

Arts & Commerce College Warvat Bakal Tq. Sangrampur Dist. Buldana

Research Papers 2019-20

Sr. No.	Title of Paper	Name of Author	Department	Journal	Year	Impact Factor
1	Life Behind the Veil and Beyond in Imtiaz Dharker's Poetry	Mr. Nishigandh Satav	English	Association of Academic Researchers and Faculties	May 2019	5.401
2	Uncovering Humanism through Satire: A Study of Kolatkar's Poetry	Mr. Nishigandh Satav	English	B. Aadhar	February 2020	7.675
3	New Trends in Teaching and Learning English Language	Mr. Nishigandh Satav	English	AIIRJ	March 2020	6.293 (SJIF)



IMPACT FACTOR 2018 : 5.654
ISSN : (2349-0322)

International Research Journal of Mathematics, Engineering and IT



www.aarf.asia
editoraarf@gmail.com

IMPACT FACTOR 2018 :5.828
ISSN : (2349-0314)

International Research Journal of Marketing and Economics



www.aarf.asia
editoraarf@gmail.com

IMPACT FACTOR 2018 : 5.713
ISSN : (2348-9766)

International Research Journal of Management and Commerce



www.aarf.asia
editoraarf@gmail.com

IMPACT FACTOR 2018 : 5.582
ISSN (O): (2349-4085)
ISSN (P): (2394-4218)

International Research Journal of Human Resources and Social Sciences



www.aarf.asia
editoraarf@gmail.com


PUBLISHED THESIS & BOOKS

LATEST NEWS

** Authors are invited to submit manuscripts for monthly publication

** UGC Approved, UGC CARE, Scopus and Web of Science Contact on (M) 8708927219




CATEGORIES

- Current Issue
- Past Issues
- Conference Proceedings
- Members
- Online Payment 
- Submit Manuscript
- Join Our Editorial Team
- Join as a Member
- AARF Members


QR CODE



VISITOR COUNTER

S.No	Particular	Pdf
1	<p align="center"><u>SEARCH FOR IDENTITY IN KAMLA DAS POEMS</u></p> <p align="center"><u>Nisha Kumari¹, Dr. Naresh Kumar²</u></p> <p>Abstract: The picture of women, the whole globe have been very horde in their appearance, as they have been very wealthy in their piece and very variegated in their character. Gotten from the distinctive occasions and diverse climes, even a random example of these images before long uncovers the wide range of extravagance of their code, substance and treatment, their colors and forms. There is, be that as it may, no denying the way that the one-time idealized and loved images of women have experienced some unprecedented metamorphosis all the world over, particularly in the nineteenth and the twentieth century's. The present part is following the journey for identity or distinction. Identity, universally, depicts a person's commencement and presence of their distinction or accumulation relationship with general and advancing identity. The focal point of thought is that a person's wisdom of identity is solid disapproved for the most part by the choices and guarantees finished concerning unmistakable individual and social characteristics.</p>	
2	<p align="center"><u>A Study on Basic Technique of Manipuri Raas Leela (A Classical Dance of Indian)</u></p> <p align="center"><u>Dr. Pukhrambam Lilabati Devi</u></p> <p>Abstract: Technique is perceived as the basis of all fundamentals of Dance inclusive of essential parts such as forms, posture, skills, movements and styles etc. Postural alignment, flexibility, core strength and artistic expression are to be well defined towards study of dance technique (Jazz).</p>	
3	<p align="center"><u>Corporate Social responsibility and Businesses in India: An Overview</u></p> <p align="center"><u>Dr.Manoj Kumar Singh</u></p>	

[Large Visitor Map](#)

	<p>Abstract: The term “Corporate Social Responsibility” became popular in the 1960s and has remained a term used indiscriminately by many to cover legal and moral responsibility more narrowly constructed.</p>	
4	<p style="text-align: center;"><u>‘Life Behind the Veil and Beyond’ in Imtiaz Dharker’s Poetry.</u></p> <p style="text-align: center;"><u>Mr. Nishigandh Satav</u></p> <p>Abstract: The poetry of Imtiaz Dharker is an inimitable blend of simplicity and spontaneity. Her poetry, to use Wordsworth’s words, is a “spontaneous overflow of powerful feelings.” Beginning with an attack on the prescriptive religion which has stifled humanity, the effortless ease with which Imtiaz conveys her message creates an atmosphere of purity, freshness and innocence symbolic of nature untouched and undisturbed by the craftiness and crookedness of human civilization.</p>	

COLLABORATION PARTNERS



INDEXING BY

[home](#) | [editorial board](#) | [aarf code](#) | [contact us](#) |

Copyright © 2021 www.aarf.asia



International Research Journal of Humanities, Language and Literature

ISSN: (2394-1642)

Impact Factor 5.401 Volume 6, Issue 10, May 2019

Association of Academic Researchers and Faculties (AARF)

Website-www.aarf.asia, Email : editor@aarf.asia , editoraarf@gmail.com

‘Life Behind the Veil and Beyond’ in Imtiaz Dharker’s Poetry

Mr. Nishigandh Satav
(Assistant professor)

Arts & Commerce College, Warvat Bakal Dist- Buldana
Email: satavnp@gmail.com

The poetry of Imtiaz Dharker is an inimitable blend of simplicity and spontaneity. Her poetry, to use Wordsworth’s words, is a “spontaneous overflow of powerful feelings.” Beginning with an attack on the prescriptive religion which has stifled humanity, the effortless ease with which Imtiaz conveys her message creates an atmosphere of purity, freshness and innocence symbolic of nature untouched and undisturbed by the craftiness and crookedness of human civilization.

Dharker’s cultural experience spans three countries: Pakistan, the country of her birth, and Britain and India, her countries of adoption. It is from this life of transitions that the themes of her poetry are drawn. Imtiaz regards herself as a Scottish Calvinist Muslim and her poetry is a confluence of three cultures. It reflects and depicts her deeply sensitive and keenly insightful understanding and response to these three cultures. Her sincerity in handling the issues of social, cultural and religious significance sensitizes the reader equally well. The delicacy and the tenderness that run in her verses awaken us to the wrongs and songs of the daily life of women under the norms, rules and sanctions laid down by the patriarchal society. The present paper proposes to map Dharker’s poetic journey focusing on the fascinating change in the style and tonal texture of her work with each successive publication.

Dharker’s first book, *Purdah* (1989), explored a somewhat interior politics by probing the multiple resonances of the veil. The poem, ‘Purdah-I’, in this collection, is a discreet protest and an eloquent criticism of the tradition of veil strictly sanctioned and imposed on Muslim women. Our attention is focused on the turning point in the life of a Muslim girl when she suddenly becomes conscious of her sexual growth, others are perhaps more conscious:

One day they said she was old enough to learn some shame. And – Purdah is a kind of safety. [...] The cloth fans out against the skin much like the earth that falls on coffins after they put the dead men in. (Nine Indian Women Poets 50)

The line is deliberately kept ambiguous as the situations which girls face in the world may be different. It implies that when the world (especially the male gaze) starts seeing her as an object, the girl ought to respond by taking recourse to purdah. ‘The cloth fans out against the skin’: this is an interesting aspect of the purdah that during the early phase of having the purdah, a girl sees it as being separate from her, but as the final lines of the poem make clear, it soon becomes part of her identity and comes to be associated with her perception of herself and the outside world.

Dharker further writes that the woman in the purdah is –

carefully carrying what we do not own:

between the thighs, a sense of sin.

People around are the same;

their looks are changed with a purpose

People she has known Stand up,

sit down as they have always done.

But they make different angles in the light,

their eyes aslant, a little sly. (Nine Indian Women Poets 50)

Here, Dharker is trying to suggest that for men, irrespective of the way they may relate to a woman in age or station, there is a process of objectification at work; men who look at her may not do so directly as the words ‘aslant’ and ‘sly’ indicate, and this is a sign of men’s hypocrisy.

‘She stands outside herself,’ that is, the girl is able to distance her personality from her physical state and consider herself as a subject; in doing so she realizes how heavily dependent she is on the patriarchal structures that govern social norms and conventions; the purdah in a way, enables her to develop this kind of critical perspective, but she also knows that it is extremely limiting because it prevents her from exercising her freedom as an individual.

Analyzing the stifling effect of the purdah, Eunice de Souza regards “purdah not just as concealing garment but as state of mind” (48). Purdah is suppressive and deadening to the intellectual awakening and growth of a woman and it is damaging to her personality. Purdah is a symbol of alienation and isolation from the outside world. It is a wall between the woman

and the world. The result is that she is devoid of the first hand experience and the enlightenment this world has to offer. There is nothing refreshing in it; it curbs and restricts the speech and full expression; it is a repression of will and choice. Her mind and memory are stuffed with impressions from other women; their consciousness of sex and the feeling of sin associated with it grow to a stifle:

*Voices speak inside us,
Her plight is really miserable and evokes sympathy-
Wherever she goes,
she is always inching past herself,
as if she were a clod of earth,
and the roots as well [...]. (Nine Indian Women Poets 50)
The woman looks around,
Scratching for a hold between the first and second rib.
Passing constantly out of her own hands,
into the corner of someone else's eyes (Nine Indian Women Poets 50-51)*

The lines reflect her desperation as even the purdah is no defense against the peering eyes of men. Moving further on, Dharker writes:

while the doors keep opening inward and again inward. (Nine Indian Women Poets 51)

Thus, her space is figuratively limited to her own world as the doors opening inward reveal her seclusion. The purdah restricts her vision of the world as well as her experience of life in the ordinary sense, which is available to others but not her. The 'veil' or the 'purdah' serves to secure her condition or safety from prying eyes, but the fact that it is also a cultural weight that she cannot easily overwhelm is apparent here. Such ambivalence is deliberately embedded into the textual fabric of the poem, which demands a nuanced reading of the complex circumstances in which a girls' adoption of the purdah is located. Thus, she is constantly engaged in the process of self examination, trying to make sense of her own situation and the world around her.

'Prayer' is another poem of discrimination against women. The scene is set outside the mosque where the observer, perhaps the poet herself, is denied entry. She expresses her strong resentment against man's writ which reigns supreme even in the house of God. Even God seems to have yielded to man's dictate. We are told that "The place is full of worshippers", all poor; their sandals with soles, heels and thongs "forming a perfect

pattern of need” are ragged and mended many times. They are thrown together in a heap – like a thousand prayers washing against the walls of God.

They appear to be the hopeful prayers of the poor. The observer is quite ironical when she questions out of sheer curiosity:

What prayers are they whispering? What are they whispering?

The answer to this question lies in not saying anything and the message is conveyed in willful and tactical silence, in the subtle irony of the question itself. The poet sees no hope in a world of inequalities.

More penetrating is Dharker’s *Purdah-II* where the poet is fiercest in her silence and kaleidoscopic depiction of the veiled Muslim women in an alien social, cultural, political and religious atmosphere. We hear the compassionate voice of the speaker but not her views. This voice forcefully expresses her serious humanistic and feministic concerns and the poet achieves marvelous artistic success in the fulfillment of her poetic purpose. It is a poem about many women and all merge into one. The movement of the poem reminds us of T.S. Eliot’s *The Waste Land*. All these women in the poem merge into one woman; they are all subject to the same servitude – physical, psychological, social and cultural. Those who try to break out of it with the hope and dream of a free new world, face uncertainty and suffer excommunication. So the poem is an undaunted criticism of the way the society works against the freedom, dignity, will and choice of women even in an alien land. In the poem this land is England.

The tenet of the Islamic faith, ‘Allah-u-Akbar’, comes as a reassurance and a comfort even in the alien land. The early morning call comes and the mind throws black shadows on the marble. The speaker reveals how Muslim women offer namaaz in a strange land.

A group of twenty women hears the mechanical recitation from the hustling pages of the holy Koran without understanding a word, its meaning or sense. This is the shallowness of the traditional education with no light of knowledge. These words are nudged into the head as a pure rhythm on the tongue. They rock their bodies to this rhythm and this gives to them a sense of belonging. The 15- year old, new Hajji who had “cheeks pink with knowledge and startling blue eyes,” throws a flower slyly on the book before a girl. It was the offering of the same hand with which he had prayed at Mecca. Imtiaz, perhaps, is hinting at the sanctity of love in this sanctity of prayer. The impact of this incident is so powerful that it brings about a great physical and psychological change in the girl and she is unmindful of the punishment on the Doom’s Day.

You were scorched long before the judgement, by the blaze. Your breasts, still tiny, grew an inch.

This was a turning point in her life and her dreams were colored with the brightest shades. A girl from Brighton, Evelyn, noticed this blooming change in her –

I see you quite different in head.

The visible change results in her traditional marriage. All these girls are fated to live and die with no will or choice of their own. They are “unwilling virgins” who had been taught to bind –

their brightness tightly round, whatever they might wear, in the purdah of the mind.

This veil is not only a concealing garment but a purdah of the mind. And “They have all been sold and bought.” Men who appeared in their life earlier or men about whom they dreamed are a thing of the past, a matter of history. These girls simply surrender without any question:

Night after virtuous night, You performed for them, They warmed your bed.

Faith alone makes up for the years of loss. They made many sacrificial ceremonies to save the man and the child and what tense and dreadful moments those were looking to and waiting for the justice of God,

God was justice, Justice could be dread.

How ironical it is that these women observe purdah from God even!

The mood of the speaker is calm and poised throughout and the voice evokes compassion for the sorry mess in the life of these girls and women. The poet awakens us to the degrading and dehumanizing effect of this social, cultural and religious sanction. The speaker is well-acquainted with many such women – their past and their present. She has a round of daily meetings with them and, “I can see behind their veils.” She can even recognize the region to which they belong before they speak. Some of these women dare and break cover. The speaker wants to share the experiences of these females who have been reduced to mere ghosts in such inhuman conditions:

Tell me what you did when the new moon sliced you out of purdah, your body shimmering through the lies.

The speaker tells us about two girls, the swan-necked and tragic-eyed, Saleema and Naseem. Saleema had learnt from the films that the heroine was always pure and untouched. She surrendered herself to the passion of the mad old artist and wondered “ at her own strange wickedness.” Still there is worse in store. She gains age after losing her youth and

womanhood in the continuing process of being bought and sold, annual pregnancies and marrying again. Again she receives a sign of life behind the veil, finds another man and becomes another wife, begging approval from the rest. She is badly bowed under the burden of such a life.

Naseem's encounter with the English boy brought to her a promise of freedom. However, her elopement brought shame and disgrace to the family. She was remembered among the dead at Moharram. Thus, women continue to suffer behind the veil. It is totally devastating to the female personality and psyche.

Dharker's *Purdah* is, thus, a biting and compassionate portrayal of women coping not only with oppressive traditions and social practices, but with challenges of modernity and the demands of changing mores.

Dharker's next collection was titled *Postcards from God* (1994), in which many of the poems had overtly political overtones. An anguished god surveys a world stricken by fundamentalism in these powerful poems. This was a much more difficult book because the quietness was banished. Rage had turned some of the poems into posters, the images into slogans. The overtly politicized language revealed itself as the only way to confront the tragedy of late 1992 and early 1993 when India was rocked by the riots that followed the demolition of the Babri Masjid at Ayodhya in northern India by right-wing Hindus. The events at Ayodhya changed many things for Indian Muslims; Imtiaz's poetic register recorded that change.

Reviewing the book in *Poetry International Web*, Arundhati Subramaniam writes, "With *I Speak for the Devil*, the poetry journeys further. The landscapes of the self, the metro and the country expand to embrace the world." In an interview with Subramaniam, Dharker reflects, "If the starting point of *Purdah* was life behind the veil, the starting-point of the new book is the strip-tease, about what happens when the self 'squeezes past the easy cage of bone'." In other words *I Speak for the Devil* starts at a point where the claims of nationality, religion and gender are cast off, to allow an exploration of new territories, the spaces between countries, cultures and religions."

With her latest collection, *Leaving Fingerprints* (2009), Dharker does leave behind indelible imprints on our psyche. For a diasporic writer like her, the finger print has a special appeal, with its suggestions of permanence, immutability and above all ownership. As the collection opens, the fear of effacement rises to the surface in poems such as "Her Footprint Vanishes" which begins:

She disappeared without a trace, they said. If there were footprints on the sand, the sea got there before anyone saw and wiped her off the face of the earth.

However, as one reads on *Leaving Fingerprints*, one witnesses a contrast that Dharker builds up between annulment and permanence. This bleak, blank image of annulment – the nameless woman, the unreliable no-man’s-land of shoreline and the second-hand reporting of “Her Footprint Vanishes” – contrasts tellingly with a series of poems, in the later part of the collection, set on the south coast of England around history-steeped Hastings, in which images crisp up and colours deepen in terrain that has acquired stability from the stamp of the past. Sea frets and shifting sands are replaced by dense reds, blues and greens and a reassuring litany of solid station names, told like beads on a rosary: “Tonbridge passes. High Brooms. Tunbridge Wells, Wadhurst and Stonegate.” In the place of the washed-out footprints, of the earlier poem, are concrete historical “dates” that mark the ground like “bigger boot prints, / pressed in harder” (*Leaving Fingerprints*).

It is the endless interweaving of a handful of symbols and meanings that gives *Leaving Fingerprints* the coherence that distinguishes it as a collection. Like a fingerprint – the image is inescapable – each poem here is a representative fragment of the whole; each exhibits a facet of the themes of the collection and explores it through the plain but robust iconography of rivers, hands, trees and soil which Dharker establishes.

The poetry of Imtiaz Dharker has, thus, travelled an interesting path – from the trauma of cultural exile and alienation to a celebration of unsettlement as settlement; from an anguished indictment of purdah where “the body finds a place to hide” to a defiant removal of the “black veil of faith/ that made me faithless to myself” and the “lacy things/ that feed dictator dreams”. An accomplished artist and documentary filmmaker, she holds an important place in the world of Indian poetry in English.

REFERENCES

De Souza, Eunice, Ed. *Nine Indian Women Poets*. Delhi: Oxford University Press, 1997.

Dharker, Imtiaz. *Purdah*. Delhi: Oxford University Press, 1989.

Dharker, Imtiaz. *I Speak for the Devil*. Delhi: Penguin Books, 2003.

Dharker, Imtiaz. *Poems*. www.imtiazdharker.com/poems/show. N.p. n.d. web.10/06/2019.

Dharker, Imtiaz. *Postcards from God*. Viking Penguin, 1994. Bloodaxe Books Ltd, 1997.

Doshi, Tishani. 'Squatter Speak.' Review of Dharker's I Speak for the Devil. The Hindu. Sunday, May 2, 2004.

Jain, Jasbir, Ed. Women's Writing: Text and Context. Jaipur: Rawat Publications, 2004.

Pinto, Jerry. 'Imtiaz Unbound.' Poetry International Web. August 2, 2004

Subramaniam, Arundhati. 'Imtiaz Dharker' Poetry International Web. Jul 17, 2019



Impact Factor – 7.675

ISSN – 2278-9308

B.Aadhar

Multidisciplinary International Research Journal

Peer-Reviewed Indexed

February - 2020

SPECIAL ISSUE - CCVII

**Social Sciences, Commerce, Education,
Language & Law**

Dr. Virag.S.Gawande

Chief Editor :

Director

**Aadhar Social Research & Development
Training Institute, Amravati.**

Dr.Dinesh W.Nichit

Editor :

Principal

**Sant Gadge Maharaj Art's Comm,Sci Collage,
Walgaon.Dist. Amravati.**

Dr.Sanjay J. Kothari

Executive Editor :

**Head, Deptt. of Economics, G.S.Tompe Arts Comm,Sci Collage
Chandur Bazar Dist. Amravati**

Aadhar INTERNATIONAL PUBLICATIONS

For Details Visit To : www.aadharsocial.com

© All rights reserved with the authors & publisher



43	धर्म, भूमंडलीकरण एवं जनस्वास्थ्य पंचदेवरा गांव का अध्ययन: सपना मौर्या ,डॉ मुनीर इलियथ	174
44	Uncovering Humanism through Satire: A Study of Kolatkar's Jejuri Mr. Nishigandh Satav	180
45	शिक्षणाच्या सार्वत्रिककरणाचे जनक : महात्मा जोतिबा फुले प्रा.डॉ. वैशाली बाबुराव कोटंबे	184
46	गर्भवती महिला व ताण तणाव व अर्भकावर होणारा परिणाम विशेष संदर्भ : शासकीय वैद्यकीय महाविद्यालय व रुग्णालय येथे उपचाराकरिता आलेल्या ०७ ते ०९ महिन्यातील गर्भवती महिलांचे अध्ययन पुरुषोत्तम बोरकर, सोनम रायपुरे	187



Uncovering Humanism through Satire: A Study of Kolatkar's *Jejuri*

Mr. Nishigandh Satav

Arts & Commerce College, Warvat Bakal

satavnp@gmail.com

Arun Kolatkar, one of the leading literary voices of his generation has contributed immensely towards raising Indian English poetry to its present canonical status. His poetry demonstrates indisputably that Indian poetry has come to acquire a distinct identity of its own. Earlier Indian English poetry was mimetic. Unable to resolve the duality of the position inherent in the rootedness in the age old culture and the impact of western education, the poet sought refuge in romantic escapades. However the dichotomy between the two value systems—traditional roots on the one hand and acquired modern culture on the other has become a poetic reality today. The self-conscious voice of yester years has therefore been replaced by authentic voice of its own. This paper is an attempt to explicate Kolatkar's *Jejuri* from the vantage point of irony to illustrate how his use of the technique of indirection enables him to authentically depict the contradictions of the situation.

Jejuri- perhaps the most compelling and celebrated as well as the most challenging of all Kolatkar's works stands apart from the body of Kolatkar's writings by virtue of profundity of thought, subversion of intellect, subtle use of irony and brilliance of its composition. Published in the Bombay journal—Opinion Literary Quarterly in 1974, it appeared in book form in 1976 and won the Commonwealth Poetry Award in 1977. A quaint sequence of 31 poems enacting a temple trip to Jejuri—a pilgrimage town 59 km south-west of Pune in Maharashtra, *Jejuri* reveals Kolatkar's uncanny gift for rendering the ordinary and commonplace into fantastic, weaving a series of events into a pattern and questioning the structured assumptions and approaches to issues and things. This paper is an attempt to explicate Kolatkar's *Jejuri* from the vantage point of irony to illustrate how his use of the technique of indirection enables him to authentically depict the contradictions of the situation.

Jejuri is in the true tradition of the religious satires undertaken by Swift and Chaucer. While as Swift stated quite succinctly that his satiric ends in *The Tale* were to expose "the numerous and gross corruption in religion and learning" through "Satyr that would be useful and diverting," Kolatkar maintains silence on the matter (Swift, 1920). His enigmatic silence coupled with his tone which is at times caustic, and at times humorous, tantalizes the reader into an exploration and unraveling of the text.

Kolatkar uses a plethora of ironic and distancing techniques which yield their full import to the scrutiny of an intellectually alert and emotionally mature reader. The central vehicle he employs to deal with religious beliefs and practices is parody, a literary technique employed not in the old-fashioned sense referred to by Johnson as a "kind of writing in which the works of an author or his thoughts are taken and by a slight change adapted to some new purpose" (Nicholas, 1971). But in the modern sense—to insinuate attack upon the style, structure or content by means of subversive mimicry, pretension, or lack of awareness in its original. This makes parody a kind of literary criticism, "working chiefly through imitation, exaggeration and distortion" (Fowler, 1973). It enables Kolatkar to impart to the book an extraordinary richness and variety.

Kolatkar has parodied not only the religious form, a pilgrimage, but also the religious beliefs and observances. The most palpable is the evocative title *Jejuri* which though connoting faith and religiosity demonstrates its comic absurdity through the very subversion of its content. Kolatkar appears not in his own proper person but as a persona/traveler. Kolatkar's choice of a persona—Manohar as narrator instead of his own proper person is a ploy to make his readers willingly suspend his disbelief and make his message more effective. What interests the traveler/persona is not the shrines and the Gods in the sacred land but the secular atmosphere prevalent in the religious locale. This disparity between the form and content, between the expected piety and the prevalent commercialism accounts for the irony running through the thread of the whole book.

What unsettles the reader at the very outset is the insouciance of the persona, his attention to trivial details, and his straightforward, matter-of-fact tone in describing a religious experience. S.K. Desai mentions: "*the protagonist goes to Jejuri neither as a seeker...nor as a pilgrim....He is a kind of a traveler...a tourist*" (Naik, 1985). The persona sets out on the pilgrimage on a "state transport



bus” more out of a desire for sightseeing than for enlightenment and spiritual solace. He is more enchanted by the place than by the ruling deities and devotees. His fascination for the externalities to the dire negation of the spirituality, his disregard for the old man “with a caste mark on his forehead” is disconcerting and sets him apart from the devout pilgrims. Disconnected from his fellow travelers,

*your own divided face in a pair of glasses
on an old man's nose
is all the countryside you get to see “The Bus”*

The most outstanding quality which arrests the attention of the reader is the persona’s stance which takes in its embrace all the things —animate as well as inanimate— and endows it with life. Like Whitman, he believes subject-object differences are not real. Here the persona resorts to reduction, exaggeration, distortion and juxtaposition to achieve the desired effect. The ordinary doorstep, in “The Doorstep” for instance is metamorphosed into “a pillar on its side.” The inanimate unhinged “heavy medieval door” like the conduit pipe in “Water supply” is invested with life. The bold, temple rat that scuttles over the statue of Malhari Martand in the house of God is placed on par with the temple priest. The abode of gods generally associated with brightness are here “dark” and in a state of ruin.

The ironic intent of Jejuri derives its force from the unstated paradox of the letter and spirit of religion. Kolatkar’s concern here is for the gap between what is and what should be, between the institutionalized religions as observed by men of his day and the real one concerned with the salvation of soul. He records with utmost sincerity the minutest details of the miracles of things seen, felt or experienced. One can’t help being impressed by a man who is rapturously involved in all created things. The dilapidated temples, wretched hills, the temple rat, the temple priest sans godliness, an old woman, and all the things he comes across, however, have been depicted as they are with a tongue-in-cheek humour, which is a mask for merciless realism.

The priest and his son have been delineated ironically. The anxiety of the priest as he looks at ‘the long road winding out of sight’ and wonders “will there be a puran poli in his plate?” reminds us of the pleasure-loving Monk, who passes his time eating, drinking and merry-making in Chaucer’s *Prologue to the Canterbury Tales* . The bus finally arrives and “stands/purring softly in front of the priest” with

*A cat grin on its face
And a live ready to eat pilgrim
Held between its teeth “The Priest”*

The food imagery is quite satiric. The matter-of-fact tone is easy to get wrong. Ostensibly it is an indictment of the hollowness of temple priests who observe religion only in name and are out to exploit the innocent pilgrims. But what Kolatkar is in reality insinuating through the seemingly irreligious concerns of the worldly minded priest is the deleterious/baneful impact of socio-economic pressures on religion. Crass materialism is wreaking havoc on human life .It has not spared religion also. Religious practices of secular provenance are therefore nothing but a corollary of this major paradigm shift in socio-economic set-up. True religion is inconsistent with the present scheme of wealth and power.

The delineation of the priest’s son and an old woman reverberate with similar subversive concerns and demonstrations. Naïve and superficial, the priest’s son makes a pretense of moral superiority and invulnerability but his narration of the traditional temple legends betrays lack of faith and exposes the gaps in his self –a self divided like the poet-persona’s between skepticism and faith.

*Do you really believe that story
You ask him
He doesn't reply
But merely looks uncomfortable
Shrugs and looks away “The Priest's Son”*

What seems to be a manifestation of his religious proclivities is in reality a desperate struggle for sustenance.

Again, in “An Old Woman” we see an old woman grab hold of the persona’s sleeve offering to “guide” him to the Horse shoe shrine. This is a common sight at places of worship in India. Irritated by this act, the persona tries to free himself from her stranglehold. Her pathetic cry/ ejaculation: “what else can an old woman do/on hills as wretched as these?” disturbs the persona into a tragic



awareness of the harsh reality. Like the priest's son, who has adopted the vocation of a "guide" in sheer desperation, the woman has nothing to fall back upon and is battling against all odds for survival. This brings to the fore with renewed intensity the economics of the matter and the desperate struggle for sustenance rather existence in this holy town. The world about the persona collapses and the temple town Jejuri is shorn of its religious aura/loses its sheen.

And the hills crack

And the temples crack

And the sky falls

With this agonizing awareness comes the realization of the futility of any effort to retrieve the hopeless situation.

And you are reduced

To so much small change

In her hand.

Confronted thus with the unpalatable reality, the persona undertakes an exploration of the temple town Jejuri where there is a profusion of Gods:

What is god

And what is stone

The dividing line

If it exists

Is very thin At jejuri

And every other stone

Is god or his cousin

The emphasis again is on the unsavory features—dilapidation, neglect and degeneration—for ugliness is a real fact. The erstwhile Maruti temple, which is "no more a place of worship" but "Heart of Ruin" providing shelter to /houses a "mongrel bitch and her puppies" is, therefore "nothing less than the house of god." That the dividing line between god, stone or cowshed is thin is reiterated in another section where Manohar, the bemused pilgrim confuses a cowshed for a temple. The description of 'Yeshwant Rao' "only a second class God" who is placed just "outside the main temple" is an ironic reminder of the structured hierarchy even among gods. 'A Low Temple' which houses its "gods in the dark" juxtaposes blind faith and orthodoxy of the obdurate priest with the skepticism of the pilgrim. The priest's insistence that the deity has eighteen arms despite proofs to the contrary leaves much to be desired./explained. The persona, however, quits the scene without allegiance to any view. Critics consider the persona's silence in this matter as an expression of Kolatkar's own unresolved paradox regarding matters of faith. This seems to be further reinforced in the poem "Makarand" which depicts Makarand defying the religious code through his initial reluctance to perform a "puja" with his "shirt off" and finally conceding to the sacred norms:

I will be out in the courtyard

Where no one will mind

If I smoke.

Kolatkar's stance which is a quaint admixture/amalgam of faith and doubt, piety and irreverence, belief and skepticism has provoked much criticism. While to some critics this noncommittal tone is a covert expression of his of pointed attack on religious hypocrisy, to others it is a kind of gimmickry. This is however far from true in regard to the secular character of the book. One has only to take a closer look at his poems to see that this is another manifestation of his creed that as god has created everything one thing is as good as another. His emphasis is on the inner spiritual reality that is the abiding substance behind the externals. This for him is the sum and substance of true religion.

Kolatkar has transcended the physical barriers of time and space to merge the animal with the human and divine. There is no denying the miracles he has wrought through his all-encompassing visuals of Jejuri. His unifying vision obliterates distinctions and embraces all. Oneness of spirit in the sense advocated by Chaitanya is thus accomplished here. This leads to enlargement of sympathies and discovery that even a measly creature like rat is a miracle. Viewed in this light, Kolatkar's **Jejuri** in the ultimate analysis is an espousal of true religion, the essence of which lies in expressing universal sympathy, reaching out to the highest and penetrating to the lowest form of life.



REFERENCES

1. Fowler, Roger. *A Dictionary of Modern Critical Terms*. London : Routledge & Kegan Paul Ltd.,1973
 2. Kolatkar, Arun. *Collected Poems in English*. Arvind Mehrotra ed. Scotland: Bloodaxe Books, 2010
 3. Naik, M.K. *Perspectives on Indian Poetry in English*. New Delhi:Abhinav Publications, 1985
 4. Nicholas,James.W. *Insinuation: The Tactics of English Satire*. Hague:Mouton & Co.,1973
- Swift, Jonathan. *A Tale of a Tubto which is added the Mechanical Operation of Spirit& Battle of Books by Jonathan Swift*. Guthkelch A.C.& Smith Nicol eds. Oxford: Oxford Univ. Press, 1958.

Impact Factor – SJIF 6.293

ISSN-2349-638x



**Aayushi
International Interdisciplinary
Research Journal (AIIRJ)**

PEER REVIEWED & INDEXED JOURNAL

**Smt. Savitabai Uttamrao Deshmukh
Mahavidyalay, Digras**

Organize

**One Day Interdisciplinary National Level
Conference**

on

**Emerging Trends in Higher education: Arts and
Humanities**

Editor

Dr. Dipak Ulemale

Chief Editor

Pramod P. Tandale

Sr.No.	Name Of Author	Title Of Paper	Page No.
19	Prof. Dr. Ravi Prakash Chapke	Globalisation: It's Impact on Indian Culture	65
20	Dr. Shubhangi Bhagwan Misal	Nutrition of Women During Lactation	68
21	Dr. Vijay Muralidhar Gawande	Social Structure of Political System	71
22	Prof. S.J. Zod	Information Communication Technology in Academic Libraries	74
23	Dr. Ganesh Pundlikrao Khandare	Blended Learning Approach in English Language Teaching	77
24	Dr. Shitalbabu A. Tayade	Technoogy and Paradigm Shift in Learning English Language	79
25	Ku. Goldie Kishor Jambhulkar	Effects of E-learning on Language Learning	82
26	Dr. Manjusha M Jagtap (Dive)	Effect of Stress on Women's Health, Causes and Prevention	84
27	Smt. Chhaya B. Jatkar	Use And Importance Of Barcode Technology in Libraries	88
28	Prof. Dr. K. B. Ingle	Social Development and Challenges	90
29	Prof. Avinash Vittalrao Kharat	Stress Management in Sports	92
30	Arjun Namdevrao Khobragade	Activities for Enhancing Writing Skills	94
31	Dr. Kalpana P. Korde	Stress And Women's Health	97
32	Prof. Sima Hari Kothalkar	Literary Theory & Various Types of Literary Analysis	101
33	Prof Lt. Shweta P Mendhe	Sports Management	104
34	Mr. Nishigandh Satav	New Trends in Teaching and Learning English Language	107
35	Dr. Priti P. Gawande	Role Of Women In Child Development	111
36	Dr. Pankaj R. Sharma	Washim District College students in Performance Ability of Jumpers and Runner Relation to Selected Motor Fitness Components	114
37	Dr Pankaja Ingle	Stress and Women Health	117

New Trends in Teaching and Learning English Language

Mr. Nishigandh Satav

(Asst. Professor)

Arts & Commerce College, Warvat Bakal

Introduction

The use of technology in various fields has been so successful and beneficial for teachers to reach some particular goals especially in education and for those who are learning a foreign language. In every step of our lives, the significance of technology is seen and enjoyed in these days. Communication was never so easy. The barrier of location for people in different parts of the world has been reduced by some of the latest technologies such as the web, internet, mobile devices like Personal Digital Assistant (PDA's), iPhone etc. (Sarica & Cavus, 2008). Web based technologies and powerful internet connections provide various new possibilities for the development of educational technology. English is the only valid language that can be understood by everyone all around the world. So it can be said that English has become as an ideal language for expression of feelings and using the technology.

Students learn faster and easier than before because of the use of technology in educational institutions. If they are trained during their school years, they have the chance of becoming experts in technology. The English curriculum develops the students' ability to communicate. Learning English through the web and using new trends in education in colleges make students willing to learn the language. It is quite clear that English has become a necessity today.

English has become easier to learn more than ever before with the availability of many sources to help people learn very easily and enjoyable. Web based learning is one of the fastest growing areas in education. It is widely accepted that advances in information technology and new developments in learning science provide opportunities to create well-designed, learner-centered, interactive, affordable, efficient, flexible e-learning environments (Khan, 2005). For this reason, it could be suggested that; going through internet is an alternative way to study English. Web based technologies and powerful internet connections provide various new possibilities and latest trends for teachers and learners.

Web-based Learning

In recent years the terminology has been changed for web based learning; it was called as technology based or distance learning, online education, in the end it is now called e-learning and web based learning. A variety of basic language skills can be developed with the help of web-based language learning activities. There are four basic skills in English viz., listening, speaking, writing, and reading. These skills can be put on the web and made interactive in a variety of ways. One of these ways is internet communication tools such as m-learning, email, blogs, chat. These tools provide integrated environment for teachers and students. Students generally feel positive about web-based learning tools when they are: well-designed, easy to learn and easy to use (Storey et al., 2002)

Technology is developing and changing very fast, and if it is used effectively and correctly, it helps a lot to develop teaching-learning. Technology which can be used in education is as follows:

E-mail

E-mail is a communication tool which is being used in language learning. E-mail is probably the most commonly used Internet application. By getting a single e-mail account both foreign teachers and students can join e-mail assisted language activities. For learners of English e-mail is an excellent way to communicate with their instructors because of its usefulness and easiness. With a single e-mail account, foreign teachers and students can integrate e-mail based activities into their curriculum (Le Loup, 1997). Web-based learning is another area in which e-mail can be used. A teacher can send his students an e-mail a few days before the class meets and ask the students to send the essays to each other regarding the topic to be discussed in classroom. Similarly, the teacher can assign a debate topic and ask the students to begin to discuss it via e-mail. When the time comes to form debate teams in class, the students will already have a satisfactory understanding of both sides of the issue and will be able to make a more informed decision about where they stand. English teachers

can benefit from web sites which include e-mail accounts (Yahoo, Hotmail, G-mail etc.) for no extra cost. So teachers can create a discussion topic and send it to students via e-mail. On receiving the e-mail, students start to write compositions or essays in English and then send back to teacher. This helps them to improve writing skills and vocabulary.

Blogs

Blogs are well suited to serve as on-line personal journals for students, particularly since they normally enable uploading and linking of files. Language learners could use a personal blog, linked to a course, as an electronic portfolio, showing development over time. By publishing the blog on the internet, the student has the possibility of writing for their classmates. Pinkman (2005) indicates that blogging becomes communicative and interactive when participants assume multiple roles in the writing process, as writers who write and post, as readers/reviewers who respond to other writers' posts, and as writer-readers who, returning to their own posts, react to criticism of their own posts.

Self publishing encourages ownership and responsibility on the part of students, who may be more thoughtful (in content and structure) if they know they are writing for a real audience. Students discuss any topic to develop their writing and reading skills.

Online tests and quizzes

Tests and quizzes have been always used by teachers in the classroom, teachers have to write then print it out and copy it and then deliver the papers to students. Students are reading the questions and using pen or pencils to mark the option. This is the only and traditional way of taking a test. But online tests on the other hand, are being used lately by learners and instructors which enable them not to use a pen or pencil first. Teachers do not have to print and deliver the papers in the classroom. Also teachers can give feedbacks to their students which are very important and they do not have to evaluate marks from exam papers. By clicking on a button students can see their exam results.

Several test formats are now being used by teachers and students interactively. Test software can be used to create interactive multiple-choice, short answer, jumbled-sentence, crossword, matching, ordering, and gap filling exercises for the web.

It is possible for teachers to create their own web pages and evaluate students' language learning.

Instant Messenger

ICQ was the first general messenger service in the early 1996 (www.worldstart.com/tips/tips.php/1498). During the years a variety of messenger services such as MSN Messenger, Yahoo Messenger, etc. began to serve to people.

Students are required to type in English only. This provides them the chance to improve their writing and reading skills through typing and reading the messages they get from their peers or instructors. Moreover, students of English have better interaction with teachers in these virtual environment, they can communicate with not only teachers but also peers and share information.

The most important aspect is live interaction between teachers and students. For example when it is talked about MSN Messenger, it provides several features beyond text, audio and video, and file transfer. Messenger is used with a Webcam and allows users to see each other in a small video window while talking. So students can talk with their peers or teachers in English in order to develop their listening and at the same time speaking skills.

Mobile Devices

Mobile learning is one of those technologies which have been used for a few years. Mobile learning is defined as any service or facility that supplies learner with general electronic information and educational content that aids in acquisition of knowledge regardless of location and time (Lehner & Nosekabel, 2002). Mobile learning system is available for delivering education to learners anytime and anywhere they need it. Mobile phones are the most popular device among people.

IPods

IPods are one of the mobile media devices which enable users to produce, organize and deliver. Also users can share texts, images, audio or video with their peers and teachers. The ipod activity features are to enhance not only listening, but also vocabulary building, learning grammar and publishing students' work. An

advanced feature of iPod, “PodText”, allows even more possibilities for language learning (Shinagawa & Schneider, 2007).

Also by recording their voices students can do listening and speaking exercises at the same time. Moreover, students can listen and read authentic materials such as news in English, songs, poems, or vocabulary and translations. iPods provides a variety of possibilities for language learners.

PDA's

PDA's are pocket-sized computers. PDA's are extensible, with optional hardware (e.g. keyboards and wireless networks) and software (e.g. word processors, databases, bilingual dictionaries, flash-cards). PDA's costs lot, but most programs are free, so running costs are zero (Houser et al., 2002). Projects using mobile devices in various learning environments have begun to appear. Thornton and Houser (2003) developed an English idiom web site, including definitions, illustrative videos and animations, and multiple-choice quizzes, specifically for mobile technologies.

Cell Phones and iPhone

The learners can surf on the web and can at least learn vocabulary from the dictionary that cell phone include. Learners can search for new words or exercises in English. Furthermore, learners can send Short Message Service (SMS) to ask questions to their friends or teachers.

Teachers can give feedback by using their cell phones to their students. Mobile phones use wireless internet to exchange voice messages, e-mails, and small web pages. Students or learners can use their mobile phones to learn English vocabulary and do exercises from small web pages.

On the other hand, iPhones which is being used in education lately offers more enjoyable and interactive language learning environment for students. Learners can build vocabulary and pronunciation skills with the help of a native speaker. They can record their voices and compare their pronunciations with that of a native speaker.

3. Conclusion

Although language education occurs in the classroom, it should not stop after the learners leave the classroom. Technological devices used by students and teachers keep this process ongoing. In order to provide an interaction between language learners and teachers or peer to peers, internet connections and mobile devices are one of the most popular and useful way in language education. The development of Web-based language teaching and learning activities continue to be an exciting and growing field. While computer programmers, instructional designers, and computational linguists steadily push the extremes of the field, language instructors can use the basic tools of internet. Also language teachers can create their own web based language activities and use the communication tools. It can be said that, researchers have enough research on web based language learning, from now on, they should begin interactive language lessons and encourage teachers to create their own web based activities.

References

- 2) Carabaneanu, L., Trandfir, R., & Mazilu, M. I. (2006). *Trends in e-learning* (with Carabaneanu L., Trandafir R.), Ser. A, Research Reports 5, Tampere Polytechnic, ISBN 952- 5264-46-7 3, 106-111.
- 3) Chen, Y.S., Kao, T.C., Sheu, J.P., & Chiang, C.Y. (2002). A mobile scaffolding-aid-based Bird-Watching Learning System.
- 4) Houser C., Thornton, P., & Kluge, D. (2002). Mobile Learning: Cell phones and PDA's for education Japan. *Proceedings of the International Conference on Computers in Education (ICCE'02)*, Kinjo Gakuin University.
- 5) Edelson, P. J. (1998). *The organization of courses via the internet, academic aspects, interaction, evaluation, and accreditation*. National Autonomous University of Mexico, Mexico City.
- 6) Cooney, G., & Keogh, K. A., (2007). *Use of mobile phones for language learning and assessment for learning*. A Pilot Project St. Johns, Beamore Road, Drogheda, Co. Louth, Ireland National Council for Curriculum and Assessment. Retrieved on 2 January 2007 from www.ncca.ie.
- 7) Chinnery, G. M., (January, 2006). Emerging technologies going to the MALL: Mobile assisted language learning. *Language Learning & Technology*, 10 (1), 9-16.

- 8) Houser, C., Thornton P., & Kluge, D., (2002). Mobile learning: Cell phones and PDA's for education. *Proceedings of the International Conference on Computers in Education*. Publication Date: 3-6 Dec. 2002 On page(s):1149- 1150 vol.2 ISSN: ISBN: 0-7695-1509-6
- 9) Khan, B. H., (2005). *Managing e-learning: Design, delivery, implementation, and evaluation*. Lehner, F., & Nosekabel, H., (2002). The role of mobile devices in e-learning first experience with e-learning environment. *Wireless and Mobile Technologies in Education Proceedings. IEEE International Workshop*, 103 – 106 (10.1109 / WMTE.2002.1039229)
- 10) Le Loup, J., & Ponterio, R. (1997). *Internet technologies for authentic language learning experiences*.
- 11) Storey, M.A., Wang, W., & Maczewski, M. (2002). Exposing the Myths and realities of web-based learning tools. *University of Victoria Janet Bavelas Bruce Phillips Humans & Automation Seminar*, MIT
- 12) Gonglewski, M., Meloni, C., & Brant, J. (March, 2001). Using e-mail in foreign language teaching: Rationale and suggestions. *The Internet TESL Journal*, 17(3).
- 13) Milrad, M., Hoppe, H.U., & Kinshuk (Eds.). *IEEE International workshop on wireless and mobile technologies in education*. (15-22). Los Alamitos, USA: IEEE Computer Society.
- 14) Milrad, M., Hoppe, H.U., & Kinshuk (Eds.). *IEEE International workshop on wireless and mobile technologies in education* (103-106). Los Alamitos, USA: IEEE Computer Society.
- 15) Nardi B.A., Schiano, D.J., Gumbrecht, M. & Swartz, L., (December, 2004). Communications of the ACM, 47(41), 11.
- 16) Pinkman, K. (2005). Using blogs in the foreign language classroom. *The JALT CALL Journal*, 1(1), 12-24.
- 17) Ramazani, J. (1994). *Student writing by e-mail: Connecting classmates, texts, instructors*. Retrieved from <http://www.virginia.edu/~trc/tcemail.htm>
- 18) Sarica, G., & Cavus, N., (2008). Web based English language learning, *presented at the 8th International Educational Technology Conference*, Anadolu University, 6-9 May, Eskişehir, Turkey.
- 19) Shinagawa, S., & Schneider, K. (2007). Pod casting and iPod in language learning.