

# **An Introduction to Life Skills**

**A Textbook for College Students**

**Arvind Nawale**

**Mahesh Nivargi  
Prashant Mannikar**

**Atmaram Gangane  
Sandhya Tiwari**

# AN INTRODUCTION TO LIFE SKILLS

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*An Introduction to Life Skills*

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SRTM University, Nanded

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The present textbook *An Introduction to Life Skills* is designed to meet the needs of undergraduate students of Skill Enhancement Course in English. It is intended to help students to develop their personal and social skills which include critical and lateral thinking, self-awareness, mindfulness and self-esteem, management of stress and anger, decision making, goal setting and time management, civic skills and social responsibility, cultural awareness and respecting diversity and gender roles. It will also help them to be digitally literate through the acquisition of knowledge of computer security, network safety, online transactions and search skills, MOOCs and their utility, P2P networking and so on.

The acquisition of these skills will enable students to develop their abilities for adaptive and positive behaviour so as to deal effectively with the demands and the challenges of everyday life.

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# Shifting Paradigm of Environmental Ethics



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## 58. ECOCRITICISM: AN INTERDISCIPLINARY APPROACH TO ECOLOGY AND/IN LITERATURE

— Dr. Prashant M. Mannikar\*

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Literary scholars specialize in questions of value, meaning, tradition, point of view, and language, and it is in these areas that they have to make a substantial contribution to environmental thinking. An ecologically focused criticism is a worthy enterprise primarily because it directs our attention to matters about which we need to be thinking. Consciousness rising is its most important task. Ecocritics encourage others to think seriously about the relationship of humans to nature, about the ethical and aesthetic dilemmas posed by the environmental crisis and about how language and literature transmit values with profound ecological implications.

**Key words:** Bonding between Humans and Habitat, Natural world and its literary representation, Ecocriticism and interdisciplinarity, Literary Theory, Ecological Ethics, Ecological awareness.

The 'Human Beings', as other inmates of the earth, derive their existence and essence from the environment that surrounds them. The substance, nourishment and the sustenance of life on the earth is directly in concurrence with the environment. The crisis of the environment is crisis for the existence on the earth. The human life has witnessed immense growth in terms of development and progress of human civilizations across the globe. The human civilizations across the place, space and time of its inception to the present have worked tirelessly to cope with the environment they live in. The relationship between human life and its surrounding has taken paradigm shifts in the course of the history of human civilizations. The early civilizations mesmerized by the great workings of the nature looked at it with fear, awe and wonder. They submitted themselves to the forces of nature and praised the constructive and the distractive nature of the nature. As the times pass by, the human beings started interrogating the mechanisms of the working of the nature and set the goal of using, exploiting nature by taming and even subjugating it. The parameters of human success, advancements and progress got linked with the successful attempts of mastering nature and the habitat.

The industrial revolution, the rise of the American nation, and the European Imperialism in the late 18<sup>th</sup> century paved a path for the unprecedented exploitation of the natural resources across the earth. The land, the sea, the mountains, and the forests were owned, bought and sold for the mere trifles of metal or paper

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currency that too made from the resources of the mother earth. In this mad rush of success, progress and possession, the human civilization put at the hind side the great teaching of the early civilization to cater for the distinction between the human need and the human greed. As Mahatma Gandhi once rightly said 'the world has enough for everyone's need but not enough for everyone's greed.' The human beings in their unfortunate egotistical stance of self perception forgot to take a note of the fact that the nature is inclusive and not exclusively for the human beings. The human beings say 'I' exist but the nature takes no special note of it. The human beings have robbed the other inmates the earth of their habitat. This human-centric view of the nature has yielded to unforeseen threats to the life on the earth. This arrogantly erroneous view has endangered the very existence of life on the mother earth. The pollutions of all sorts, the gradual extinction of ecological balance, the global warming and related issues now are posing great threats to the existence of habitat. No wonder, the architects of the human progress at the expense of severe damage done to the environment have turned conscious of the fact that the environmental affairs need immediate attention. This has resulted into the unprecedented awareness towards the environmental issues. The environmental studies have come at the center-stage of the study of the human sciences. The governing agencies and the academicians across the disciplines across the globe are underscoring the immediate need to address the environmental issues. Thus environmental studies have gained the interdisciplinary and cross-disciplinary momentum in the contemporary discourses.

The Environmental ethics is the part of the environmental philosophy that widens the traditional boundaries of ethics from solely including humans to including the non-human world. It encompasses a large range of disciplines like environmental law, environmental sociology, eco-theology, ecological economics, ecology and the environmental geography. As a discipline in philosophy, Environmental ethics studies moral relationship of human beings to, and also the value and moral status of, the environment and its non-human contents. This entry covers: the challenge of environmental ethics to the anthropocentrism (i.e., human-centeredness) embedded in traditional western ethical thinking; the early development of the discipline in the 1960s and 1970s; the connection of deep ecology, feminist environmental ethics, animism and social ecology to politics; the attempt to apply traditional ethical theories, including consequentialism, deontology, and virtue ethics, to support contemporary environmental concerns; the preservation of biodiversity as an ethical goal; the broader concerns of some thinkers with wilderness, the built environment and the politics of poverty; the ethics of sustainability and climate change, and some directions for possible future developments of the discipline. The environmental ethics also addresses various issues pertaining to the ethical-existential relationships between human beings and their surroundings. It seeks responses

to the issues whether humans should continue to deforest the earth for the sake of human consumption and turn earth into deserts, what environmental obligations do humans need to keep for future generations, is it righteous for humans to become the cause of the extinction of species for the convenience of humanity, and how should humans best use and conserve the space environment to secure and expand life. The academic field of environmental ethics began as a response to the work of scientists such as Rachel Carson and events such as the first Earth Day in 1970, when environmentalists started urging philosophers to consider the philosophical aspects of environmental problems.

Literature is the expression in words of the experiences of the world. Literature encompasses all walks of human life and includes human responses to its surrounding. The traditional study of literature has been confined to its aesthetic values created through verbal gymnastics. But the twentieth century has witness the unprecedented growth in the theoretical approaches to the study of literature. Most of the contemporary literary theories are context bound and aim at the contextual, comprehensive and holistic analysis of the works of art. Ecocriticism is one such attempt in academic parlance of literary theories. Literary theory, in general, examines the relations between writers, texts, and the world. In most literary theory "the world" is synonymous with society the social sphere. Ecocriticism expands the notion of "the world" to include the entire ecosphere. It follows in spirit Barry Commoner's (quoted in Cheryll Glotfelty) first law of ecology, that "Everything is connected to everything else." Viewing in the light of this law, literature does not float above the material world in some aesthetic ether, but, rather, plays a part in an immensely complex global system, in which energy, matter, and ideas interact.

Cheryll Glotfelty defines ecocriticism as the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth centered approach to literary studies. Ecocritics and theorists ask questions like the following: How is nature represented in this sonnet? What role does the physical setting play in the plot of this novel? Are the values expressed in this play consistent with ecological wisdom? How do our metaphors of the land influence the way we treat it? How can we characterize nature writing as a genre? In addition to race, class, and gender, should place become a new critical category? Do men write about nature differently than women do? In what ways has literacy itself affected humankind's relationship to the natural world? How has the concept of wilderness changed over time? In what ways and to what effect is the environmental crisis seeping into contemporary literature and popular culture? What bearing might the science of ecology have on literary studies? How is

science itself open to literary analysis? What cross fertilization is possible between literary studies and environmental discourse in related disciplines such as history, philosophy, psychology, art history, and ethics?

All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts language and literature. As a critical stance, it has one foot in literature and the other on land; as a theoretical discourse, it negotiates between *the human and the nonhuman*. Most ecocritical work shares a common motivation: the troubling awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support systems. This awareness sparks a sincere desire to contribute to environmental restoration, not just in our spare time, but from within our capacity as professors of literature. Historian Donald Worster argues that humanities scholars have an important role to play:

We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding. (The Wealth of Nature: Environmental History and the Ecological Imagination [New York: Oxford UP, 1993] 27; my emphasis) Literary scholars specialize in questions of value, meaning, tradition, point of view, and language, and it is in these areas that they have to make a substantial contribution to environmental thinking. As Cheryll Glotfelty aptly points out an ecologically focused criticism is a worthy enterprise primarily because it directs our attention to matters about which we need to be thinking. Consciousness rising is its most important task. Ecocritics encourage others to think seriously about the relationship of humans to nature, about the ethical and aesthetic dilemmas posed by the environmental crisis and about how language and literature transmit values with profound ecological implications.

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# An Anthology of English Prose Fiction

*A Textbook Prescribed by*

*S.R.TM University, Nanded as per CBCS Pattern*



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# An Anthology of English Prose Fiction

Members of Board of Studies in English  
SRTM University, Nanded

**A Textbook**

Prepared as per CBCS Pattern for College Students of  
UG First Year

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# 1

## The Elements of Prose Fiction

The human beings have developed various forms of expression to communicate their feelings, emotions and experiences. Painting, sculpture, music, dance and literature are some of the prominent art forms. Literature uses words for the depiction of the world. Basically, literature has many forms like poetry, prose, drama etc. The prose alone has many sub-forms like fiction, short story, non-fiction prose, essay, etc. Prose fiction, commonly known as novel, is one of the major forms of literature. Novels have been widely written and read across the world. To understand and appreciate the prose fiction it is necessary to know its important elements. The elements of prose fiction can be broadly divided into content and form. The content refers to the story, message and relevance of the prose fiction. The form refers to the plot, narration and language of the prose-fiction. The basic elements of prose fiction are theme/story, plot, characterization, conflict, locale or setting, symbols, narrative style or pattern, point of view, etc.

### Theme/Subject Matter and Context

A prose fiction or novel is a long narrative about the life of people. To depict the lives of people it is essential to depict the environment in which they live. The story in a novel can be about a person or a group of persons or about a nation and its people or the universe. This depiction of people situated in specific contexts may aim at certain messages to be delivered for the readers. Thus, the story and its message are known as the theme or subject matter of fiction. The word fiction is opposite of fact. So fiction suggests something that is imaginary and not based on facts. But fiction, as any art form, is imitation or representation or recreation of some concrete or imagined situations. The story takes place in some part of the world in some time frame. This leads to the context of the fiction.

## EXERCISES

---

### I. Short answer type questions:

1. Write a note on types of characters.
2. What is plot?
3. Define Gothic fiction.

### II. Descriptive answer type questions:

1. Write a note on the structure of plot.
2. Write a note on point of view.

### III. Classroom activities:

1. Apply plot structure to any text you have studied.
2. Discuss the point of view and narrative technique of any text you have studied.

## 2

# A Brief History of English Prose Fiction

In the history of English Literature, English prose fiction has accomplished a significant place. Prose fiction can be simply defined as the extended prose which is not strictly based on the facts such as social, economic, cultural, political and historical. It may take clues and resources from the real life however many times it is largely a work of imagination. The stories, the characters and even settings are imaginary though they refer to the socio-economic, socio-cultural and socio-political currents of the contemporary times. This extended prose fiction is commonly known as a novel or a fiction. The history of English prose fiction in true sense begins with the latter half of the 18<sup>th</sup> century. Of course, there are earlier examples of prose fiction that paved the path for the growth of English Fiction.

During the Old English period (5<sup>th</sup> century to 10<sup>th</sup> century A D), there is no noteworthy mention of English prose fiction. During the Middle English period (11<sup>th</sup> to 15<sup>th</sup> century), however, there were a few texts of prose fiction. The two important movements during the 15<sup>th</sup> century were Renaissance and the Reformation. The Renaissance is known as the revival or rebirth of the classical Greek and Roman literature and culture. The Reformation refers to the reforms in the Christianity in terms of the domination of Rome and the Pope on the Christian states. The product of these movements, especially of Renaissance, is known as Humanism. Humanism refers to the movement of bringing the human universe at centre stage of literature, society, law and the State. During the middle ages, religion had absolute influence on every institution of the human society. However, Humanism brought liberation of thought and favoured critical thinking over the approval of religious dogmas and superstition. These aspects can be noticed in the 15<sup>th</sup> century English prose fiction. Some of the important

of the psychoanalysis, argued that libido is an important drive in human behaviour and that the male child has instinctual inclinations towards its mother. D H Lawrence's novel *Sons and Lovers* uses the concept of Oedipus complex in treatment of relations between the members of Morel family. Other important novels by Lawrence are *Rainbow* and its sequel *Women in Love*. The other major fiction writers of the modern period are George Orwell, Anthony Burgess, Doris Lessing, J R R Tolkein and Graham Greene.

## EXERCISES

---

### I. Short answer type questions:

1. Name the University Wits.
2. What is science fiction?
3. Who wrote *Frankenstein*?

### II. Descriptive answer type questions:

1. Write a note on 18<sup>th</sup> century novel.
2. Write a note on development of prose fiction in the Romantic period.
3. Write a note on the women novelists of the Victorian period.

### III. Classroom activities:

1. Refer to a good book on History of English Literature and read about the 18<sup>th</sup> century fiction.
2. Read more about the growth of English novel during the 19<sup>th</sup> and 20<sup>th</sup> centuries.
3. Refer to a good book on Literary Terms to know more about the various aspects of the English prose fiction.

**An Anthology of English Prose Fiction** has been composed with a view to introduce the students to the form of English Prose Fiction in Literature. Covering topics like a Brief History of English Prose Fiction and its Elements, it presents an assortment of short and long texts that have been considered to be the best in their respective genres. A comprehensive range of thematic concerns and techniques in fiction is presented here to create awareness and interest in the study of Literature in English. The units also consist of critical analyses followed by exercises that would prove helpful for the teaching – learning process.



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# *An Anthology of English Drama*



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# An Anthology of English Drama

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Members of Board of Studies in English,  
SRTM University, Nanded

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# Unit VI(A) - One Act Play

## Aria da Capo

*Edna St. Vincent Millay*

### Introduction

*Aria da Capo* is a popular one act play written by Edna St. Vincent Millay. Edna Millay is a celebrated American poet and playwright of the 20<sup>th</sup> century. She was born on February 22, 1892, in Rockland, Maine and died in 1950 on her farm in Austerlitz, New York. Edna St. Vincent Millay earned her fame and repute primarily for her poetry. She was awarded with the prestigious Pulitzer Prize in 1923 for her fourth book, *The Ballad of the Harp Weaver*. But along with poetry, Edna Millay successfully composed and staged the one act plays. *Aria da Capo: A Play in One Act* is probably her most successful and popular one act play. It was first staged in New York City on December 15, 1919 and was published in 1920. The literal translation of *Aria da Capo* is "air again". The title of the play has been taken from a special form in music. This musical form is composed of three sections. The first and third sections are the same while the second section is completely opposite of the first section in theme and mood. The play *Aria da Capo* is structured like this musical form in three sections. Since the play is written in 1919, it hints at the effects of the First World War on humanity in general. The play also runs as an allegory of social and political conditions of the modern times.

### *Aria da Capo*

*[The curtain rises on a stage set for a Harlequinade, a merry black and white interior. Directly behind the footlights, and running parallel with them, is a long table, covered with a gay black and white cloth, on which is spread a banquet. At the opposite ends of this table, seated on delicate thin-legged chairs with high backs, are Pierrot and Columbine, dressed according to the tradition, excepting that Pierrot is in lilac, and Columbine in pink. They are dining.]*

COLUMBINE: Pierrot, a macaroon! I cannot live without a macaroon!

PIERROT: My only love, You are so intense! . . . Is it Tuesday, Columbine? – I'll kiss you if it's Tuesday.

COLUMBINE: It is Wednesday, If you must know . . . Is this my artichoke, Or yours?

PIERROT: Ah, Columbine, – as if it mattered! Wednesday . . . Will it be Tuesday, then, tomorrow, By any chance?

COLUMBINE: To-morrow will be – Pierrot, That isn't funny!

PIERROT: I thought it rather nice, Well, let us drink some wine and lose our heads And love each other.

COLUMBINE: Pierrot, don't you love Me now?

PIERROT: La, what a woman! – how should I know? Pour me some wine: I'll tell you presently.

COLUMBINE: Pierrot, do you know, I think you drink too much.

works as a prompter off the stage. He changes the script of the scene and forces the shepherds to play a new game with a wall that divides their once upon a time shared ground. Even when the shepherds are tired of playing the new game that dislocates long shared human bonds and wish to return to their idyllic ancestral settings, Cothurnus intervenes and prompts them to carry out the modern game of lust, pride, greed and distrust. After the death of the shepherds, he asks, rather encourages the young couple to carry forward their game of love by being unmindful of the dead bodies hidden under the dining table. Cothurnus represents all those external agencies in the modern times that scheme the script of the callous and indifferent human society. These agencies do not act and so do not suffer. They just direct and make others act out their desired scripts.

## Dramatic devices

The play *Aria da Capo* specifically deploys a dramatic technique called a play within a play. The play is set out as a romantic farce played by a romantic young couple Columbine and Pierrot. Suddenly the stage manager, Cothurnus, appears on the stage and drives them off the stage. He asks the other players to come in and start with a new scene, a pastoral, in sharp contrast with the earlier romantic farce. As this play within a play comes to an end, the main play resumes with the young couple carrying out their performance. Another noteworthy dramatic device skillfully deployed in the play is known as alienation effect popularised by German playwright Bertolt Brecht. This technique is used to distance the audience from the involvement in the happenings of the play. The audience is deliberately made conscious of the fact that it is merely watching a play. To create this effect, the ongoing actions in the play are deliberately punctured, the flow of the dialogue is broken, or the off stage prompter talks with the characters on stage, or the characters tell to themselves that they are doing a certain role-play on the stage. These techniques are used in this play. The characters and the stage manager argue over the stage properties and script. When the second scene is being played by the shepherds, the characters of the earlier scene interrupt the ongoing scene on the stage as their voices are heard (for example the voices of Columbine and Pierrot) when they are off stage. The next conventional dramatic device used in the play is Aside. In Aside, the character speaks to himself in the presence of other characters on the stage. It is assumed that the other characters do not hear the talk while the audience is able to do so. Aside is used in this play during the pastoral scene performed by the shepherds Corydon and Thyrsis. Of the three unities, the unity of time and unity of place have been skillfully used in the play. The action of the play takes place within a single revolution of the Sun, i.e., within a day. And all scenes of the play are performed in the same place. The other dramatic devices used in the play are witty dialogues, word play, juxtapositions, and allegory.

## EXERCISES

---

### I. Short answer type questions

1. Write an explanatory note on the following:
  - a. Harlequinade
  - b. Pastoral
  - c. Aside

*An Anthology of English Drama* has been compiled to introduce the students to different forms of Drama in Literature/s in English. Along with the different forms of drama, such as tragedy, comedy, farce, historical drama, melodrama, masque, etc., the anthology covers topics like a Brief History of English Drama and its Elements. It presents an array of one-act and multi-act plays that have been considered to be the best in their respective genres. A comprehensive range of thematic concerns and techniques in drama is presented here so as to create awareness and interest in the study of Literature/s in English. The units also consist of critical analyses followed by exercises that would prove helpful for the teaching–learning process.



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# **An Anthology of English Poetry**

A Textbook prescribed by  
**Swami Ramanand Teerth Marathwada University**  
As Per CBCS Pattern

**Board of Editors**  
**S.R.T.M. University, Nanded**

# An Anthology of English Poetry

**A Textbook**

prepared as per CBCS Pattern for College Students of  
UG First Year Optional English course

**Prescribed by**

Swami Ramanand Teerth Marathwada University, Nanded

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Dr Arvind M. Nawale



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# 1. The Elements of Poetry

## What is Poetry?

Poetry, simply defined, is an ancient form of oral or literary expression that uses language differently from normal prose. S T Coleridge rightly says, "that is prose; words in their best order; – poetry; the *best* words in the best order". However, poets and critics from ancient times to the present have attempted to define poetry as per their perception and understanding. Plato considered poetry as an imitation of imitation and so, twice removed from reality. Aristotle, on the other hand, defined poetry as an act of imitation, but not as the imitation of the objects of nature but as the imitation of something far more ideal and noble. The great Elizabethan poet Sir Philip Sidney in *Defense of Poetry* adored poetry as, "Poesy, therefore, is an art of imitation, for so Aristotle terms it in his word *mimēsis*, that is to say, a representing, counterfeiting, or figuring forth; to speak metaphorically, a speaking picture, with this end, – to teach and delight." The renowned Romantic poet William Wordsworth in his book *Preface to the Lyrical Ballads* defines poetry as "the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity." While yet another great Romantic poet P B Shelley in his famous book *Defense of Poetry* defines poetry as "the record of the best and happiest moments of the happiest and best mind." The great Victorian poet Mathew Arnold called Poetry as "a criticism of life" under the circumstances laid down for such criticism by "the laws of poetic truth and poetic beauty" and defined it as "simply the most beautiful, impressive, and widely effective mode of saying things, and hence its importance." Ezra Pound later argued on it as, "Poetry is about as much a 'criticism of life' as red-hot iron is a criticism of fire." Thomas Gray defined poetry as "Poetry is



- **Consonance:** the repetition of the 'consonant' sounds anywhere in the middle or end of a line or a stanza except at the initial position is known as assonance. For example,

Water, water, every where,  
 And all the boards did shrink;  
 Water, water, every where,  
 Nor any drop to drink.

- **Onomatopoeia:** when the words echo the action or the actual sound produced in some action it is termed as onomatopoeia words. The examples of onomatopoeia are words like cuckoo, slash, hiss, slip, slap, etc. One of the often cited examples of the onomatopoeia expression is from the concluding lines of Lord Tennyson's poem *The Princess: Come down, O Maid*. The sound of the uncountable bees is expressed by word 'murmuring'.

and I

Thy shepherd pipe, and sweet is every sound,  
 Sweeter thy voice, but every sound is sweet;  
 Myriads of rivulets hurrying thro' the lawn,  
 The moan of doves in immemorial elms,  
 And murmuring of innumerable bees.

## EXERCISES

---

### I. Write short notes on the following:

1. Poetry
2. Elements of Poetry
3. Kinds of Poetry
4. Structure of Poetry
5. Figures of Speech/Poetic Devices in Poetry
6. Rhythm and Meter
7. Word Sounds

The textbook *An Anthology of English Poetry* is designed to meet the requirements of first-year undergraduate students with English as an optional course. It is intended to help the learners understand the foundation of poetry in English by closely studying the selected poetic texts and understanding its different poetic forms, structures, devices, techniques and themes. The content of each unit included herein is developed under 'Introduction', 'Text', 'Explication', 'Glossary', 'Classroom Activity' and 'Exercise'. The historical *background and basics of poetry are appended in the initial chapters to meet the learning needs of the students. This will familiarise students with the varied nuances of poetic expressions in English language and encourage them to obtain some analytical and interpretative skills through a close reading of different poetic texts.*



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**Delineation of Gender Issues in Shashi Deshpande's *The Dark Holds No Terrors*.****Dr. Prashant M Mannikar**Associate Professor & Head,  
PG Research Dept of English,  
Dayaand College of Arts, Latur.**Abstract**

*The Dark Holds No Terrors* is a tremendously powerful portrayal of a woman's fight to survive in a world that offers no easy outs. In this novel, Shashi Deshpande has dealt with the traumatic life of a modern, educated and career-oriented middle class married woman, Sarita. The central figure, Saru, goes through the phases of subjection, humiliation, negation, suffering, and recognition of the self, and at last, comes in terms with life. Without taking the sides of the central female protagonist, Shashi Deshpande has depicted Saru's life more as a human being than as a woman. The inside turned out the life of Saru moves and makes us rethink, redefine our social and ethical codified life based on gender discriminations.

**Key Words:** Gender, Sex, Social Construct, Discrimination, Subjection

**S**hashi Deshpande (b.1938) is an award-winning Indian novelist. She is the second daughter of famous Kannada dramatist and writer Shiranga. She was born in Karnataka and educated in Bombay (now Mumbai) and Bangalore. Deshpande has degrees in Economics and Law. When she was living in Mumbai she did a course on journalism at the Bharatiya Vidya Bhavan and worked for a couple of months as a journalist for the magazine 'Onlooker'. She published her first collection of short stories in 1978, and her first novel, 'The Dark Holds No Terror', in 1980. She is a winner of the Sahitya Academy Award for the novel 'That Long Silence'.

*The Dark Holds No Terrors* is a tremendously powerful portrayal of one woman's fight to survive in a world that offers no easy outs. In this novel, Shashi Deshpande has dealt with the traumatic life of a modern, educated and career-oriented middle class married woman, Sarita. The central figure, Saru, goes through the phases of subjection, humiliation, negation, suffering, and recognition of the self, and at last, comes in terms with life. Without taking the sides of the central female protagonist, Shashi Deshpande has depicted Saru's life more as a human being than as a woman. The inside turned out the life of Saru moves and makes us rethink, redefine our social and ethical codified life based on gender discriminations. Deshpande considers this novel close to her heart. In a note from the author, *The*

*Dark Holds No Terrors*, Penguin India, 1990, Deshpande writes:

All authors, like most parents, have their favourite children: but, unlike parents, authors can, without any compunction, declare their partiality. *The Dark Holds No Terrors* is, of all my novels, the one dearest to me. Perhaps this is because it is the one that came closest to the vision I had of it when I conceived it. Perhaps this is because it was this book that gave me the never-to-be-experienced-again happiness of first acceptance.

The lines from Dhammapada, at the beginning of the novel, outline the very thematic concerns of the novel-

*You are your own refuge ;*

*There is no other refuge.*

*This refuge is hard to achieve.*

Saru goes in search of her 'real self' and comes back to the place from where she had begun her life. But though the circle is complete the search remains incomplete for his father has no solutions to her problems. Her father's home is not her home, nor her husband's. She is a homeless-a refugee. Saru realizes that

*She is her own refuge;*

*There is no other refuge.*

And that-

*This refuge is hard to achieve.*

Shashi Deshpande narrates the story in the flashback technique sequence. Years on, Sarita still remembers her mother's bitter words –'You killed him. Why didn't you die? Why are you alive, when he is dead?' (DT. P.191) -uttered when, as a little girl she was unable to save her younger brother, Dhruva, from drowning. The novel begins with Sarita, usually known and recognized 'Saru', coming to her father's house after fifteen years of married life. She had once determined and had proclaimed that she would never come back to her father's home. Now her mother is dead and Sarita returns to the family home, ostensibly to take care of her father, but in reality to escape the nightmarish brutality her husband inflicts on her every night.

The novel deals with the man-woman relationship within the institution of marriage in our contemporary society, as a sub-theme. Shashi Deshpande discusses several problems related to women, marriage, and tradition. There are several faceless wives of Manohar's friends who do not even utter or register any emotion but serve their husbands and his relatives & friends without a murmur. Saru's friend Smita had to change her name and had to depend upon her husband. She had no freedom to spend money according to her desire and always borrows money from Saru. Vidya had to give up her marriage to the theatre, many other women are also portrayed, serving in the background as wives. Men also suffer, when they are pressurized into marriages they did not want. Saru ultimately realizes that marriage is not a guarantee of happy fulfillment -"It's easy to generate, she thought, and say she is better because she never married, never bore a child. But that would be as stupid as calling me fulfilled because I got married and have borne two children (DT.P.121).

In the quite of her old father's company Sarita reflects on the events of her life: her stultifying small-town childhood, her domineering mother, her marriage to the charismatic young poet Manohar, who turns vicious when he realizes his career is going nowhere and that his wife has overtaken him professionally, her children... As she struggles with her emotions and anxieties, Sarita gradually realizes that there is more life than dependency on marriage, parents, and other such institutions.

Realizing that she is her refuge, she resolves to use her newfound truths to make a better life for herself.

It is not only Saru who suffers in this androcentric world. She remembers her grandmother deserted by her husband but "had never, so she had heard, complained. It's my luck, she said, my fate. It was written on my forehead" (DT. P.62). Her mother did not have a room of her own. Baba tells Saru that "silence had become a habit for us." (DT. P.181). This silence demarcates the confines and outlines the margins. This suggests that women constitute a muted group, the boundaries of whose culture and reality overlap, but are not wholly contained by the dominant (male) group.

Apart from the other problems that are faced by a woman in today's male chauvinist society, the strange mother-daughter relationship is a centrally significant component in understandings this novel. The mother, herself a victim of a male-dominated conservative society, has inculcated a moral bound to prefer a son to a daughter. The novel exhibits the trauma of a girl-child Saru who grows up a victim of her mother sexist and gender-based bias. This initial victimization reduces her later life into a desperate struggle to overcome it. Her stay in her father's house gives Sarita a chance to review her relationship with her father, husband, and her dead mother. She has now, a better understanding of herself and others. The rest of the novel is Saru's remembrance of the past, a brief confession to her father about her trauma, and her courage to confront reality.

Sarita is an ordinary, simple, modest, sensitive, middle-class woman. She wished and hoped and always longed to break away from the rigid traditional norms. She yearns for a new environment where the mother cannot thrust her will on her daughter. The unhealthy experiences at her parental home lead her to discover the hidden reserved strength in human being, which at times leaps up to help the individual by shaping life into a pleasurable and a possible one.

Saru's mother never forgave her for being alive even after her brother had drowned, "You did it, you did this, you killed him... you killed him. Why didn't you die? Why are you alive, when he's dead?" (DT. P.191). The words

haunted her for days, months, years, and all her life. Society treats the male-child, the son as an ultimate solution to all problems, whereas the girl-child is always treated like an unwanted burden, as she cannot fulfill the parental needs or ungratified ambitions. If the plentitude, warmth, and value given to a male-child are denied to the girl-child, it naturally makes her either depressed or rebellious. If this negative and destructive social treatment is not countered by the affection and loving care of her mother, the daughter is condemned to a life of bitterness.

Even as a child Saru is aware of her mother's affection for her brother Dhruva. To understand her present, she recollects that there was - "always a Puja on Dhruva's birthday. A festive lunch in the afternoon and an Arti in the evening. my birthdays were almost the same - but there was no Puja" (DT.P.168-169). Her mother's casual attitude makes Saru believe that her birth was a terrible experience for her mother. Her experiences at home have made her discover inferiority in herself as a fixed and preordained essence. Her mother used to treat her as an adult rival in her adolescence. Her mother is always meant to show that she still has the upper hand. After her brother's death, the family slides into perpetual mourning and there are no celebrations. Saru's mother never forgave Saru for her son's death and has not been able to comprehend her daughter's bewilderment and sense of being lost.

Saru, too, had lost her little brother and required emotional support. Though Saru was not responsible for her brother's death, all the blame was put on her. She was not allowed to have any escape from this sense of guilt, which made her too vulnerable and insecure in her relationships with others. She recalls "And she never really cared. Not after Dhruva's death. I just didn't exist for her. I died long before I left home (DT.P.32). Saru fails to get any sympathy from her father, and this guilt suffocates her. She is made to live with the guilt that she was the murderer.

Apart from this guilt, Saru has to put up with Gender-biased discrimination, typically common to the Indian middle-class Society. Being herself a victim of social conditioning Saru's mother makes her to understand that she is a girl and she is inferior to her brother in every

way. A girl was always made to feel like a bird of passage in her parental home. Even the educated middle—class people perpetuated and rationalized "boy-girl child syndrome". What touches the reader painfully is - not only the humiliation inflicted upon the girl-child, but the unquestioning acceptance of collective consciousness and the blind submission to generations of conditioning.

The socio-cultural conditioning of a girl is still a part of Indian culture. Saru's lively life is gradually suffocated by her mother's constant criticism and fault finding. Saru is always made to feel ugly, unwanted, and undesirable. Her mother had felt that for a girl physical beauty is a precondition of worldly success. She constantly criticizes her daughter's appearance - "Don't go out in the sun you'll get even darker. Who cares? We have to care if you don't; we have to get you married. I don't want to get married. Will you live with us all your life? Why not? You can't. And Dhruva? He's different. He's a boy". (DT. P. 45).

To a mother, a boy is all the more important, but not a girl. Her father, too, takes the least interest in her studies or development; he shows no love, anger nor dislikes towards Sarita. His indifference can be analyzed as an indirect expression of patriarchy that is emotionally injurious. Physically and socially there are different measures that patriarchy employs in placing women and marking their space. Even the natural growing up is made shameful, she is segregated, served from distances in a separate cup and plate, and is not allowed in the house for three days. This treatment is part of the collective male response towards everything feminine. As a girl grows physically, she is made to feel different and conscious about revealing her femininity to the male member of the family, "you should be careful now about how you behave. Don't come out in your petticoat like that. Not even if it's only your father who's around." (DT. P.62).

Saru, very vividly remembers her fifteenth birthday. Her friend Smita presents her a pair of earrings, which, she keeps them secretly and wears them only when she is away from the home. Saru knows that her friend's gift would not be approved off. Her mother too gives her a pair of earrings, but Saru spurns this gift

because she thinks that it was given under obligations and her feelings were not important to her mother. Saru feels that the gift was not for her, "So that was it! It was not for me, not to please me and make me happy, but because I should, as a growing girl, have these things to wear- I don't want them, I don't want to eat, I don't want anything" (DT.P. 171). Slowly an aversion to one's own femininity is developed in a child till the child cries out only in horror -"If you're women, I don't want the one" (DT.P.63)

Saru's defiance towards her mother awakens her careerist ambitions. She wants to be a self-reliant person and at the same time, she dreams of a superior strong conquering male who will give her the meaning of her life. Even in her dreamy world, Saru never forgets about her career and craving for recognition, and satisfaction: and not even her mother, a symbol for the stultifying tradition. Never for a moment in her waking hours, she forgets her exams and is constantly worried about getting the first class. Her mother's attitude has given rise not only to remorse but also to a revolt.

The mere presence of her mother makes her a culprit, and in order not to be like her she acquires a medical degree. The image of a lady doctor, seen in her childhood becomes a source of inspiration for her and hence aspires for a similar detachment and superiority. Saru seeks her father's support for her admission to the medical college, and her father for the first time, is on her side. Saru has stopped talking to her mother; this behavior projects her hatred which she had nourished throughout her childhood. Saru feels quite lost in the delicate web of emotions and gets shattered and quite humiliated when the parents fail to show any kind of emotions towards her. She builds a barrier of hostile silence around her. The shadows of her unhappy relationship with her mother darken her adolescence, her early youth, and for that matter even her first love.

Later, in her life, at every success, she hesitates and wants to turn back, as if to seek her mother's approval, and as if to tell her that despite everything she has done to her, she is happy and successful, as if to address her in a mute appeal for withdrawing the curse, which constantly resounds in her, ears, "You would be happy with him. I know you won't." (DT.P.98).

Beneath her strong wanton defiance lies a lonely, shivering, and in a secured girl, who wants to be accepted, loved & cherished by someone, only because this lovely, unsecured girl had always been spurned and rebuffed by her mother. Thus her love for Manohar is lingering with this feeling of insecurity.

Marriages normally subordinate the wives to the husband and it also idealizes female martyrdom. After marriage Saru begins to enjoy superior financial and social status. Both enjoy a harmonious relationship so far as Saru was only his wife. But after she assumes the role of a lady doctor and he is recognized as her husband, the equation changes, he becomes a jealous, sexually aggressive husband. She feels that "The human personality has an infinite capacity for growth, and so the esteem with which I was surrounded made me inches taller. But perhaps, the same thing that made me inches taller made him inches shorter. He had been the young man and I his bride. Now I was the lady doctor and he was my husband" (DT. P.42).

In Indian society a career-minded woman always finds herself alone- there is no comfort in marriage and she can't go back to her parents. Her first and foremost profession as a woman is considered as her success in her marriage. A woman should know that success in marriage means manipulating, sacrificing, adjustments, and silently maneuvering her relationship with her husband according to the socially accepted norms. All her intellect, her carrier, her achievement, her ambitions- in case supersedes her husband, then, she must understand that they are the stigmas and she will have to carry like black mark forever. Manohar's sense of inferiority changes him into a sadist, who gets pleasure by insulting his wife, harassing and, hurting her sexually.

She is two persons in one woman, she is a successful doctor during daytime and a terrible terrified trapped animal at night. At the initial stage, Saru cannot oppose, because, her mother had molded her psyche to accept drudgery and self-negation as the norms of routine existence for a married woman and to treat herself as an undesirable person in a sub-conscious manner.

The message of the novel is that the fear of losing oneself in the dark labyrinthine passages of this mysterious world is dispelled if

a woman understands that she will have no refuge in any relationship unless she believes in herself and accepts the responsibilities of her own life. Dr.K.R.Srinivas Iyenger aptly puts it - Sarita, "strips herself of self -deceptions, guilt complexes and emotive illusions, and Shashi Deshpande's language itself flickers like a candle and blobs of remembrance melt and flickers form of furrowing thought. Sarita cannot forget her children or the sick needing her expert attention and so she decides to face her home again. In this in a predictable world, even total despair can open up a new spring of elemental self-confidence.'

The proposition that Saru puts forward at the beginning of the novel to test whether she is carrying the hell within is proved right, and it is the time for the confrontation of the hellish terrors within. The dead mother, the dead brother, Manu, and even Renu to an extent are externalized aspects of those terrors within. The mother and brother have been sealed beyond confrontation of reconciliation. Saru has to deal with the living at least. She knows that she has been carrying the light, the solution within, and has to light up the situation and let the terrors flee.

All along she had placed the problems outside of her, in Manu. She realizes that the problem lies as much within as outside. Earlier it was only Manu's inadequacy that she saw. Now she sees her inadequacy too -her inability to combine roles and be a source of love as a daughter, sister, wife, and mother. With the self-realization comes the decision to confront the

problems. She will not allow herself to be the object Manu can take his frustrations on. Manu, too, has to accept the fact of his wife's success in her career. The doctor in her is more important than the wife or mother in her.

Though Saru's suffering is like that of the other women in the novel, yet she is different from them in that she becomes her protégé. Unlike other women who bear suffering silently, she gathers strength not to surrender, not to run away from the problems, not to commit suicide, not to submit to 'women are the victims' theory, but to prove herself a good daughter, a good wife, a good mother, a good doctor, and a good human being- not from a phallogocentric point of view, but her own 'female' point of view. Thus Saru becomes what Elian Showalter calls 'a revisionist questioning the adequacy of accepted conditional structures' and 'tries to provide an alternative.' The overall implication of the novel points towards the poetics of the liberation of women by women.

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# HORIZON

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## A Textbook

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UG First Year

## Prescribed by

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Horizon

An Ability Enhancement Compulsory Course (AECC) for English Communication, developed as a textbook as per CBCS Pattern and prescribed by Swami Ramanand Teerth Marathwada University, Nanded for college students of UG First Year.

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## I have Three Visions for India

*Dr A P J Abdul Kalam*

### Introduction

The present text is one of the many inspirational speeches delivered by Dr A P J Abdul Kalam, the Bharat Ratna Awardee and the eleventh President of India, widely known by various titles such as the 'Missile Man' and the 'People's President' of India. Moreover, he was equally renowned for the prophetic and visionary mission to build a strong and developed India. Through his writings and speeches, he has ardently put forth his vision for India which has also been the mission statement of his life. Dr Kalam had a great love for and a deep trust in the students of India as the carriers and executors of his vision for India. He delivered this speech at Indian Institute of Technology, Hyderabad on May 25, 2011. In this speech Dr Kalam has outlined his vision for India and has also addressed the ways to attain it.

### About the Author

Avul Pakir Jainulabdeen Abdul Kalam, publicly revered as Dr A P J Abdul Kalam was born on October 15, 1931 in Rameswaram, Tamil Nadu, India. He died at the age of 83 on July 27, 2015 while addressing students in Shillong, Meghalaya. Dr Kalam began his career as a scientist in the Defence Research and Development Organization (DRDO). Later, he entered the Indian Space Research Organisation (ISRO) as Project Director of the Satellite Launch Vehicle – SLV-III, designed and produced in India for the first time. Dr Kalam, then, rejoined DRDO in 1982. There he played a key role in planning the programme that produced a number of successful missiles. It is this phenomenal contribution of Dr Kalam that earned him the glorious title of the 'Missile Man' of India.

about the good governance, cleanliness, health and hygiene of those countries. However, the same persons who praise the foreign countries do not respect the Indian laws and code of civilian ethics. They blame the government or systems for its failures. That's why Dr Kalam urges the citizens of India to stop waiting for a Mr Clean to come and make this country an ideal place to live. He asks us to work sincerely and honestly to the best of our capacity to build this great nation.

This is a very convincing and inspiring talk by Dr Kalam. The tone of the speaker is that of urgency. The narration is in first person and uses the second person 'you' multiple times to involve the audience/reader of this text.

## **EXERCISES**

---

### **I. Short answer type questions**

1. Why is Dr Kalam known as the 'People's President'?
2. Why is Dr Kalam called the 'Missile Man of India'?
3. What according to Dr Kalam are the strengths of India?

### **II. Answer the following in about 300 words**

1. Write a note on the three visions as proposed by Dr Kalam for India.
2. Explain Dr Kalam's message to the citizens of India about their role in nation building.
3. What according to Dr Kalam are the duties and responsibilities of the citizens of India?

### **III. Classroom activities**

1. Students to read passages from Dr Kalam's autobiography *Wings of Fire*.
2. Students to read out to the class the inspiring speeches of Dr Kalam.

# SHORT STORY

## II (A)

### A Living God

*Patrick Lafcadio Hearn (Koizumi Yakumo)*

#### Introduction

The present unit describes an important event from the life of a prominent Japanese personality Goryo Hamaguchi (1820–1885), the owner of current Yamasa Corporation, who held different important political and administrative positions in Japan. The story narrates how Hamaguchi saved hundreds of lives in Hirogawa, Wakayama in 1854 when a devastating tsunami struck the peninsula. After the tsunami, Hamaguchi spent his own money to construct a 600-meter protective wall having the width of 20 meters and the height of five meters which minimised the damages in the later tsunamis. He also worked in the field of education and established a private academy for learning Japanese fencing and Chinese classics. According to the beliefs of Shintoism, the traditional Japanese religion, *kami* or sacred spirits take the form of things important for life like wind, rain, mountains, trees, etc. Human beings are also revered as *kami* and are worshipped after their death. The following chronicle tells us about one such person Goryo Hamaguchi who became a living God due to his act of selflessness.

#### About the Author

Patrick Lafcadio Hearn (1850–1904), also known by his Japanese name Koizumi Yakumo, was born in the Greek island of Levkás on June 27. He was an international writer, translator and journalist proficient in English, Greek and Japanese languages. His father was an Irish serving as officer-surgeon in the British army and his mother was a Greek. Hearn went to Ireland, England for education and then immigrated to the United States to work as a journalist. While working for the

---

**EXERCISES**

---

**I. Short answer type questions**

1. Mention the Japanese word for the tidal waves caused by earthquakes.
2. Why did Hamaguchi not join his fellow villagers in the harvest dance?
3. What was the strange phenomenon noticed by Hamaguchi at the time of the earthquake?
4. What made Hamaguchi's grandson cry?
5. What did the villagers try to do when they saw the fire?
6. How did the village people show their feeling towards Hamaguchi?

**II. Answer the following questions in about 300 words**

1. Give a description of Hamaguchi's efforts to alert the village folk.
2. Why was Hamaguchi given the status of 'A Living God'?

**III. Classroom activities**

1. Arrange a group discussion on natural disasters and their management.
2. Describe the aftermath of the *tsunami* that destroyed the southern coastal areas of India in 2014.

*Horizon* is a compendium of diverse prose and poetry literary pieces as well as lessons on grammar and communication skills. The text has been prepared with an objective of enabling the students to comprehend the ideas engrained in them and to understand the language component and its communicative use. Each of the components included herein is appended by 'Introduction', 'About the Author', 'Text', 'Glossary', 'Discussion' and 'Exercises' for easy comprehension and to meet the learning needs of the students.



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# AN ANTHOLOGY OF *English Non-fictional Prose*

Board of Editors  
S.R.T.M. University, Nanded

A Textbook prescribed by S.R.T.M. University, Nanded as per CBCS Pattern

# An Anthology of English Non-fictional Prose

*A Textbook*

*Prepared as per CBCS Pattern for College Students of  
UG First Year Optional English Course*

Members of Board of Studies in English,  
SRTM University, Nanded

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Swami Ramanand Teerth Marathwada University, Nanded

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# The Elements of Non-fictional Prose

## I. Defining Non-fictional Prose

Ralph Waldo Emerson, the celebrated American writer and thinker, in his essay 'The Poet' (1844) wrote, "For all men live by truth, and stand in need of expression. In love, in art, in avarice, in politics, in labor, in games, we study to utter our painful secret. The man is only half himself, the other half is his expression." Literature is one of the significant forms of the human expression. According to the content and its presentation, literature has been categorized into different genres such as poetry, prose, drama and non-fictional prose. As one could not possibly give a complete, all inclusive definition of literature, it is difficult to give a comprehensive and exact definition of non-fictional prose. The word prose in Latin *prosa oratio* refers to the straight and simple speech. The prose fiction commonly known as the novel is a literary form that expresses various aspects of human life of contemporary and eternal significance. As the word fiction stands in contrast to the fact, a fictional work gives much liberty and space to the writer's imagination. But there are various topics and issues related to human life that need a factual, logical and analytical treatment of expression. The topics concerning the natural and human sciences like chemistry, mathematics, biology to economics, political science or history, just to name a few, found specific modes of expression. These expressions are based on the strict procedures of observation and analysis of facts. There is absolutely no room for the flights of imagination and digressions in the presentation of these disciplines. Non-fictional prose is a genre that accommodates various topics of human sciences. But in treatment and expression it combines the two modes of prose fiction and the natural and human sciences. The non-fictional prose adopts an analytical, logical, fact-based, clinical procedure for the presentation of the topic. But it also allows a room for the flights of imagination and illustrative digressions. It makes reading instructive and persuasive yet pleasure giving and thus serves the classical purpose of literature- to teach, to instruct and to give pleasure.

## II. The Theme/Subject Matter

The scope of non-fictional prose is quite vast. It includes discussion on and of any topic concerning human life. Autobiography, biography, criticism, essay, history, journals and magazines, letters, political writings, religious writings, speeches, and travelogues/travel writings are some of the significant sub genres written and studied under an umbrella term called the non-fictional prose. A major portion of literary expression of any country at any point of time consists of the non-fictional prose.

connect audience with the deliberations. All most all of the speeches are temporal and contemporary in origin but acquire longstanding and sometimes timeless and universal stature owing to the issue they tackle. There is a tone of immediacy and urgency in the speeches. A proficient speaker uses many literary devices during the speech. 'I Have a Dream' a speech by Martin Luther King Jr. is one of the classic examples of the timelessness of a temporal speech.

- k) Travelogues/travel writings:** Travel literature or travelogues form a special subgenre of the non-fictional prose. The travelogues have proven to be the useful documents of the discoveries of new world to the mankind. The travelogues record the experiences of a traveler in the new continents and thus prove to be important and authentic source of the people and the customs of the respective lands. The travelogues also orient the native people towards the understandings of the non-native world. The major sources of the Elizabethan literary works have come from the travel writings. The travelogues provide the native people with an opportunity to recreate the experience of assimilating with people and surroundings which they could no longer be able to carry out themselves. Travelogues are informative, adventurous and pleasure giving in treatment and style:

## EXERCISES

---

### I. Short answer type questions

1. Define non-fictional prose.
2. Define autobiography
3. What are travelogues?
4. Define essays.

### II. Descriptive answer type questions

1. Write a critical note on the similarities and differences between prose fiction and prose non-fictional.
2. Elaborate on the major sub-genres of non-fictional prose.
3. Write a note on the point of view in non-fictional prose.

### III. Classroom activities

1. Read and discuss about the famous letters by great persons.
2. Read and discuss about the famous speeches by great persons.

# Non-fictional Prose: A Brief History

## I. Origins of Non-fictional Prose – Ancient Greece

Just as almost all major genres of literature have been cradled in ancient Greece, so also the origin of non-fictional prose can be traced back to ancient Greek writers like Socrates, Plato and Aristotle. Socrates was a scholar, teacher and philosopher who was born in ancient Greece. His 'Socratic Method' laid the foundations of the Western systems of logic and philosophy. This dialectic method of inquiry was, in fact, the most significant contribution of Socrates to Western thought. He applied this method to the examination of basic moral concepts such as the Good and Justice.

Plato, the celebrated disciple of Socrates, first described the method of his teacher in the 'Socratic dialogue'. Plato is credited as the father of idealism in philosophy. His ideas were elitist, with the philosopher king as the ideal ruler, but he is best remembered for his 'Theory of Ideas', 'Dialogues', and 'Republic'. Through these dialogues, Plato contributed to the theory of art, in particular – dance, music, poetry, architecture and drama. He discussed multiple philosophical topics, such as ethics, and metaphysics – where topics such as immortality, man, mind, and realism were discussed. No wonder writers of succeeding generations echoed Plato in one or the other matters of study.

Aristotle, who studied at Plato's Academy, contributed significantly to the study of logic, metaphysics, mathematics, physics, biology, botany, ethics, politics, agriculture, medicine, dance and theatre. Some of his most notable works include *Nicomachean Ethics*, *Politics*, *Metaphysics*, *Poetics* and *Prior Analytics*. He made pioneering contributions to all fields of philosophy and science. He invented the field of formal logic. He even identified various scientific disciplines and explored their relationship to each other. His philosophical foundations paved the path for many disciplines such as metaphysics, zoology, politics, ethics and logic, just to name a few. Aristotle's philosophical methods were empirical and critical, based on analysis and observation. That is the reason why the Western systems of knowledge are said to be only the footnotes to the original ideas of Aristotle. The writers of the English Renaissance heavily and fruitfully sourced their fund of knowledge from the basic principles laid down by Aristotle.

The Roman masters of the Classical era like Horace, Quintilian, Cicero and Longinus also made significant contributions to the development of non-fictional prose. As a matter of fact, the growth and development of English non-fictional prose owes a lot to these ancient Graeco-Roman master writers.

and D. H. Lawrence as representing the main tradition of the English novel. One of the most influential critics of the twentieth century is **T. S. Eliot**. His widely popular and celebrated essay on the nature and function of poetry in the modern times is "Tradition and Individual Talent", written in 1919. It contains his famous 'Theory of Impersonality' in poetry. The notable critical essays of T. S. Eliot are 'Hamlet and His Problem', 'Poetry and Drama', and 'The Possibility of a Poetic Drama'. His significant critical works include *The Sacred Wood*, *The Function of Criticism*, *The Spirit of Romance*, and *The Metaphysical Poets*. **Virginia Woolf** (1882-1941) was one of the most important modernist writers of the 20<sup>th</sup> century. She is primarily known for her 'Stream of Consciousness' novels. But she contributed to the literary criticism. Her influential works of non-fictional prose are *A Room of One's Own* (1929), *The Moment and Other Essays* (1947), and *The Captain's Death Bed and other Essays* (1950) published after her death. Her other important collection of essays are *Modern Fiction* (1919), and *The Common Reader* (1925). **Raymond Williams** (1921-1988) was a Welsh Marxist theorist, academic, novelist and critic. He is known for his pioneering work in cultural studies and cultural materialism. His significant works on literary and cultural studies are *Reading and Criticism* (1950), *Drama from Ibsen to Eliot* (1952), *Culture and Society* (1958), *The Long Revolution* (1961), *Communications* (1973), *Modern Tragedy* (1966), and *The English Novel from Dickens to Lawrence* (1970).

## EXERCISES

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### I. Short answer type questions

1. Write a short notes on each of the following
  - a. Scientific prose in the Elizabethan period
  - b. Humanism and Renaissance prose
  - c. Pamphlets
  - d. Biographies in the eighteenth century

### II. Descriptive answer type questions

1. Write a critical note on non-fictional prose during the Romantic period.
2. Elaborate on the political writings of the eighteenth century.
3. Write a note on essays during the twentieth century.

### III. Classroom activities

1. Read and discuss about the famous essays by Sir Bertrand Russell.
2. Read and discuss about the famous 'I Have a Dream' speech by Martin Luther King Jr.



**An Anthology of English Non-fictional Prose** has been compiled to introduce the students to different forms of non-fictional prose in English Literature/s. Along with the forms of non-fictional prose, such as essay, travelogue, speech, autobiography and biography, the anthology covers a brief history of English non-fictional prose along with its elements. It presents an array of short and long texts that have been considered to be the best in their respective genres. A comprehensive range of thematic concerns and techniques in non-fictional prose is presented here so as to create awareness and interest in the study of Literature/s in English. The units also consist of critical analyses followed by exercises that would prove helpful for the teaching- learning process.



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# AN ANTHOLOGY OF AMERICAN LITERATURE

A Textbook prescribed by S.R.T.M University,  
Nanded as per CBCS Pattern

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A Textbook Prepared as per CBCS Pattern  
for College Students of UG Second Year Optional English

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## (IV) To Build a Fire

*Jack London*

### ABOUT THE TEXT

"To Build a Fire" (1908) is one of the most renowned classics from American literature. This beautifully moving short story is written by one of America's most stylish and celebrated writers, Jack London. The story features in only two characters- a Man and his dog. The story is set in the Yukon Territory of Canada. It takes place in the backdrop of the Gold Rush that began during the last decades of the 19th century in America. However, in the story there is no direct mention of the gold rush. With the reports of goldmines being detected in the Yukon Territory of Canada, many Americans rushed towards the Yukon Territory with the hope of finding gold and becoming rich. Jack London also tried his luck in this attempt and thus had the first-hand experience of travelling to the Yukon Territory. This story depicts the journey of a man towards the destination in Yukon Territory where other people have already set a camp. He is a chechaquo, a newcomer in the land and also it is his first winter. The story brings out the man's struggle against nature. The story also highlights various juxtapositions such as man versus nature; man versus animal; intellect versus instincts; and knowing things versus their significances, that is, knowledge and wisdom; and the knowledge of using knowledge.

### ABOUT THE AUTHOR

Jack London (1876-1916) was one of the most celebrated writers of America. He died at the age of 40. But during his relatively short literary career from 1900 to 1916, Jack London authored more than 50 books. He was a committed writer and was famed to have composed 1000 words daily. Jack London was one of those successful writers of his times who earned considerable amount of wealth all by a writing career. He bought a few hundred acres of land to build his dream ranch and ended up with 1400 acres of 'Beauty Ranch' in Glen Ellen, California. Jack London was son of William Chaney, an astrologer, and Flora Wellman, a spiritualist. According to the biographer of Jack

**EXERCISES**

---

**I. Short answer type questions.**

1. Write a short note on the significance of the title "To Build a Fire"?
2. Sketch the character of dog in the story.
3. What advice was given to the man about taking journey through the Chilcoot Pass and why?
4. Why does the man fail to keep the fire alive during the second attempt?
5. What did the man want to kill the dog for?

**II. Answer the questions given below in about 300 words each.**

1. 'He was quick and alert in the things of life, but only in the things, and not in the significances.' Discuss.
2. Comment on the character of the man.
3. Write a critical note on the significant themes in the story.

**III. Classroom activities.**

1. Using Google Maps, see the location of the Chilcoot pass and the Yukon Territory.
2. Watch the movie "To Build a Fire" - <https://www.youtube.com/watch?v=RBB06RLmCcU> after reading the story.
3. Discuss the impact of the story after reading the text and watching the movie.

## (VII) All My Sons

*Arthur Miller*

### ABOUT THE PLAY

*All My Sons* was first performed on Broadway at the Coronet Theatre in New York City on January 29, 1947. It was Miller's first commercially successful play. After the success of this play, Miller produced his all-time classic plays like *Death of a Salesman* (1949) and *The Crucible* (1953). Miller's plays addressed the contemporary American issues but at the same time, they also dealt with the timeless universal human values. That's why his plays transcend the limits of temporality and place. The conflict between individual freedom and social order; and the conflict between individual and/or family/social liabilities have been central themes of the Miller plays. Miller's another crucial theme is a critique of the American Dream.

The play *All My Sons* hinges on two basic themes – the critique of the American Dream and the conflict between the individual and family liabilities and the adherence to the social liabilities. The inspiration of the play i.e. the deception of a business partner by first promising to take the responsibility of the act committed and later on, bluntly refusing to acknowledge the incident, has been sourced from Henrik Ibsen's play *The Wild Duck* (1884). But except the germinal idea of deception by a friend, the entire play in treatment and theme is original and not an imitation of Ibsen's play. Joe Keller, a successful middle-aged man, prompts his business partner, Steve Deever to supply cracked engine heads to be used in fighter plane planes during World War II. It results in crashing of planes and killing twenty-one pilots. But during the trials, Joe Keller completely denies his involvement in shipping the heads and escapes imprisonment while his partner Steve Deever goes behind the bars. The play then depicts the aftermath of this event and presents a drama of the conflicts of human interests.

### ABOUT THE PLAYWRIGHT

Arthur Miller (1915-2005) was one of the prominent American dramatists of the second half of the 20th century. Miller is known for



### Significance of the Title

The title of the play comes from one of the most crucial expressions of Joe Keller at the climatic point of the play. Joe Keller at first denies his involvement in the disastrous act of supplying cracked engine heads for the war planes. When grilled first by George and then by his son Chris, Joe admits his part in the act but retaliates by questioning Chris about the stand of other people who took war as the opportunity for expanding their business and thus becoming wealthy. He also tells Chris that whatever he did, he did it for the well-being of family, and for Chris. He is convinced that Larry was not flying P-40 aircraft which got fitted with the faulty engine heads that he asked Steve to supply to the army during war. So he frees himself off the guilt of being involved in the death of his son. But the letter by Larry proves Joe wrong. In the letter, Larry accuses Joe of doing business at home while every day three or four men died not because of the enemy attack but due to the plane crash. He writes that had his father been there, he would have killed him. These expressions by Larry, his son, tear Joe into pieces. He shakes off all the defensive stances he has taken to guard himself against the guilt he has carried all this time. He decides not to stay at home. He asks for key of the car. Sensing the possible actions Joe may take, Kate tries to convince Joe that Larry was his son and he wouldn't mean Joe to leave the house or harm himself. To this Joe replies that Larry was his son, but for Larry all the soldiers who died in the war were also his [Joe's] sons and so he admits 'And I guess they were, I guess they were.' The expression of Joe Keller signifies the title of the play *All My Sons*.

### EXERCISES

---

#### I. Short answer type questions.

1. What is a tragedy?
2. Define hamartia.
3. Explain the meaning of *dues ex machine*?
4. Write a short note on the significance of three unities?
5. What is denouement?
6. Elaborate on the American Dream.

**An Anthology of American Literature** is composed to introduce the undergraduate students to the selective works from American Literature. The textbook covers a brief history of American Literature from its inception to the present. It accommodates various literary forms – poetry, fiction, prose and drama. The textbook features celebrated writers, such as Walt Whitman, Ralph Waldo Emerson, Jack London, Mark Twain, Arthur Miller and Langston Hughes. The units consist of an elaborate discussion followed by exercises that would prove helpful for the teaching-learning process.



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# An Anthology of English Prose Fiction

*A Textbook Prescribed by*

*S.R.TM University, Nanded as per CBCS Pattern*



Board of Editors

# An Anthology of English Prose Fiction

Members of Board of Studies in English  
SRTM University, Nanded

**A Textbook**

Prepared as per CBCS Pattern for College Students of  
UG First Year

**Prescribed by**

Swami Ramanand Teerth Marathwada University, Nanded

**Content developed by**

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Dr Atmaram S Gangane



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# 1

## The Elements of Prose Fiction

The human beings have developed various forms of expression to communicate their feelings, emotions and experiences. Painting, sculpture, music, dance and literature are some of the prominent art forms. Literature uses words for the depiction of the world. Basically, literature has many forms like poetry, prose, drama etc. The prose alone has many sub-forms like fiction, short story, non-fiction prose, essay, etc. Prose fiction, commonly known as novel, is one of the major forms of literature. Novels have been widely written and read across the world. To understand and appreciate the prose fiction it is necessary to know its important elements. The elements of prose fiction can be broadly divided into content and form. The content refers to the story, message and relevance of the prose fiction. The form refers to the plot, narration and language of the prose-fiction. The basic elements of prose fiction are theme/story, plot, characterization, conflict, locale or setting, symbols, narrative style or pattern, point of view, etc.

### Theme/Subject Matter and Context

A prose fiction or novel is a long narrative about the life of people. To depict the lives of people it is essential to depict the environment in which they live. The story in a novel can be about a person or a group of persons or about a nation and its people or the universe. This depiction of people situated in specific contexts may aim at certain messages to be delivered for the readers. Thus, the story and its message are known as the theme or subject matter of fiction. The word fiction is opposite of fact. So fiction suggests something that is imaginary and not based on facts. But fiction, as any art form, is imitation or representation or recreation of some concrete or imagined situations. The story takes place in some part of the world in some time frame. This leads to the context of the fiction.

## EXERCISES

---

### I. Short answer type questions:

1. Write a note on types of characters.
2. What is plot?
3. Define Gothic fiction.

### II. Descriptive answer type questions:

1. Write a note on the structure of plot.
2. Write a note on point of view.

### III. Classroom activities:

1. Apply plot structure to any text you have studied.
2. Discuss the point of view and narrative technique of any text you have studied.



## 2

# A Brief History of English Prose Fiction

In the history of English Literature, English prose fiction has accomplished a significant place. Prose fiction can be simply defined as the extended prose which is not strictly based on the facts such as social, economic, cultural, political and historical. It may take clues and resources from the real life however many times it is largely a work of imagination. The stories, the characters and even settings are imaginary though they refer to the socio-economic, socio-cultural and socio-political currents of the contemporary times. This extended prose fiction is commonly known as a novel or a fiction. The history of English prose fiction in true sense begins with the latter half of the 18<sup>th</sup> century. Of course, there are earlier examples of prose fiction that paved the path for the growth of English Fiction.

During the Old English period (5<sup>th</sup> century to 10<sup>th</sup> century A D), there is no noteworthy mention of English prose fiction. During the Middle English period (11<sup>th</sup> to 15<sup>th</sup> century), however, there were a few texts of prose fiction. The two important movements during the 15<sup>th</sup> century were Renaissance and the Reformation. The Renaissance is known as the revival or rebirth of the classical Greek and Roman literature and culture. The Reformation refers to the reforms in the Christianity in terms of the domination of Rome and the Pope on the Christian states. The product of these movements, especially of Renaissance, is known as Humanism. Humanism refers to the movement of bringing the human universe at centre stage of literature, society, law and the State. During the middle ages, religion had absolute influence on every institution of the human society. However, Humanism brought liberation of thought and favoured critical thinking over the approval of religious dogmas and superstition. These aspects can be noticed in the 15<sup>th</sup> century English prose fiction. Some of the important

of the psychoanalysis, argued that libido is an important drive in human behaviour and that the male child has instinctual inclinations towards its mother. D H Lawrence's novel *Sons and Lovers* uses the concept of Oedipus complex in treatment of relations between the members of Morel family. Other important novels by Lawrence are *Rainbow* and its sequel *Women in Love*. The other major fiction writers of the modern period are George Orwell, Anthony Burgess, Doris Lessing, J R R Tolkein and Graham Greene.

## EXERCISES ---

### I. Short answer type questions:

1. Name the University Wits.
2. What is science fiction?
3. Who wrote *Frankenstein*?

### II. Descriptive answer type questions:

1. Write a note on 18<sup>th</sup> century novel.
2. Write a note on development of prose fiction in the Romantic period.
3. Write a note on the women novelists of the Victorian period.

### III. Classroom activities:

1. Refer to a good book on History of English Literature and read about the 18<sup>th</sup> century fiction.
2. Read more about the growth of English novel during the 19<sup>th</sup> and 20<sup>th</sup> centuries.
3. Refer to a good book on Literary Terms to know more about the various aspects of the English prose fiction.

**An Anthology of English Prose Fiction** has been composed with a view to introduce the students to the form of English Prose Fiction in Literature. Covering topics like a Brief History of English Prose Fiction and its Elements, it presents an assortment of short and long texts that have been considered to be the best in their respective genres. A comprehensive range of thematic concerns and techniques in fiction is presented here to create awareness and interest in the study of Literature in English. The units also consist of critical analyses followed by exercises that would prove helpful for the teaching – learning process.



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**From Rags to Riches: A Thematic Study of Arthur Miller's *Death of a Salesman*.**

Dr Prashant M. Mannikar

Associate Professor and Head, PG Research Dept of English, Dayanand College of Arts, Latur, MS.

**ABSTRACT**

The American Dream has always been a fascinating topic for the writers and readers of America in particular and the readers across the globe in general. The American writers of the revolutionary phase, the transcendentalists, and the romantic phase have eulogized the dream as the inevitable boon of this great nation. The America itself stood for the unbridled opportunity, progress, and success by means of hard work and consistency. The First World War, the Great Depression, and the Second World War drastically changed the notions of the Dream and many American writers approached the Dream in the changing circumstances. Arthur Miller's *Death of a Salesman* stands as one of the phenomenal critiques of the American Dream. The Loman family becomes a microcosm of the dreams of the common Americans. The play contains multiple themes. The present article attempts to analyze one of the dominant themes, i.e. rags to riches, a journey of a salesman through the iconic American way of life.

**Key Words:** The American Dream, Rags to Riches, Capitalism, Success, Salesman, Well-liked

William, when I walked into the jungle, I was seventeen. When I walked out I was twenty-one. And, by God, I was rich (*Death of a Salesman* 41)!

These words by Ben, the elder brother of William Loman, known as Willy Loman, underscore one of the dominant themes of *Death of a Salesman*, a classic play produced by one of the greatest American playwrights, Arthur Miller. Arthur Miller explored the tragic themes and established tragedy as the viable form of dramatic expression in the age that argued for the death of a tragedy as an art form. In his famous defense of tragedy 'Tragedy and the Common Man', an essay written in 1949, just after the production of *Death of a Salesman* in the same year, Miller argued that a common man is a fit subject for tragedy. He defined tragedy as the consequence of a man's total compulsion to evaluate himself justly. Miller pointed out that all great tragedies have showcased the struggle of the individual attempting to gain his "rightful" position in his society. Although, the full flowering of Miller's conception of tragedy got manifested in his play *The Crucible* (1953), *Death of a Salesman* presents the tragic story of the Loman family that has given itself to the dreams- right or wrong- being left to the time to decide.

*Death of a Salesman* is a classic piece of work. It operates on multiple thematic levels. It contains some of the running threads of the Miller plays like conflict between individual and society, relationship between past and present, and the complex entanglement of human relations. The play also is a critique of the notion of the American Dream. Arthur Miller in his writings and conversations at various times has come out with the topics and issues the play deals with. Christopher Bigsby wrote

Biff: And I never got anywhere because you blew me so full of hot air I could never stand taking orders from anybody! That's whose fault it is (DS 104)!

Uncle Manny's son, Buddy, was a sports hero, like Biff Loman, and, a success with the girls like Happy Loman. He failed to study and never made it to college. Biff and Happy shared the lot of Buddy's traits. Manny's wife, notes Miller, "bore the cross of reality for them all," supporting her husband, "keeping up her calm, enthusiastic smile lest he feel he was not being appreciated (*Timebends* 123)." Linda, Willy's wife, shares all the traits of Uncle Manny's wife. Miller neatly sums up the experiences of the Manny household in the following lines:

Manny was so absurd, so completely isolated from the ordinary laws of gravity, so elaborate in his fantastic inventions . . . so lyrically in love with fame and fortune and their inevitable descent on his family, that he possessed my imagination (*Timebends* 123).

Miller manifested his imagination in *Death of a Salesman* and produced a classic tragedy.

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## I have Three Visions for India

*Dr A P J Abdul Kalam*

### Introduction

The present text is one of the many inspirational speeches delivered by Dr A P J Abdul Kalam, the Bharat Ratna Awardee and the eleventh President of India, widely known by various titles such as the 'Missile Man' and the 'People's President' of India. Moreover, he was equally renowned for the prophetic and visionary mission to build a strong and developed India. Through his writings and speeches, he has ardently put forth his vision for India which has also been the mission statement of his life. Dr Kalam had a great love for and a deep trust in the students of India as the carriers and executors of his vision for India. He delivered this speech at Indian Institute of Technology, Hyderabad on May 25, 2011. In this speech Dr Kalam has outlined his vision for India and has also addressed the ways to attain it.

### About the Author

Avul Pakir Jainulabdeen Abdul Kalam, publicly revered as Dr A P J Abdul Kalam was born on October 15, 1931 in Rameswaram, Tamil Nadu, India. He died at the age of 83 on July 27, 2015 while addressing students in Shillong, Meghalaya. Dr Kalam began his career as a scientist in the Defence Research and Development Organization (DRDO). Later, he entered the Indian Space Research Organisation (ISRO) as Project Director of the Satellite Launch Vehicle – SLV-III, designed and produced in India for the first time. Dr Kalam, then, rejoined DRDO in 1982. There he played a key role in planning the programme that produced a number of successful missiles. It is this phenomenal contribution of Dr Kalam that earned him the glorious title of the 'Missile Man' of India.

about the good governance, cleanliness, health and hygiene of those countries. However, the same persons who praise the foreign countries do not respect the Indian laws and code of civilian ethics. They blame the government or systems for its failures. That's why Dr Kalam urges the citizens of India to stop waiting for a Mr Clean to come and make this country an ideal place to live. He asks us to work sincerely and honestly to the best of our capacity to build this great nation.

This is a very convincing and inspiring talk by Dr Kalam. The tone of the speaker is that of urgency. The narration is in first person and uses the second person 'you' multiple times to involve the audience/reader of this text.

## **EXERCISES**

---

### **I. Short answer type questions**

1. Why is Dr Kalam known as the 'People's President'?
2. Why is Dr Kalam called the 'Missile Man of India'?
3. What according to Dr Kalam are the strengths of India?

### **II. Answer the following in about 300 words**

1. Write a note on the three visions as proposed by Dr Kalam for India.
2. Explain Dr Kalam's message to the citizens of India about their role in nation building.
3. What according to Dr Kalam are the duties and responsibilities of the citizens of India?

### **III. Classroom activities**

1. Students to read passages from Dr Kalam's autobiography *Wings of Fire*.
2. Students to read out to the class the inspiring speeches of Dr Kalam.

# SHORT STORY

## II (A)

### A Living God

*Patrick Lafcadio Hearn (Koizumi Yakumo)*

#### Introduction

The present unit describes an important event from the life of a prominent Japanese personality Goryo Hamaguchi (1820–1885), the owner of current Yamasa Corporation, who held different important political and administrative positions in Japan. The story narrates how Hamaguchi saved hundreds of lives in Hirogawa, Wakayama in 1854 when a devastating tsunami struck the peninsula. After the tsunami, Hamaguchi spent his own money to construct a 600-meter protective wall having the width of 20 meters and the height of five meters which minimised the damages in the later tsunamis. He also worked in the field of education and established a private academy for learning Japanese fencing and Chinese classics. According to the beliefs of Shintoism, the traditional Japanese religion, *kami* or sacred spirits take the form of things important for life like wind, rain, mountains, trees, etc. Human beings are also revered as *kami* and are worshipped after their death. The following chronicle tells us about one such person Goryo Hamaguchi who became a living God due to his act of selflessness.

#### About the Author

Patrick Lafcadio Hearn (1850–1904), also known by his Japanese name Koizumi Yakumo, was born in the Greek island of Levkás on June 27. He was an international writer, translator and journalist proficient in English, Greek and Japanese languages. His father was an Irish serving as officer-surgeon in the British army and his mother was a Greek. Hearn went to Ireland, England for education and then immigrated to the United States to work as a journalist. While working for the



---

**EXERCISES**

---

**I. Short answer type questions**

1. Mention the Japanese word for the tidal waves caused by earthquakes.
2. Why did Hamaguchi not join his fellow villagers in the harvest dance?
3. What was the strange phenomenon noticed by Hamaguchi at the time of the earthquake?
4. What made Hamaguchi's grandson cry?
5. What did the villagers try to do when they saw the fire?
6. How did the village people show their feeling towards Hamaguchi?

**II. Answer the following questions in about 300 words**

1. Give a description of Hamaguchi's efforts to alert the village folk.
2. Why was Hamaguchi given the status of 'A Living God'?

**III. Classroom activities**

1. Arrange a group discussion on natural disasters and their management.
2. Describe the aftermath of the *tsunami* that destroyed the southern coastal areas of India in 2014.

*Horizon* is a compendium of diverse prose and poetry literary pieces as well as lessons on grammar and communication skills. The text has been prepared with an objective of enabling the students to comprehend the ideas engrained in them and to understand the language component and its communicative use. Each of the components included herein is appended by 'Introduction', 'About the Author', 'Text', 'Glossary', 'Discussion' and 'Exercises' for easy comprehension and to meet the learning needs of the students.



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# **An Introduction to Life Skills**

**A Textbook for College Students**

**Arvind Nawale**

**Mahesh Nivargi  
Prashant Mannikar**

**Atmaram Gangane  
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The present textbook *An Introduction to Life Skills* is designed to meet the needs of undergraduate students of Skill Enhancement Course in English. It is intended to help students to develop their personal and social skills which include critical and lateral thinking, self-awareness, mindfulness and self-esteem, management of stress and anger, decision making, goal setting and time management, civic skills and social responsibility, cultural awareness and respecting diversity and gender roles. It will also help them to be digitally literate through the acquisition of knowledge of computer security, network safety, online transactions and search skills, MOOCs and their utility, P2P networking and so on.

The acquisition of these skills will enable students to develop their abilities for adaptive and positive behaviour so as to deal effectively with the demands and the challenges of everyday life.

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# Shifting Paradigm of Environmental Ethics



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## 58. ECOCRITICISM: AN INTERDISCIPLINARY APPROACH TO ECOLOGY AND/IN LITERATURE

— Dr. Prashant M. Mannikar\*

Literary scholars specialize in questions of value, meaning, tradition, point of view, and language, and it is in these areas that they have to make a substantial contribution to environmental thinking. An ecologically focused criticism is a worthy enterprise primarily because it directs our attention to matters about which we need to be thinking. Consciousness rising is its most important task. Ecocritics encourage others to think seriously about the relationship of humans to nature, about the ethical and aesthetic dilemmas posed by the environmental crisis and about how language and literature transmit values with profound ecological implications.

**Key words:** Bonding between Humans and Habitat, Natural world and its literary representation, Ecocriticism and interdisciplinarity, Literary Theory, Ecological Ethics, Ecological awareness.

The 'Human Beings', as other inmates of the earth, derive their existence and essence from the environment that surrounds them. The substance, nourishment and the sustenance of life on the earth is directly in concurrence with the environment. The crisis of the environment is crisis for the existence on the earth. The human life has witnessed immense growth in terms of development and progress of human civilizations across the globe. The human civilizations across the place, space and time of its inception to the present have worked tirelessly to cope with the environment they live in. The relationship between human life and its surrounding has taken paradigm shifts in the course of the history of human civilizations. The early civilizations mesmerized by the great workings of the nature looked at it with fear, awe and wonder. They submitted themselves to the forces of nature and praised the constructive and the distractive nature of the nature. As the times pass by, the human beings started interrogating the mechanisms of the working of the nature and set the goal of using, exploiting nature by taming and even subjugating it. The parameters of human success, advancements and progress got linked with the successful attempts of mastering nature and the habitat.

The industrial revolution, the rise of the American nation, and the European imperialism in the late 18<sup>th</sup> century paved a path for the unprecedented exploitation of the natural resources across the earth. The land, the sea, the mountains, and the forests were owned, bought and sold for the mere trifles of metal or paper

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science itself open to literary analysis? What cross fertilization is possible between literary studies and environmental discourse in related disciplines such as history, philosophy, psychology, art history, and ethics?

All ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts language and literature. As a critical stance, it has one foot in literature and the other on land; as a theoretical discourse, it negotiates between the human and the nonhuman. Most ecocritical work shares a common motivation: the troubling awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet's basic life support systems. This awareness sparks a sincere desire to contribute to environmental restoration, not just in our spare time, but from within our capacity as professors of literature. Historian Donald Worster argues that humanities scholars have an important role to play:

We are facing a global crisis today, not because of how ecosystems function but rather because of how our ethical systems function. Getting through the crisis requires understanding our impact on nature as precisely as possible, but even more, it requires understanding those ethical systems and using that understanding to reform them. Historians, along with literary scholars, anthropologists, and philosophers, cannot do the reforming, of course, but they can help with the understanding. (*The Wealth of Nature: Environmental History and the Ecological Imagination* [New York: Oxford UP, 1993] 27; my emphasis) Literary scholars specialize in questions of value, meaning, tradition, point of view, and language, and it is in these areas that they have to make a substantial contribution to environmental thinking. As Cheryll Glotfelty aptly points out an ecologically focused criticism is a worthy enterprise primarily because it directs our attention to matters about which we need to be thinking. Consciousness rising is its most important task. Ecocritics encourage others to think seriously about the relationship of humans to nature, about the ethical and aesthetic dilemmas posed by the environmental crisis and about how language and literature transmit values with profound ecological implications.

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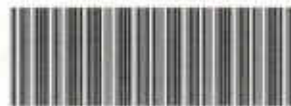
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