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English in Tribal Area : A Window to see The World for Shaping the Personality

*This paper attempts to show how the English is helpful to connect the people of tribal area to the people of developed area. As we know & the world aware with the fact that tribal area is totally cut off from the mainstream of day to day life crossing before our eye in developed area. Now the time has changed, a new era of satellite has started to touch every part of the world rapidly. The importance of the Internet grows rapidly in all fields of human life including not only research and education but also marketing and trade as well as entertainment and hobbies. It is the need of time as English has become the lingua franca of the global network. Aristotle's philosophy tells that "Man is nothing but imitations of imitations. When we see the world, changing starts happening automatically from inside. Universe is the greatest university without any limitation of knowledge, teaches every one, who is beholding it heartily. **Key Words** : English, Tribal, Mainstream, Satellite, Internet, Lingua Franca, Global, Network, Philosophy, Universe, University, Knowledge.*

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Introduction :

English has two aspects. First one is Language aspect and second one is Literature. These two aspects of English have a very important role in moulding the personality of human beings. First I am going to discuss about the role of English Language for shaping the human personality in knowledge and style.

English is a truly global language crossing many international boundaries. The language is so popular, it is spoken in more than a hundred countries and has more than a million words. English began its development in Great Britain and was spread across the globe through the colonial nations. It became so influential across the world that many countries adopted English above and beyond their own languages. The speed and depth with which the English language became so popular globally is unbelievable.

English has an inherent simplicity and flexibility allowing it to be learnt quickly, cementing English as a global language. The language is simple to use, with clear grammatical rules governing nouns, verb, adjectives etc. Due to these simple under-pinning rules, it is also an easy language to teach. The main feature of the English language that has made so popular globally is the language's adaptability. The language has taken words from many other languages and cultures, giving it its great diversity. There are many German, Greek, Latin and French words that have been assimilated by the English language.

English is one of the five languages of the United Nations. It is the first language in UK, USA, Canada and Australia. It is also spoken and read by millions of Europeans, Chinese, Japanese, Indians, Africans and South Americans as a second or foreign language. One in ten of the world's mail is in English. More than half of the world's newspapers and technical and scientific periodicals are in English. It is one of the world's leading languages of scientific research and international scholarship making available a wealth of latest information on science and technology. It is also the language of world sports, radio and T.V. and Telecommunication, fashion and glamour.

In a fast developing world making rapid strides in science and technology by bringing innovations in various fields like medicine, agriculture, Industry, transport, telecommunications, space technology, etc. it will be our advantage in India if we keep abreast of all the revolutionary changes in human thought and knowledge. 'keep the doors and windows of your mind open for fresh winds to blow freely, as long as you are not blown off your feet' is a wise saying to be remembered always.

The English language is the window which opens up the vast prospect of human achievement and beckons to new horizons beyond. The more effective our grasp of English in all its diversities of speech, vocabulary, structure and meaning, the more will we benefit individually and

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contribute to the growth of our country as a modern nation on the threshold of the 21st century.

The Internet is seen in many countries as a way of gaining knowledge from around the world and providing opportunities in many different industries, including promoting tourism and crafts. However, on the Internet, over half of the available websites are in English. In general, it is easy to learn to use Internet services. The worst problem of Internet illiteracy are, in addition to lack of economical resources of course, wrong attitudes, older people are usually not accustomed to live in a world of continuous and rapid change, and they may not realize the importance of Internet or the easiness of learning to use it.

But although Internet services themselves are generally speaking easy to learn and use, you will find yourself isolated on the Internet if you are not familiar with English. This means that lack of knowledge of English is one of the most severe factors that cause isolation.

Learning to use a new Internet service or user Interface may take a few hours, a few days, or even weeks, but it takes years to learn a language so that you can use it in a fluent and self confident manner. Of course, when you know some English, you can learn more just by using it on the Internet, but at least currently the general tendency among Internet users is to discourage people in their problems with the English language. Incorrect English causes a few flames much more probably than encouragement and friendly advice.

About 85 per cent of all written material in the world is written in English. No matter where you are in the world, English is a global language and once you should really consider mastering. By learning English, one can get a better job, have a better career but more importantly, keep up-to-date with world events and developments.

If I know English, through which I can see the world clearly and when I see the world clearly a natural process starts from inside to change for perfection as Aristotle's philosophy tells that man is nothing but Imitations of Imitations when we see the world, changing starts happening automatically from inside for perfection, newness happens generally a few in number.

English language in a very powerful source of information in present time. English language is a global language through which a very precious researchable knowledge and culture wants to cross globally. when a new precious Knowledge, culture, and style emerge in any local or regional language, the emerged Knowledge wants to take or search the medium of English language so that the fruit of precious Knowledge may reach to each and every person of the world, as every precious Knowledge wants to give its 100% service to all who come in contact with this English language. Motto of each and every thing is to provide maximum service to the people who are existing on this planet for better and beautiful world. Otherwise what is the meaning of its existence

Now I want to touch the second aspect of English that

is known as English Literature. An example can be taken to show how English literature, a window to understand the philosophy of the world. When Gandhiji was going to South Africa to advocate against apartheid in a train, he was reading a novel War and Peace. The novel War and Peace has a great philosophical meaning as we have observed in these following six universal themes of the novel War and Peace.

Theme 1 : Love and compassion are the keys to a successful and fulfilling life.

Theme 2 : Human beings are defined by what they do, not by what they have or What they inherit.

Theme 3 : Rather than attempting to control the course of history, human beings must move with its currents.

Theme 4 : Acquisition of material possessions does not lead to success or happiness.

Theme 5 : War is brutal and barbaric, not grand and glorious.

Theme 6 : Napoleon Bonaparte discovered he had made colossal blunder.

Hypothesis : The above mentioned novel War and Peace had a great Influence on Gandhiji and a turning point started in the life by reading the novel War and Peace. Gandhiji was impressed too much by the philosophical thought of the novel War and Peace. How War is not proved fruitful at any cost, it has only negative effect, war is brutal and barbaric. Love and compassion has universal positive effect in our life, it can led us towards a perfect solution for any kinds of acute problem. With the help of universal philosophical thought of the novel War and Peace, Gandhiji got victory not only in South Africa but also in India to liberate India from the slavery of British Government.

My sense for quoting this example is that War and Peace, is a novel written by a Russian writer Leo Tolstoy in 1869 in Russian Language. If this novel War and Peace was not translated into English Language from Russian Language, it would not possible to reach in the hands of Gandhiji.

So, the credit goes to English language which has the capacity to keep the treasury of precious knowledge of universe and can be shared through that this universal philosophical thought to the people of all corners of the world to make the life of each and every person peaceful and joyful.

Thus we have observed that any precious knowledge emerge in any local or regional language of the world, that precious knowledge pines for taking the version of English Language so that everyone can enjoy that precious knowledge to enlighten his life. Everything of the universe has heartily motto to serve more and more people otherwise what is the meaning to exist.

Conclusion :

Similarly, the whole English Literature is full of precious knowledge, philosophy, cultures and styles of different countries of the world as we see in the novel War and Peace which is written by a Russian writer Lee Tolstoy in Russian

Language So, we can confidently tell that English is a window for tribal people to see the precious universal knowledge, culture and style to learn more and more to equate and excel themselves with the persons of fast developing mainstream area. Thus I feel no hesitation for telling that English in tribal area, a powerful source for shaping a perfect personality.

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The Fictional World of Ardeshir Vakil

In Beach Boy, Vakil employs first person narration. Cyrus is the narrator and also a participant in the proceedings. He is both an insider and outsider; an insider in the Parsi community, he tells about the Parsi cuisine, customs and westernized social life of the community. As an outsider, he observes with detachment the life of non-Parsis like the Krishnans and the Maharani. By employing a single narrative voice, Vakil follows the tradition already set by Bapsi Sidhwa in Ice Candy Man and Kanga in Trying to Grow.

DIKSHA TIWARI

Like most Parsee novelists, Vakil too gives graphic descriptions of various dishes specialised by the Parsees in Beach Boy. Cyrus, an adolescent brimming with enthusiasm, is fond of food. Most of the time, he eats and drinks outside, in the neighbours' houses, he is regarded as a free boarder. He swallows the insults of Mrs. Krishnan very often. He admits:

"I considered these insults a fee one had to pay for eating their food, for demanding their friendship, for sleeping in their beds, partaking of their quarrels, sharing their holidays, walking their dogs, making love to them, even sharing in their dreams. Generosity is often spiked. Hospitality has its limits.

However, Cyrus enjoys their reluctant benevolence since he receives there what he fails to get at home-attention. He refers to the last supper of Jesus and says of his neighbours:

"My neighbours were like Jesus. They liked to give, they wanted to share, but they couldn't resist the temptation to make me feel guilty, to make me suffer, to make me feel ashamed of my family, to pretend that I was a deprived child to whom they provided succour.

Cyrus thus enjoys several 'guilt-ridden' meals. He draws a contrast between his own family which is in doldrums and the neighbours like the Krishnans in whose existence there is order and stability.

In Beach Boy, Vakil employs first person narration. Cyrus is the narrator and also a participant in the proceedings. He is both an insider and outsider: an insider in the Parsee community, he tells about the Parsee cuisine, customs and westernized social life of the community. As an outsider, he

observes with detachment the life of non-Parsees like the Krishnans and the Maharani. By employing a single narrative voice, Vakil follows the tradition already set by Bapsi Sidhwa in Ice Candy Man and Kanga in Trying to Grow.

The Parsi novelists in English have made a noteworthy contribution to the canon of postcolonial fiction. They generally fall into two categories: stay-at-home writers and expatriates. B.K. Karanjia and Dina Mehta are stay-at-home Parsis who deal with westernized Parsi life whereas Farrukh Dhondy, Firdaus Kanga, Rohinton Mistry and Ardeshir Vakil are expatriate writers. Bapsi Sidhwa's position is singular among Parsi writers in that she divides her time between Pakistan and America. In her there is no conflict whatsoever, which is perceptible, explicitly or implicitly, in most expatriate writers.

Though Rohinton Mistry (Canada), Boman Desai (America) Kanga, Dhondy and Ardeshir Vakil (Britain) are expatriate writers, they continue to write about Indian life with their essentially Indian sensibility. At the same time, their works have a distinctive ethnic character to give them an identity of their own. In his first novel, Trying to Grow, Kanga does not depict expatriate experience. The novel is set in India; the action revolves round Brit, a thoroughly westernized invalid Parsi boy in Bombay whose quest for identity is, at the same time, a passionate struggle to grow, emotionally and psychologically, though there is virtually no growth at the physical level. Like-wise. Mistry, now settled in Canada, writes about 'politics' in India in Such a Long Journey, the victim of which is an innocent Parsi. The local colour in the narrative adds to the genuineness of Mistry's account. Vakil too gives expression to the juvenile

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experiences of a Parsi boy in Bombay whose zest for life is typical of the marginalized community of the Parsis.

Kai Nicholson, in his discussion of expatriate sensibility in Commonwealth fiction, raises a point: "However, Mistry's Indian world will stop growing unless he returns and plunges back into Bombay's hybrid culture. Of course, he could continue to write in the present vein, but after a while, the vividness of his world can start fading and imagination will replace realism."⁽¹⁾ Nicholson, however, does not discount the power and beauty of Mistry's imagination. His argument is that Mistry's imagination will be frozen to his time in India, since both *Such a Long Journey* and *Tales from FirozshaBaagare* full of documentation. RoshanShahani observes: "Distance has given the author a certain lucidity of thought and clarity of vision, tinged with nostalgia though it might be. It permits him to perceive certain 'home truths' about his old home and his people, a fact which sometimes eludes those too close to home."⁽²⁾ Thus Shahani's argument highlights the advantages of expatriation. Nicholson focusses on the adverse effects of expatriation whereas Shahani regards expatriation as a creative source. What Nicholson and Shahani say of expatriate writers like Mistry holds water in the case of Vakil as well.

Beach Boy is a novel of education in the tradition of *Ice-Candy-Man* and *Trying to Grow*. The subject of a novel of education, according to M.H. Abrams, is the development of the protagonist's mind and character, in the passage from childhood through varied experiences and often through a spiritual crisis into maturity and the recognition of his or her identity and role in the world.⁽³⁾

Beach Boy is a rites-of-passage tale. Cyrus Readymoney, the central consciousness, is obsessed with films, food and sex. A young boy from the Parsi elite of Bombay, Cyrus is on the brink of adolescence. The narrative records his passage to self-hood. The ethnic identity of the protagonist is established in the very beginning:

"We are Zoroastrians We pray at agiryars ... temples where the same flame has been kept burnt for hundreds of years. We offer up our dead to the vultures at the top of Malabar hill in huge stadium sized wells called the Towers of Silence. We come from Iran, even though my grandmother hates to admit it."⁽⁴⁾

Minoo, Cyrus's father, and Mr. Krishnan, their Malayalineighbour, are drawn in contrast. Mr. Krishnan is a simple and industrious man whereas Minoo is rich and aristocratic. Yet there is no organization in his life; he misses his flights, comes late to marriages, and is unpunctual. Cyrus records in his diary one day: "The Krishnans' existence is happily circumscribed. I like the routine in their lives the order it offers, as compared to the chaotic freedoms of my own home." When he finds himself alone, Cyrus unlocks his heart to himself. His dreams and fantasies do not sustain him for long, emotionally. He wants something to cling to; hence his attachment with the Krishnans.

His father's affair with an air hostess sets the cat among

the pigeons. In vengeance, Mehroo, his mother, starts a liaison with a prosperous man. Ten years of successful marriage thus comes to an end with his father's betrayal. After the separation of his parents, he remarks: "My life too had been transformed. My parents had split up."

Thus, nostalgia creeps into an otherwise buoyant life of Cyrus. The Krishnans, on the other hand, continue to live together happily. He receives from their family what he craves for at home-love and affection. Cyrus's family lives in a glass house facing the sea. Vakil perhaps seems to suggest that it stands for the fragile and delicate status of the Parsis which they earned during the colonial period.

In Vakil's *Beach Boy* too, Parsi women are portrayed as strong beings, holding the family together. Mehroo faces her husband's death with courage. She reclaims her position of assurance and control in the family. Cyrus, who does not shed a single tear, realizes the need for crying: "And now I was be-ginning to feel the need to cry, not just for the world outside, but for myself. To maintain my sanity, to be able to say something to someone and to be able to say something to myself." Mehroo even fulfils her husband's last wish to sprinkle his ashes over the sea.

Like most adolescents, Cyrus is too eager to grow. At the same time, however, he is aware of his limitations: "That's what I am like. I think of a good reason to do something and then I don't do it."

His fascination for the Maharani of Bharatnagar is typical of a growing boy. She is a mystery to many but he finds her accessible. He observes once: "this woman's life represented a hidden world outside my own, a world in which I might play a part." She displays genuine enthusiasm for his views. She, like Madame Manekshaw in *Trying to Grow*, makes him look at life from a different perspective. He admires her as she is the only person who treats him like an adult. The Maharani is a reminder of the Raj; her aristocratic life is out of tune with the realities of Indian life in the post-Independence context. It is she who, with her words of assurance, helps him to progress step by step in his journey to selfhood.

Like Brit in *Trying to Grow*, Cyrus too is impatient to do all things done by adults. He reads Kafka's Diaries. His impatience is clearly perceptible :

Sometimes though, being the odd one out, the bad egg, the rotten apple, the black sheep or the white sheep, had its advantages. These became my focus of influence and power. The embarrassment of being on display turned into the egotism of showing off, of procuring things I wouldn't otherwise be able to get, of proving myself worthy of recognition, especially by those older than me, while pretending to play the joker.

But Cyrus's assessment of adults is precise. He muses: "It seemed to me that all these adults were after was tears and sadness. Toothing away at their hearts was a sadness of their own which they dare not admit to, a pain they could expiate only by flogging someone. There was

one lesson to be learnt by the victim: display the correct emotion at the right time. Say thank you when someone gives you a present, cry when you are beaten.

In *Beach Boy*, Vakil employs first person narration. Cyrus is the narrator and also a participant in the proceedings. He is both an insider and outsider; an insider in the Parsi community, he tells about the Parsi cuisine, customs and westernized social life of the community. As an outsider, he observes with detachment the life of non-Parsis like the Krishnans and the Maharani. By employing a single narrative voice, Vakil follows the tradition already set by Bapsi Sidhwa in *Ice Candy Man* and *Kanga in Trying to Grow*.

In *Beach Boy* too, as in *Trying to Grow*, the conflict between Good and Evil is internalized. From a child who is at the mercy of the generous neighbours, Cyrus grows into a self-reliant being. His new-found confidence is reflected in the words of Maharani: "Never mind, Cyrus, you will survive. These things happen." Maharani covertly refers to the set-backs, disappointments and heartburns which are part of adult life. Thus *Beach Boy* ends on a note of affirmation with Cyrus adapting himself to the new clime which is the result of his father's death.

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