

INSIGHTS

Trends in English Language
& Literatures in English

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4. Ethnic Variety in The Caribbean Sight: An Insight in Ti-Jean and His Brothers

Vinay Bhogle

The authentic separation of the Caribbean Islands has suggestions for the social orders that have risen. The incidental method of the "revelation" of the spot and the fierce way of occupation by the colonizing powers have offered ascend to what a few researchers allude to as an indistinct society. Except for the indigenous Indian populace which was to a great extent quickly eliminated, the occupants of the Caribbean either relocated or were coercively moved there. With this combination of individuals of various races and strict convictions and with various thought processes of being in the Caribbean, it was hard to make a typical Caribbean ethos, particularly, given the major disparities made by the foundation of bondage. The goal of this paper is to look at the suggestions these recorded substances have on the Caribbean social framework and at last on its writing, especially with reference to the sensational structures. The philosophy is to initially investigate the essential content – TiJean and his Brothers – and afterward have plan of action to pertinent basic materials in an endeavour to further clarify regarding the matter. At last, it is discovered that these authentic forerunners have offered ascend to the production of a plural society with various arrangements of social esteems existing one next to the other the other. This social assorted variety as reflected in Derek Walcott's play, *Ti-Jean and His Brothers* is examined in this article

The historical backdrop of the performance center in the Caribbean can be followed to the nearness of different races in the territory furthermore, the generally unrestricted act of their customs and celebrations. The white experts felt pretty much nothing impulse to viably control the social propensities for the subservient components of the general public. Thus, since the non-white West Indians still had

recollections of their different mother societies and the endeavors by the white bosses to stifle singular contrasts was irrelevant, the non-white West Indians attempted to cause their method of amusement to reflect such social devotions by investigating African social articulations and generally disregarding or playing down the white nearness and control in the Caribbean, as far as the substance of the show was concerned. This was the more so in the light of the way that there was the developing rush of patriotism in the West Independents which demonstrated the Afro-Caribbeans attempting to the historical backdrop of the performance center in the Caribbean can be followed to the nearness of different races in the region also, the moderately unencumbered act of their customs and celebrations. The white bosses felt pretty much nothing impulse to adequately control the social propensities for the subservient components of the general public. Thus, since the non-white West Indians still had recollections of their different mother societies and the endeavors by the white bosses to stifle singular contrasts was immaterial, the non-white West Indians attempted to cause their method of amusement to reflect such social devotions by investigating African social articulations and to a great extent overlooking or playing down the white nearness and control in the Caribbean, as far as the substance of the show was concerned. This was the more so in the light of the way that there was the developing flood of patriotism in the West Non mainstream players which demonstrated the Afro-Caribbeans attempting to Caribbean writing as a rule, a few social components existing one next to the other.

An Insight on Cultural Plurality:

Quickly condensed, the subject of *Ti-Jean and His Brothers* (1970) bases on the conventional cheat figure who uses his intrinsic sly to outsmart the Devil. The play depends on the legend of the duel between three young men and the Devil. Inside the universe of the fantasy, Ti-Jean is portrayed as a sweetheart, King and man in the moon. In the play, Walcott investigates Ti-Jean's solid endurance impulses also, places specific accentuation on his potential as a conceivable West Indian pioneer. The Prologue of the play gives foundation data about the characters and presents the fundamental wellspring of contention in the

play. We are informed that the play is around three young men who lived with their mother in degraded destitution in a hotel on the edges of an enchanted timberland. We are likewise told about the young men's individual endeavours to respond to the Devil's call. The Devil provokes the young men to make him feel outrage, sympathy or any sort of human feeling for a reward, while their inability to accomplish this end will prompt the young men's passing.

The Devil is depicted in magnificent terms. He has dead eyes, his skin is as white as a leper's. He is additionally the proprietor of half of the world and the seat of interest, shrewdness and annihilation. In the play, he shows up in the pretence of the Papa Bois, the proprietor of the timberland, white grower and colonialist. He has destroyed ruin on the whole world. He draws blacks into his estate, abuses, outmanoeuvres lastly disposes of them. By doing this, the Devil keeps the blacks unending in servitude. The Devil likewise attempts to sustain the namelessness of the blacks as observed when he calls Gros-Jean everything with the exception of his genuine name. The suggestion here is that by forcing a name on a person or thing, one contorts that individual's or thing's character to suit one's own motivation. This is all piece of pilgrim mentally conditioning which Walcott distinguishes and fights in the play. The Prologue additionally embodies the essential characteristics of the three young men which illuminate their battle against the Devil. Gros-Jean, the oldest child is portrayed as being extremely inept in spite of his tremendous quality. He is loaded with his affectedness and has limitless trust in himself. To him, physical quality is the way to progress. Gros-Jean will not acknowledge his mom's recommendation, yet stupidly, later acknowledges the counsel of the elderly person of the timberland whom he doesn't have the foggiest idea. He overlooks his mom's directive that he ought to relate to different occupants of the woods, i.e., the feathered creature, the frogs and the creepy crawlies, and rather, acts discourteously and forcefully towards them. Subsequently, when he later needs their support, they desert him. Gros-Jean's confidence in the quality of his arm is no counterpart for the white grower's guile and the last prevails with regards to aggravating Gros-Jean to the point of outrage and dissatisfaction and afterward eats up him. Mi-Jean is depicted as being just half as moronic as Gros-Jean. He is an angler with scholarly possibilities and his desire to ascend from

ing a poor angler to turning into a ship commander and later, a legal advisor, gives a file to Mi-Jean's scholarly capacity and prefigures his horrible odds of outmanoeuvring the Devil. Mi-Jean feels that in his experience with the Devil, he is ensured by his choice not to be disturbed.

The Bolom is an emblematic reference to those chronicled errors which distorted the personal satisfaction in the New World and corrupted the gathering between the Old World and the New. The disclosure of the New World proclaimed an open door for the Old World occupants to begin once more. The New World held out a great deal of progress of recovery and symbolized something unadulterated and imperative. In any case, this fantasy was debased by the real world. The New World before long turned into an expansion of the Old World and became described by eagerness and abuse which prompted subjugation and later, the rise of the manor society. The West Indies can, all in all be viewed as a prematurely ended baby. As Walcott would see it, the conditions which can offer life to the Bolom i.e, the new and free Caribbean man are investigated in the experience between the three young men and the Devil. By making Gros-Jean and Mi-Jean come up short, Walcott rejects what they speak to and their strategies of adapting to the assaults of history. Or maybe, Walcott ventures TiJean's local mind and crafty just as his merciful heart and regard for guidance and lower animals as the characteristics important to beat pioneer control and eradicate the West Indian frontier mind-set. The play can likewise be viewed as one of incredible progressive potential. Walcott infers in the work that the genuine progressive must look for co-activity from all components of the general public. Vain conduct and accentuation on Western learning are demonstrated to be of no utilization in this circumstance. Likewise, the play states the topics of disobedience and freedom from white oppression. It endeavours to free West Indians from self-loathing and near-sightedness made by the shading based ethic of subjugation, just as make them mindful of the various manners by which they can take a gander at themselves and their condition.

For Walcott, the substitute for pioneer models ought to not exclusively be gotten from Africa or Europe however ought to include an

amalgamation of both customary West Indian components and European qualities as the perfect type of patriotism since the West Indians can't embrace one culture to the disregard of the other. Walcott actually, demands that it is detestable to him to state: "I wish we were English once more" or "I wish we were African once more" that actually one needs to work in the West Indies. To him, it is the obligation of the West Indian to have his territory, tame and develop it lastly produces something unique, for the West Indian "behind the entirety of his jobs and faces has the probability of a rich, mind boggling and incorporated self which is his by uprightness of his experience". In the play, the three distinct stages by which the Afro-Caribbean attempted to grapple with his outcast and furthermore battle his white oppressor are appeared. His first reaction to mistreatment was brutal as observed in the slave revolts. Next, the ex-slave endeavoured to beat the white ace by gaining the trappings of Western culture, basically through training. This reaction was additionally counterproductive since it concentrated on the impersonation of Western models and uncovered a basic absence of certainty on the dark man's part. The third reaction was a mix of hostility and lowliness. It likewise proclaimed the triumph of the "little" man, i.e., the people who were the most maligned and under-evaluated individuals from the general public. This structures some portion of Walcott's progressive vision. For Walcott thus, the performance centre is the safeguard of the "little" individuals as he sees theatre in the regular day to day existence of the individuals: in neediness, sex, profanity and hardship. His performance centre is in this way, that of exploited people and washouts and one wherein old stories gave the centre of the dramatization as apparent in the play. Writing is commonly acknowledged as the amusement and translation of life. It results from cognizant demonstrations of men in the public arena and is the result of strains, clashes, nerves and inconsistencies which make up the network. The West Indian scholarly craftsman tries to explain history and dispense with good issues in a milieu where the historical backdrop of the individuals has been described by subjugation, imperialism, removing and dispossession.

The play, overall mirrors of Walcott's aim which is to show the social majority in the Caribbean theatre. In the play, both customary West Indian and European components are melded. For example, while the

tune of timberland animals is suggestive of the African creature tale that was moved to the Caribbean through bondage, the very idea of the melody gets from old style Greek show. Thus, the play handles the issue of the West Indians' "devotion" for at any rate two societies. It is Walcott's conviction that for genuine patriotism to exist what's more, for the legitimate Caribbean character rise, one can't embrace one culture to the disregard of the other. Displaying this two fold awareness, Walcott reliably mixes components of the two societies in the play and even endeavours to reconsider certain parts of pioneer history. Indeed, even the fantasy on which the play is based – the fantasy of the duel between three young men and the Devil – is gotten from the conventional swindler figure that uses his natural shrewd to outmanoeuvre the Devil.

A well-known theme in Caribbean writing is that of the "castaway", i.e., a man transport destroyed on an infertile real estate parcel and deprived of his unique social character. With no past and a depressing nearness and future, the "castaway" needs to make sense of how to accommodate the different societies offered by the various pasts of the Caribbean. At the base of his predicament is the issue of social recognizable proof with a specific arrangement of standards and folkways which could give the system to regular day to day existence. This is especially critical to Afro-West Indians on the grounds that through servitude and ensuing imperialism, the Afro-West Indians have been instructed to surrender, or possibly, stigmatize their unique African culture or privately developed dark Creole culture, and through their reaction to the profoundly taught sentiment of uselessness, they will in general distinguish themselves by an impersonation of Western culture as can be found in *Mi-Jean*. Thus, Walcott attempts to help West Indians re-evaluate their "castaway" status and beat the agony of estrangement and dispossession by "pushing" them into an acknowledgment of their unique misfortune and moving past this void. To Walcott, the West Indian should impartially investigate and make harmony with his history and milieu and this is impossible by embracing one culture to the disregard of the other. Or maybe, the dissimilar aspects of the West Indian experience must be mixed into the advancement of the new man and society. Walcott, along these lines, considers the issue of being

beneficiary to a few societies occasioned by the different racial gatherings found in the West Indies. This is a typical mental problem of New World blacks. In any case, the creator concentrates his endeavours on the most proficient method to develop the model of the perfect Caribbean character from the different impacts in the Caribbean social framework. To him, the West Indians must have a unified cognizance which will empower them to acknowledge their mind boggling history and various encounters. This multifaceted nature of the West Indian experience is reflected in his works where he draws his thoughts and fantasies from both West Indian and European abstract and social articulations as clear in *Ti-Jean and His Brothers*. Thus, it is Walcott's conviction that the West Indians must grapple with their intricate history which will empower them to grasp their double racial and social legacy as showed in this play.

From the above discourse, it very well may be inferred that Walcott is a writer of compromise in as much as he acknowledges the double racial and social legacy of the West Indies and furthermore demoralizes the West Indians from standing up to the past with malice as obvious in the play. Mindful of the recorded disengagement of the Islands and of the social, etymological and mental reactions which West Indians needed to make in the Diaspora, Walcott attempts to determine the logical inconsistencies inalienable in this experience by investigating how these divergent aspects of life can blend into the development of the new man and society. He attempts to enable West Indians to astound out their social and racial devotions just as discover a panacea for their feeling of relocation.

Patriotism includes the re-assessment of oneself and of old qualities. It additionally grasps certain new measuring sticks for oneself and surrendering frontier models. To Walcott, for genuine patriotism to exist and for the legitimate Caribbean character to rise, one can't receive one and for the legitimate Caribbean character to rise, one can't receive one culture to the disregard of the other. Or maybe, the best of both customary and Western lifestyles must be hitched together to effectively adapt to a changing contemporary world. This is the reason he reliably mixes components of both conventional West Indian culture and European culture in his functions as is apparent in this play. While the chorale of backwoods animals in the play is suggestive of the African creature tale which was moved to the Caribbean through servitude, the

idea of the melody gets from old style Greek dramatization. Likewise, the play all in all depends on the mainstream conventional West Indian fantasy of the duel between three young men and the Devil; the customary swindler figure who uses his natural clever to outmanoeuvre the Devil. The Devil in the play is a composite portrayal of the slave ace, white grower, and the Papa Bois. He is too impressive and complex an adversary to be overwhelmed by minor savage power or mimicry yet by an amalgamation of a few reasonable procedures as Ti-Jean does.

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