of p.167. Here we are shown a matador going in for the kill, facing 'the moment of truth' Finito does it properly, with grace, disdainful of the danger. The essence of heroic conduct is to maintain an undefeated spirit to confront whatever fate decrees; to act contrary to the code that binds behaviour detracts from the man and constitutes true defeat. Sardo preserves this undefeated spirit. He knows he will die on the hilltop, but he does not lapse into self-pity or prayer like Joaquin does, he continues to struggle against hopeless odds, regretting only that his trick entices only one fascist. We have seen that Jordan as his life span takes the time span of the novel; he knows that he will die at the bridge, but he continues to do what he has been told to do. Jordan comes in for his fair share of bad luck, from the initial orders Golz gives him, through unseasonal snow, Pablo's theft of his material and finally one packhorse running loose. Pilar's reading of his palm is clear indication of his fate; he could protest against the orders, or cancel the operation after the snow or the loss of his equipment. He refused even to consider these courses of action, he refuses to run in the face of inevitable doom. He may rail against his bad luck at times, but he does not consider withdrawing, and that is the quality of his heroism. The good fight must be fought, whatever the consequences but it is a tragedy pattern by motives.

Jordan clearly conceives of his actions as a participation in the good fight. It was something that you had never known before but that you had experienced now and you gave such importance to it and the reasons for it that your own death seemed of complete unimportance. Only a thing to be avoided because it would interfere with the performance of your duty but the best thing was that there was something you could do about this feeling and this necessity too. You could fight.

Thus, the concept of tragic pattern becomes central in the novel. Just as the seventy hours he spends with the guerrilla band become the tragic pattern of Jordan's life who realizes the pattern existing in everybody's life.

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Richard III- A Machiavellian

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Abstract

Richard III is undoubtedly the most villainous character in Shakespeare. He dominates the play, and all other characters are subordinate to him. Always in the center of the stage, he is the cynosure of all eyes. He is ambitious, and to fulfill his ambitious designs he is always ready to go to any length. His career is a series of horrors and crimes. That is the impression we carry about him but an astute critic like one can understand Richard's rich intellect, his resources, his wit, he buoyant spirits, his vast knowledge and insight into characters, the poetry of his part, his lofty genius, his vast capacity, and accomplishment, all of which have been hidden by his crimes, haunting us all the while. The paper probes to identify the Machiavellian spirit of Richard III of Shakespeare.

Keywords: Richard III, Machiavellian, Treachery, Downfall

One cannot simply dismiss Richard as a tyrant and murderer. He is like an ordinary man, loves his father, and this love is the sole token of humanity in the whole course of his chequered career. Though not quite as versatile as other kings, he is certainly a complex character and cannot be reduced to a mere type.

Coleridge has pointed out the superiority of Richards's intellect as "possessed a power that they had not". William Hazlitt notices the grandeur of Richard's personality, and does not denigrate him as a black devil "haughty, violent and subtle, bold and treacherous" by his "talents and his crimes". George Bernard Shaw, finds in Richard a great wit, despite his murders and crimes who "dies unrepentant and game to the last."

Richard's character has to be studied in the light of his soliloquies and actions. Unlike Iago, he does reveal himself in his soliloquies. In Act III, scene II of the third part of Henry VI he expresses unblushingly his inordinate lust for power. In this respect, he compares favourably with Macbeth.

Richard, therefore, shares the vice of the lust for power with quite a few Shakespearian characters but Richard and Macbeth cannot be equated. Macbeth is ambitious, but when the witches prophesy that he would be the Thane of Glamis and Cawdor, and the "greatest", "his seated heart knocks at the ribs" That is a clear indication that the human heart is still throbbing. In Act III, scene II of Richard III, Richard says:



*Why, I can smile, and murder while I smile,
And cry content to that which grieves my heart,
And wet my cheeks with artificial tears,
And frame my face to all occasions...
I can add colours to the chameleon,
Change shapes with proteus for advantages,
And set the murderous Machiavel to school.
Can I do this, and cannot get a crown? (R III)*

Richard calls himself a 'chameleon' a 'proteus', a person capable of outshining Machiavelli in diabolical acts. He feels that he is an outcast, one unwanted by everybody. In this respect, he compares favourably with Edmund, who was socially handicapped. A bastard with a social stigma, Edmund felt that his ambition was thwarted because of his illegitimacy. Richard is physically handicapped, and is derided by all. Even Nature felt shocked as his birth. His mother says:

*The owl shriek'd at thy birth, an evil sign;
The wight-crow cried, aboding luckless time;
Dogs houl'd and hideous tempests shook down trees!
The raven rook'd her on the chinney's top,
And chattering pies in dismal discord sung.
Thy mother felt more than a mother's pain,
And yet brought forth less than a mother's hope;
To will, an indigestd' formed lump,
Not like the fruit of such a goodly tree. (R III)*

The members of the royal court unhesitatingly discuss his misshapen form and deformity. Richard, therefore, has completely banished love and all the sentiments from his heart. His youth has been spent in a cold, bleak and joyless atmosphere. During the wars of the Roses, he is very much in demand. He plays a heroic role in vindicating the Plantagenets but as soon as peace is restored, he is once again relegated to the background and social limbo. Richard is not loved by anybody, and he does not love anybody either. Free from all noble passions, he is, however, equally free from the evil passions like envy, jealousy and hatred. He is unscrupulous and does not repent even after the most devilish crimes. Whatever may be the



attempts of some critics to vindicate Richard, there is no denying the fact that he is devoid of conscience. The murders of his nephews never prick him. In Act V he loses his usual vivacity in the face of his impending disaster.

*I have not that alacrity of spirit,
Not cheer of mind, that I was wont to have. (R III)*

Richard is determined to take revenge on the society, from which he has not received a fair deal. He feels utterly alone in this wide world:

*Then since the heavens shaped my body so,
Let hell make crooked my mind to answer it.
I have no brother, I am like no brother:
And this word 'love' which grey-beards call divine,
Be resident in men like one another
And not in me: I am myself clone. (R III)*

There is that sense of desolation which haunts him when he is alone, and when he is in the midst of a crowd. He can never forget that he has been “cheated of feature by dissembling Nature.” He does not love; in fact, he cannot love. Yet he woos Lady Anne, whose husband and father-in-law he has relentlessly murdered. Richard never hesitates in committing crimes. Buckingham asks what is to be done about Hastings and Richard replies:

“Chop off his head, man; somewhat we will do”. His choice is ever between villainy and honesty; it is only between different modes of villainy. There is no plausible explanation of Richard’s villainy. Richard remains least affected by the horrors of death. Tyrrel speaks to him? About the news of the prince’s murder and Richard replies in a lackadaisical and happy-go-lucky manner tells, “thou shalt tell the process of their death”

Richard is a hypocrite, and does not let other enter the dark recesses of his mind. It has been suggested that the citizens, uneducated as they are can easily see through his game but they are not important factors. Queen Margaret with her keen intellect and Queen Anne have also felt his pulse. He can as a rule, keep his thoughts to himself and pretend to be good even to those, whose death he has encompassed. A man with a keen intellect he is extremely quick in his action. He has his reasons to believe that Hastings may not prove loyal. He at once thinks of killing him, and does not delay in executing his plan. Long loyal and devoted, Buckingham shows vacillation in falling in line with his wishes. At once Richard undertakes



the plan to execute him. He is also utterly indifferent to any ethical consideration. He maintains the saintly appearance before Clarence and Hastings, who are his victims. With the two bishops on either side, he stands on the balcony and when pressed to receive the crown and behaves like a recluse. He thus, succeeds in fooling everybody.

In Act I he takes the audience into his confidence and tells them the secret of how he has planned to outwit his opponents:

*But then I sigh, and with a piece of scripture,
Tell them that God bids us to good for evil:
And thus I clothe my naked villainy
With odd old ends, stolen out a holy writ
And seem a saint, when most I play the Devil... (R III)*

Nemesis is now round the corner. He can no more deceive people. Richard feels that he has lost “that alacrity of spirit”. This defeat is a prelude to worse defeats. In his speech with Catesby we find Richard a fallen man. He has lost his nimble intelligence, the clean jump into action, the self-mastery and single mindedness. On the eve of the Battle of Bosworth, the ghosts of Richard’s victims visit him in a nightmare and curse him for his nefarious crimes. He cries out:

*My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain....
Methought the souls of all that I had murder'd
Come to my tent, and everyone did threat
Tomorrow's vengeance on the head of Richard. (R III)*

The ghosts come in sleep from the unconscious depths of his being. He suffers no effective remorse. It shows that his will and intellect are no longer alert. Queen Margaret’s curse come true but Richard dies, not whimpering like a craven soul, but as a hero, “A horse! a horse ! my kingdom for a horse.” Richard dies, but leaves an impression of a colourful and engaging personality.



Conclusion

Shakespeare's *Richard III* was fundamentally a Machiavellian play and Richard III of course a sort of prince as Machiavelli enunciated. He achieved his aims by deceit and slaughter. Machiavelli, himself, would not have approved of everything that Richard did. Richard had the courage of a lion but he also had the cunning of a fox and was decisive in his actions, his motivation for his personal ambition. He succeeded in becoming king but he did not win the support of the nobles or compatriots and so were his actions of interest. There is no sign that Richard had any enduring political strategy once he became king. On divergent view, he undermined a delicate peace and plunged his country back into civil war. As a result, he met his own downfall and caused the fall of the House of York. Thus, he suits to the Machiavellian order.

Abbreviation

Richard III- R III

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Assessment of English Language Teaching in Institutions

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Abstract

English is a Universal language. It is the language of international business, international traffic control and the official language of many professional and international organizations. The present study attempts to know the level of English Language Teaching (ELT) in educational institutions, in addition it also aims at give some idea to institutions about the development of language among students. The data for the study was collected from twenty English literature and language teaching faculties. I hope this study will help the institutions to develop the language of their students.

Keywords: English Language Teaching (ELT), Students, Institutions.

Introduction

“With languages, you can move from one social situation to another

With languages, you are at home anywhere”.

- Edmund De Waal

Language is the medium to reveal our thoughts, imaginations etc. English language is the most essential to communicate with one another in a wide variety of situations and for variety of purposes. It is seen to be the key indicator of economic prosperity and prestigious lifestyle. Literature is the mirror of life. It has the power to direct our mystics in the right way. According to me, teaching is not a profession; it is a hallowed service. It has the power to bring up the gospel things in everything.

Methods of Teaching Language

There are different methods of language teaching.

1. The Direct Method

The teaching is done entirely in target language (English). The learner is asked to use only the target language. This method is used to develop the pronunciation.

2. Grammar translation method

Learning is largely by translation to and from the target language. Grammar rules are to be memorized and long list of vocabulary learned by heart. There is little or no emphasis placed on developing oral ability.



3. Audio Lingual method

The roots of the Audio-lingual method can be traced back to the language teaching programs devised in America during the Second World War. Its focus was on the learner's ability to gain the communicative skills required in everyday discourse particularly the skills of listening and speaking in the target language.

4. Bilingual method

In this method, the use of the mother tongue is allowed (but strictly controlled and limited to concept translation).

5. Suggestopedia method

Suggestopedia is a teaching method, which is based on a modern understanding of how the human brain works and how we learn most effectively.

At present, the student's knowledge was equivalent to the scientist but they did not come up with the talents because of the lack of language skills. They need proper guidance and support to develop their communicative skills. There are certain institutions to enrich the language skill, among the people. The role of schools and colleges are essential in developing the language skills of students.

The English Language Teaching (ELT) differs from institution to institution and person to person. We cannot satisfy all the needs of learners. As Marshall Gregory wisely notes, "we can't assume that one method or another will solve all problems. No one teaching methods can meet all the demands of learning". The effectiveness of English Language Teaching (ELT) can only be judged on the basis of optimal language learning by students who are taught.

To meet the objectives of assessing the language teaching in institution level, the data were collected from twenty literature and language teaching faculties from various colleges. They were asked to answer some questions, which are related to the study. From the data collected, I assumed that maximum number of teachers have an effective knowledge for teaching language but the syllabuses framed by the institutions are not adequate to satisfy the needs of language teaching. The prescribed syllabus is like India, covered with three sides of old writings with one side of contemporary writings. Old writings are adequate for the past generation but the present generation needs updated things in everything i.e., lifestyle, education etc., Old writings include old language and words. Approximately, for every year



thousands of new words are added in the OXFORD Dictionary. The teachers are trying to use contemporary writings in their classes but their using is like a one chapter in novel. They do not have enough time to complete their prescribed syllabus in a short period. So they concentrate only in completing the syllabus. If the syllabus adopts maximum of contemporary writings, it will be easy for the students to learn the current language. If the institutions bring some changes in syllabus, it also may useful for students to develop their language.

The gap between English language teaching and learning is bridged by evaluation or assessment. The language trainer must assess the ability and knowledge of the learners before starting the class. The trainer must know that his/her teaching is adequate for students to understand or not. If the learners are not able to understand the target language, the trainers explain the course by using the primary language. After seeing some improvement in learners knowledge he/she can use the target language for teaching. For assessing the knowledge of students, the institutions are conducting only written test. The questions framed for tests are not adequate to make the students to think and write. The valuation of exam papers also differs from valuator to valuator. Several valutors provide marks for presentation and several for content. Therefore, we cannot assess the knowledge of students by analyzing their marks.

Instead of just conducting written tests, the institutions may conduct oral test, grammar test, debate, group discussion etc..., in target language to develop the language skill of the students. For language learning, vocabulary is most essential. "Learning vocabulary lists indeed formed the core of language learning". Therefore, they may also conduct vocabulary test for students to enrich their language. The institution must encourage the students to read newspapers, novels, poems, stories and make them to speak only in target language. Before doing the development process, the institutions should create awareness about the importance of target language, among the language learners. Without the interest of learners, it is not possible to make the language learning as an effective one.

Conclusion

Language learning and teaching is such a complex process that it is impossible to offer a single solution to all our problems. Along with the steps taken by the institutions and teachers to teach the language, the learners should also cooperate with them.



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