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Review

Jane Eyre searching for belonging

Galal Suliman

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Received 17 August, 2014; Accepted 7 January, 2015

This paper tackles Jane Eyre’s journey to get belonging. This journey passes five phases. The paper is not going to focus on these chronological phases in details or highlight on them. The major task of the researcher is to discuss two major points: Jane’s consistent endeavors to have belonging and the moral stance of Jane to achieve this purpose. These two points will give the researcher a convenient chance to manipulate such characters as Rochester and Bertha. The researcher will try to expose Charlotte Bronte’s conventionality, which is so obvious in tacking many crucial situations, particularly among Jane, Bertha and Rochester. The researcher’s interest is to show which goal Jane dreams to achieve: love or autonomy? That is why he is not going to defend Bronte as a feminist. Yes, she tried to expose the social diseases in her nineteenth-century British society. But the problem is with Bronte herself, for she has no rebellious character. It is left for the reader to decide which character is Charlotte Bronte: a feminist or a traditional writer?

Key words: Bertha, Creole, belonging, autonomy, love, Rochester, insanity, governess, money, poverty, feminist, outsider.

INTRODUCTION

Charlotte Bronte is well-known as a serious advocate for the Victorian woman, an advocate and not a feminist. There is a great difference between being an advocate for woman affairs and a feminist. The proof is that the advocate can be either a man or a woman. Jane Eyre is a reasonable example to support this point of view. Jane is a fictionalized version of Brontë herself. But although Brontë’s world is undoubtedly based on nineteenth-century society, it should be remembered that the world conjured in Jane Eyre is not reality; it is a world constructed by Brontë to tell a story. Perhaps Jane Eyre retains such power and relevance because Charlotte fabricated the book from the cloth of her own psyche, her own passionate nature; and so, although the British culture has changed drastically since the book was written, the insights into human nature which Brontë gave readers remain. Jane herself is Charlotte’s most highly resolved character. Charlotte seems to know Jane intimately, so intimately that it seems likely that Jane is "Charlotte’s avatar within her fictional world" (Mirriam Allott, 1973).

This work is not going to focus only on Jane Eyre’s searching for belonging, and how many people helped her in achieving her purpose. The purpose is, also, to focus on Mrs. Rochester, Bertha, and her bitter sufferings for losing belonging in a foreign society. The paper will
not only focus on Bronte's major female character (Jane) and her five journeys to get independence, identity and belonging, but to delineate also how Mrs. Rochester suffered a lot in her journey in Thornfield. Thornfield represents a place full of thorns for Mrs. Rochester which led her to become mad. To embody how Bertha is a true victim of the English society represented through her husband, this work must give first a full critical analysis about Jane as an English girl, and her chronological journeys she had undergone until she achieved her goal. The paper will delineate Mrs. Rochester's character, particularly in comparison to Jane Eyre as two females living at the same time and place (The Victorian England).

Jane Eyre's protest to get belonging

First, Jane is an orphan, but she does not wait for the kindness of her male relatives, nor does she play the role of a pious orphan. Doubtless, this attitude represents a problem for Bronte. To some extent, she fails to shape an ideal orphan not only to the Victorian society, but also to any objective reader considering the different destinies of both Jane and Bertha: "Yes" responded Abbot, "if [Jane] were a nice, pretty child, one might have compassion on her forlornness: but one really cannot care for such a little toad as that" (Bronte, 28). At the first glance, Jane appears to be a romantic novel in which the penniless, orphaned heroine gets a home, and wealth at the end. But many of the critics regarded the novel to be "a dangerous book due to the outrages on decorum, as well as the moral perversity of a woman who defied Victorian social conventions" (Mozeley, 1953). Bronte can present her moral purpose in Jane Eyre in a calm manner to be more convincing.

Jane Eyre is proud; therefore she is ungrateful, too. It pleased God to make her an orphan, friendless, and penniless- yet she thanks nobody, least all of Him, for the food and raiment, the friends, companions, and instructors or her helpless youth- for the care and education...On the contrary, she looks upon all that has been done for her not only as her undoubted night, but as telling far short of it (Rigby, 1948).

When Jane's mother, born of a well to do middle class family, married Jane's father, her family considered the marriage lower than her social status in the Victorian society. Their union was” in the space between classes... socially ambiguous, and this ambiguity is part of the legacy to Jane” (Fraiman, 1996). She was born poor and when her parents died without leaving her any money, she became dependent on others to care for her. Despite this better fact, Jane still demands to be treated as an equal to her relations and she becomes irate if treated unfairly. Indeed, "What horrified the Victorians was Jane's anger” (Gilbert and Gubar, 2000). According to Parama Roy, Jane's words prove to the Victorian reader that Jane is "witty, proud, unsupmissive and quick to demand her rights and resent her injuries- qualities manifestly foreign to a child in her position" (Roy, 1989). Even the servants are flustered by Jane's behavior, and are often telling Jane:

*You ought not to think of yourself on an equality with the Misses Reed and Mr. Reed, because Miss is kind to allow you to be brought with them. They will have a great deal of money, and you will have none: it is your place to be humble and to try to make yourself agreeable to them (Bronte, 15)*

It seems that Charlotte Bronte mixes her own rebellious thoughts and feelings towards the Victorian society's severe treatment of women, with an orphan's innocent feelings. It is so early from the part of Jane to behave in such a rebellious way towards the Reed family. Severe social circumstances do not always kill innocence particularly in early childhood. We can take Cinderella as an example. As Clarke notes "Jane Eyre is the classic Cinderella: poor, despised, and mistreated" (Clarke, 2013: 123). Both Cinderella and Jane are victims of the envy and cruelty of their society, Cinderella’s stepmother and Jane's Aunt Reed. Most readers of Cinderella, whose circumstances were too much bitter than Jane's, sympathize with her simply because of her innocence. Of Course, Cinderella gets a good compensation through marrying the smart prince with whom she experienced true love. But the Bronte heroine never stops complaining, attacking others and causing much trouble for herself and the people surrounding her. It is, perhaps, Bronte's purpose to defend the Victorian Women's social and moral conditions whose society considered them” as intellectually inferior to men” (Purchase, 2006:74). This harsh social background might be the reason behind Bronte's rebellious nature that consequently pushed her young heroine to lose a lot of her innocence:

*If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way: they would never feel afraid, and so they would never alter, but would grow worse and worse. When we are struck at without a reason, we should strike back again very hard; I am sure we should – so hard as to teach the person who struck us never to do it again. [...] I must dislike those who, whatever I do to please them, persist in dislike me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved. (Bronte, 52)*

Jane is supposed to be grateful to her Aunt for feeding her and giving a roof over her head. However, she never
seems grateful enough for her Aunt to allow her to keep living with the family. It cannot be said that Jane's path for autonomy is ultimately wrong, because this reasonable path helps her to achieve belonging, but not love. On the other hand, Jane can reach her reasonable purposes in a calm way.

In Volume III, Jane is no longer a poor and destitute orphan. She finally finds financial independence, relatives (Not Home) and self-confidence enough to face Rochester on equal ground. She declares her independence to him: "No Sir, I am an independent woman now". "Independent! What do you mean, Jane?" 'My uncle in Madeira is dead, and he left me five thousand pounds'" (Bronte, 434). Jane's financial and social new situations do not make a big difference for Rochester. He needs her to compensate him for his insane wife, particularly because Jane is characterized by a reasonable nature, something Rochester loses in his relationship with both his wife and the various mistresses he knew before Jane.

For Cinderella, the help to overcome her severe circumstances came in the form of a fairy god-mother, whereas Jane's fairy god-mother is Helen Burns, the woman who struggles to give Jane the perspective of hope, forgiveness towards her oppressors and the aspiration to become self-reliant. There is no doubt that adopting these values can enable Jane to gain independence, self-esteem and self-control. At Lowood Hall, Jane likes Helen but she does not understand how she endures the punishment she receives from teachers without defending herself, "And if I were in your place I should dislike her, I should resist her. If she struck me with that rod; I should get it from her hand; I should break it under her nose" (Bronte, 46). Although Helen represents a mother figure for Jane because she comforts her, counsels her, feeds her and embraces her, she is not a possible role model for Jane due to her way of self-surrendering. Jane does not consider Helen's forgiveness and her wish not to "dwell on injustices of the past, to be happier in the present"(Bronte, 49).

Miss Temple offers Jane "a model for temperate rebellion" (Nestor, 1987:58). Also, Helen's personality and morals have a big positive influence on Jane for she learns important lessons of self-respect and self-control from Helen (Nestor, 1987:56-57). She learns to moderate her behavior, not to be so extreme in her reactions. That is why one can say that Jane is lucky to meet these two female characters at Lowood. Had Mrs. Rochester met good characters at Thornfield, she would not have been driven to insanity. On the other hand, Jane's relationships at Lowood reformed her personality and added a lot to her character development. Because of Helen and Miss Temple, at Lowood, Jane's attitudes change: she learns to value friendship and spiritual support over material comfort: "I would not now have exchanged Lowood with all its privations for Gateshead and its daily luxuries" (Bronte, 64). At Lowood, Jane has new experience; she matures and gains knowledge through education. Jane acknowledges the importance of Miss Temple to her development: "to her instruction I owed the best part of my acquirements; her friendship and society had been my continued solace; she had stood me in the stead of mother, governess, and, latterly, companion" (Bronte, 72).

Miss temple is the first positive female role model that Jane encounters. Jane stayed at Lowood as a teacher but a couple of years after finishing her studies. However, when Miss Temple leaves and takes "the serene atmosphere" with her, Jane finds herself "left in my natural element, beginning to feel the stirring of old emotions" (Bronte,72). And because she wants to see more of the world outside Lowood, Jane decides to work as a governess at Thornfield Hall, where she meets and admires Rochester just as a source for getting belonging, her sole aim in life. Indeed, Rochester rides into Jane's life as a fairy tale dark prince resembling a Byronic hero to some extent. Charlotte Bronte's words about her hero"  "It was exactly one form a Bessie's Gytrash-a lion-like creature with long hair and a huge head: it passed me however, quietly enough, not staying to look up, with a strange preter canine eyes, in my face, as I half expected it would: The horse followed, - a tall steed, and on its back a rider" (Bronte,97). It seems that Bronte admires such a conventional kind of a man. Rochester appears the very essence of patriarchal energy, but this male model is absolutely unsuitable choice for defending the social position of the Victorian woman, especially Bronte herself, who unconsciously, admires and sustains him for she never attributes any passive qualities concerning his harsh relationship with his foreigner wife.

**Jane's relationship with Rochester**

Jane states her independence from the very beginning. Her major problem is to find a home and to enjoy a sense of belonging. Rather than adhering to Victorian standards by preserving dependence on either a male relative or even a husband, she asserts autonomy from the novel's start to the end when she states: "Reader, I married him" (Bronte, 452). Jane's statement is a strong announcement to be an independent person who has performed an action which happens to be a marriage, something for which a male is usually responsible. Instead, Jane is showing her power; and rather than being taken as a spouse, she is the one who obtains one. And this point of view is against the claim that Rochester has possession of Jane by summoning her to be his wife. Had Rochester never been physically and spiritually damaged after the fire accident, the case might have been different. Jane does not realize that her happiness blinds her, a happiness based on the fact that she is happy to marry the one who has been her master before.
At the end of the novel, Bronte announces that Jane manages to obtain the identity, independence and belonging. But the point is that had Rochester been physically and spiritually balanced, one would have been convinced of this confused end. The final romantic union between the blind Rochester and Jane does not satisfy the reader, particularly the contemporary one. What is evidently true about Jane's relationship with Rochester is that she needed him very much, needed belonging to a family: "I felt at times as if he were my relation rather than my master... I ceased to pine for kindred: my thin crescent-destiny seems to enlarge; the blanks of existence were filled up; my bodily health improved; I gathered flesh and strength" (Bronte, 128). The relationship between Rochester and Jane is unequal on many points; he is twenty years older than her, much more experienced. He is rich and she is poor and he is her master. For Jane, Rochester appears as "fatherman". He could be the projection of the author's longing for her ideal man which was a "father-surrogate" (Dooley, 1920:241), just to compensate her fatherless childhood. The mother figure, for Jane, was represented by many females. Hence, Jane's marriage with Rochester and their love is a matter of doubt. Convincingly, one can say that both of them need each other, particularly Rochester who needs a constant female fellow even before Bertha's tragic death. It seems that he became too exhausted from his sexual relationships with many mistresses. Because of his physical and spiritual injury, he needs a faithful, reasonable female to accompany him in his dark future journey.

The episode of Rochester's and Jane's marriage is not extremely obvious. Is Rochester going to marry Jane? He alone knows that he has an actual wife even though she suffers insanity, or he just makes a cunning plan to push Jane to become his mistress in one way or another. He simply realizes that he cannot marry a second wife (Jane) according to Christianity. If Rochester really loves Jane, he will not ask her to become his mistress, on the contrary, he will confess his marriage with Bertha. Of course, Rochester is aware of Jane's independent character and her self-esteem, but he fails to respect her intellect. True love requires frankness and openness between the two partners. Jane refuses to enter into a union that would not based on settlement, belonging and equality. As Boumelha (1990) points out, to be Rochester's mistress would be a form of slavery or dependency for Jane" (62).

Rochester wants to make Jane a mistress for him, forgetting the fact that he despised his relationships with mistresses in front of Jane: "I could not live alone; so I tried the companionship of mistresses.... What was their beauty to me in a few weeks?... Hiring a mistress is the next worse thing to buying a slave: both are often by nature, and always by position, inferior: and to live familiarly with inferiors is degrading. I now hate the recollection of the time I passed with Celine, Giacinla, and Clara" (Bronte, 275). Thus, for the sake of self-respect and independence, Jane decides to leave Rochester and Thornfield.

On her way through the moors, she accidently loses her few possessions, and has to live the life of a beggar. But Jane is still able to maintain her endurance: "Life, however, was yet in my possession, with all its requirements, and pains, and responsibilities fulfilled. I set out" (Bronte, 287). Finally, she survives at Marsh End and ends up at the door of the three siblings of the Rivers family, who admit her under their roof and take care of her. This stage at Marsh End is vital for the development of her identity: she gains knowledge of her origin and discovers new relations, her cousins. After passing many journeys in her way for enjoying belonging, it seems that "Jane gathers strength from her friendship and relationships with other women, such as Diana and Mary at Marsh End" (Spaull, 1989:97). As Eagleton (24) states, "For someone as socially isolated as Jane, the self is all one has; and it is not to be recklessly invested in dubious enterprises." Jane insists on the uniqueness and value of the self and refuses self-sacrifice on behalf of St John and his mission. St John, like Rochester, is an important character in Jane's identity formation and in her balancing between the sense of dependency and autonomy. St John's marriage offer consists of a social function that neglects any personal aspirations, while Rochester offers a personal fulfillment at the expense of a respectable social position. Indeed, neither the" loveless conventionalism" offered by St john nor the illicit passion" offered by Rochester can satisfy Jane's needs as such (Eagleton, 1988:22). The impassionate Rochester is a contrast to the passionless St John: "I do not want a stranger - unsympathizing, alien , different from me, I want my kindred: those with whom I have full fellow-feeling" (Bronte, 343). Indeed, Jane's and Rochester's marriage is based on equal and mutual dependency and autonomy. From her five journeys at Gateshead, Lowood, Thornfield, End Marsh, and Ferdinard, it seems that Jane is a lucky girl, for she can achieve her materialistic and spiritual dreams and ambitions.

Jane, Bertha and Rochester as searchers for a partner

Jane's bitter suffering on her way to get belonging and autonomy was much covered in many papers, articles, and even academic theses. The goal here is to have a literary critical vision towards Charlotte Bronte, and how she has had a racial vision in tackling the relationship of Jane, Rochester, and Bertha. But Bronte's vision does not mean that Mrs. Rochester and Jane are completely two different characters. Rather, these two female characters share a lot of similar physical, spiritual and
social conditions that affected severely on Mrs. Rochester's case, but were a prompting and fruitful path for Jane to achieve her goals in life.

Mrs. Rochester is always alone in her prison at the attic, and she is considered a foreigner and rejected by a husband who becomes neither a lover nor a brother or even a friend. From his wife's psychological disorders, it is apparent that Mr. Rochester never tried to exert any effort to break her loneliness and troubles. He never sacrificed his happiness or time in trying to find a medical or psychological solution for his wife. Instead, he pursues his loving relationships, trying to forget his miserable wife. This irresponsible behavior is quite expected from Rochester, especially his father and brother that promote his marriage to Bertha Mason because of her family's offered dowry of thirty thousand pounds.

In regard to Jane's identity, the character of Bertha Rochester is essential. Bertha, the Creole, and Rochester were originally married in Jamaica, where the young Rochester was dazzled by her beauty. Charlotte Bronte, due to her conventionality, tries to convince her readers that Rochester is a victim for his unlucky marriage with the mad Bertha. She reveals that after marriage, Rochester discovered the true nature of his wife, and he even names "debauchery" as one of the attributes of Bertha (Bronte, 275), which seems crossing the line of the acceptable female sexual behavior. Bertha is presented as having inherited her insanity from her mother, as Rochester accounts:

Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations? Her mother, the Creole, was both a mad woman and a drunkard!-as I found out after I had wed the daughter- for they were silent on family secrets before. Bertha, like a dutiful child, copied her parents in both points. (Bronte, 257-258).

Bronte announces Bertha to be "the creole" as if she wants to consider her an outsider, not English, and this is an obvious proof of Bronte's conventionality. Bronte does not condemn even Rochester for marrying Bertha for her beauty, or for imprisoning her alone in the attic instead of attempting to send her for a psychiatrist to cure her. Rather than solving his problems with his wife to find a serious solution for her troubles, he escapes through making a comparison between Jamaica (Bertha's homeland) and his native England. Europe appears to him as a safe and sound refuge:

A wind fresh from Europe blew over the Ocean.... The sweet wind from Europe was still whispering in the refreshed leaves, and the Atlantic was thundering in glorious liberty; my heart dried up and scorched for a long time, swelled to the tone, and filled with living blood- my being longed for renewal- my soul thirsted for a pure draught. I saw hope revive- and felt regeneration possible. From a flowery at the bottom of my garden I gazed over the sea- bluer than the sky: the old world was beyond; clear prospects opened...(Bronte, 272).

This idealized picture of Europe highlights the superiority and dominance of Europe as opposed to the corrupt Jamaica, and its unpleasant representative, Bertha. Jane, the British, is expected to be admired and loved. For Rochester, the two places, Jamaica and England, represent respectively Bertha and Jane. Bertha does not meet Rochester's requirements for ideal femininity. She can be considered a "female subaltern" , and this term refers to " those who are lower in position or who... are lower in rank, the homeless, the unemployed, the subsistence farmers, the day laborers- in short those groups with the least power of all" (Bertens, 2008: 170). Bertha is a true example of a female subaltern. She cannot speak, and the reader has no chance to know about her vision of the events that happen around her. Bertha's history is narrated by Rochester and her present state in the novel by Jane. Bertha is not allowed to speak for herself – a white European man and a white European woman speak for her, so she is doubly marginalized and silenced.

Indeed, Bertha's violent rebellion is analogous to the resistance that Jane shows as a child in the face of the repression and imprisonment that she feels when her aunt confines to the scary red-room. Jane shows rebellion first at Gateshead against the tyrannical attitude of John Reed and the unjust attitude of Mrs. Reed; then she shows rebellious spirit in her early conversations with Helen Burns at Lowood. Bertha's rebellion is a psychiatric disease while Jane's has a strong purpose, because she struggles to achieve her own interests: to get home and money things she was deprived of. Jane Eyre does not seek a rebellion to achieve independence and identity for the English girl during the nineteenth century. The proof is that the child and early adolescent Jane rebels more overtly, but when she grows up and learns the Victorian social etiquettes, her rebellion becomes moderated. According to Vanden and Chris (1999:83-84), "a metamorphosis from dependency to autonomy was at the heart of the Victorian idea of adolescence", and "the belief that the ideal adult ought to be independent and autonomous" was pervasive in Victorian culture. This point of view can be applied to men or women, so Jane's seeking for independence was, more or less, an attempt to get comfort and success in life, and not struggling for achieving a universal goal regarding the Victorian woman and their bitter sufferings. Of course, there are different stages in the road to autonomy, such as leaving home for school, choosing a vocation, marriage and setting up one's own family and household. Doubtless, this basic framework for development was similar to both sexes, and in Jane Eyre, one can see how Jane, as a young adult,
goes through these stages in her development to become herself as a more autonomous individual.

Rochester’s sole aim, after meeting Jane, is to find autonomy and happiness whatever the method regardless of Jane’s concepts of independence and self-esteem. His motives are to redeem himself from his associations with Bertha. He finds in Bertha a “nature wholly alien” to his own, a “cast of mind common, low, narrow, and singularly incapable of being led to anything higher, expanded to anything larger” (Bronte, 333). Rochester, here, describes his wife as a woman without a soul. Instead of remaining faithful to his wife, he roams Europe seeking “a good and intelligent woman, whom I could Love” (Bronte, 337); however, he finds only the “unprincipled and violent, mindless, and faithless mistresses” (338). And although he realizes that, hiring a mistress is a shameful action, he persists on the course— even with Jane, his love as he pretends.

Charlotte Bronte equivocates in her presentation of Bertha; she never fully indicates whether Bertha is inherently soulless or only made so by Rochester’s unkind and selfish treatment of her. Bertha enters Jane’s room, not to harm her as Rochester fears, but to rend the veil. From Rending the veil, in two parts, may be explained as “emanating resentment of and jealousy toward Jane or, it may be viewed as a warning to Jane about “veiled existence she would have to lead as Rochester’s harem slave” (Joyce Zonana, 1991:170). Indeed, this action reflects the two cases. If Bronte was objective in her treatment towards Bertha, The reader would have met a different end for Jane. The marriage of Jane and Rochester is hardly convincing, a marriage based not on love but on pure interest. Rochester needs an intelligent and good woman just to respond to his sensual and spiritual needs (Autonomy), whereas Jane searches for someone to settle with him (Home and Belonging). Many critics claim that Jane seeks true love in her relationship with Rochester; otherwise, she would have married St. John. But the author is against this point of view that Bronte tried to convince the Victorian society with it. St. John needs Jane, not as a wife, but just as a tool. St. John plans to travel to India as a missionary, and this is another obstacle in front of Jane who wants to stop her journeys and enjoy a settled and secured life.

Jane’s and Bertha’s cases can be summarized by saying that one is able to overcome obstacles (Jane) while Bertha, who was born within wealth and upper class society, is cast aside, rejected and destroyed. Since these two characters are females and considered wild, the question is, how did Jane Eyre, the character born underprivileged manage socially and monetarily to climb her way to autonomy while Bertha, born with monetary means for financial freedom, found herself trapped and held against her will? The author does not sympathize with Rochester, only because he never exerted any slight effort to rescue Bertha as a human being, regardless of being his wife. As for Bertha’s insanity, it is claimed that “Victorian women were more vulnerable to insanity than men because the instability of their reproductive systems interferes with their sexual, emotional, and rational control” (The Female Malady, 55). Rochester is, doubtless, interested in Jane. He pursues her and claims that she is his equal, “his behavior suggests that [Jane] can be neither his equal nor his likeness” instead, Jane becomes “his object, his possession, [as well as] an extension of himself” (123).

George Eliot, a Victorian author and critic, showed her distaste for Jane’s escape and refusal to become Rochester’s mistress. Eliot believed Jane should have a better reason than “self-sacrifice[to a] nobler cause than that of a diabolical law which claims a man soul and body to a putrefying carcass” (qtd, in height 268). George Eliot believed marriage to be a distasteful law that hindered people. She believed that if Jane had stayed with Rochester as mistress, she would still have her autonomy rather than taking on Rochester’s name with him holding legal status over Jane. Contrary to Eliot’s peculiar vision, it can be argued that Jane’s refusal to become Rochester’s mistress at Thornfield asserts her self-control and power. Jane Eyre is not a romantic girl, and she never loses her control over herself; otherwise, she will get no respect from the part of Rochester. Rochester himself admits that a mistress is a slave. If Jane accepted to become his mistress, she would be a slave with no autonomy, independence, home, and identity. As a mistress, Jane would still be economically dependent upon Rochester, something for which Jane’s individual self-consciousness would not stand.

Another supposition worthy of mentioning in tackling Jane’s path for gaining autonomy is that if Jane has not become her uncle’s heiress, and if Rochester still is not physically ruined, while attempting to rescue his wife in the fire that destroys Thornfield, one will be utterly convinced that Jane’s and Rochester’s union is wonderful, based on love not on exchange of interests. After the fire at Thornfield, Rochester becomes dependent on his servants to help him find his way around the house. When Jane returns to him, Rochester has no choice but give her equal share, something Jane wanted from the beginning. To signify this change, the watch chain he previously threatens to use as a leash on her is now relinquished to Jane. She has become his sight and right hand, in the literal sense.

Throughout the novel, Brontë plays with the dichotomy between external beauty and internal beauty. Both Bertha Mason and Blanche Ingram are described as stunningly beautiful, but, in each case, the external beauty obscures an internal ugliness. Bertha’s beauty and sensuality blinded Mr. Rochester to her hereditary madness, and it was only after their marriage that he gradually recognized her true nature. Blanche’s beauty hides her haughtiness and pride, as well as her desire to marry Mr. Rochester.
only for his money. Yet, in Blanche’s case, Mr. Rochester seems to have learned not to judge by appearances, and he eventually rejects her, despite her beauty. Bronte makes it clear that only Jane, who lacks the external beauty of typical Victorian heroines, has the inner beauty that appeals to Mr. Rochester. Her intelligence, wit, and calm morality express a far greater personal beauty than that of any other character in the novel. Bronte is so naïve to state this point of view that not all beautiful women are failures, and not all the ugly or moderate-beauty women are the best one in the world. But Bronte clearly intends to highlight the importance of personal development and growth rather than superficial appearances. Once Mr. Rochester loses his hand and eyesight, they are also on equal footing in terms of appearance: both must look beyond superficial qualities in order to love each other.

The last chapter in Jane Eyre reveals this union when she boldly states: “Reader, I married him” (Bronte, 452). Jane’s speech reveals the passive feelings of a woman suffered a lot of social complications. Now, Jane no longer calls him “Master”. Instead, she uses his Christian name, Edward, even to the point of saying “My Edward” to show that he belongs to her and she belongs to him, her sole aim in life finally became a truth (455). She never hesitates to explain her equality stating: “I am my husband’s eyes as full as he is mine” (Bronte 454). This is directly opposite of the life Rochester had originally envisioned. Jane is the narrator of this story, therefore, she controls the way the reader views Mrs. Rochester. And, unfortunately, though Jane’s quest for self-autonomy, Mrs. Rochester is oppressed and pictured as “the social self-consciousness can thrive” (The Female Maladay, 67). Jane's first introduction to Mrs. Rochester's presence is that of a “demonic laugh-low, suppressed, and deep” (Bronte, 153). Bertha is kept in the attic, which was common for the wealthier class during the nineteenth century in order to avoid sullying a family’s good reputation by having a family member committed to an asylum (The Female Maladay, 26). She is kept hidden away on the third floor, much like Jane during her childhood outbursts of passionate rage at her Aunt Reed’s house.

Rather than giving Bertha a proper title or name, Jane continues to describe Mrs. Rochester as "the lunatic" or a beast with human clothes (Bronte, 296). Jane tries to strip any sense of femininity from Bertha as if to remove any compassion from the Victorian audience. She also describes her as "a big woman, in stature almost equating her husband, and corpulent besides: she showed virile force in the contest- more than once she almost throttled him, athletic as he was” (Bronte, 296). From Jane's conventional and selfish description to Mrs. Rochester, it becomes clear that Bertha lacks any feminine qualities that would relate her to the reader. She can easily overtake her husband in strength. Bronte wants to prove to the Victorian reader that Bertha's physical features have no womanly qualities. And doubtless, this description takes away any form of compassion for Bertha. Nobody sympathizes with Mrs. Rochester's case. And this gives indication for the Victorian reader, in particular, that Bertha's status could never be reformed.

Conclusion

Charlotte Bronte is a conventional writer. If she really defends the Victorian woman, it will be better for her not to attack Bertha, but to sympathize with her circumstances. But it can be concluded that she treats Bertha as an outsider not a human being, but an animal that must be got off. Ironically, for a woman who believes in her lights for love, respect, identity, belonging and autonomy, Jane has no trouble reducing another woman's self to the hands of the very society Jane wishes to escape from. Though Jane is usually vocal about unjust treatment, "she approves Rochester's summary and callous treatment of his wife; and she is manifestly enthusiastic about the exploitation of colonized peoples" (Roy, 1989).

Jane also negates Bertha’s rights as oppressed woman. Rather than allowing Bertha to speak for herself, Jane allows Mr. Rochester to tell his first wife's story. Rochester further strips Bertha of humanity, giving more credence to Jane’s humanity within her autonomy. He claims Bertha to be mad. Furthermore, "She came from a mad family:-- idiots and maniacs through three generations! Her mother, the Creole, was both a mad woman and a drunkard Bertha, like a dutiful, copied her parent..." (Bronte, 300).

Bronte takes all her provisions to convince the Victorian reader of Jane’s honorable case in order to get belonging, independence, and identity. But it seems, after reading the novel, that the true heroine is Bertha who could achieve nothing in life but misery, frustration, jealousy and losing identity, simply because she is not the focus of Bronte. On the contrary, defending and sustaining Bertha's situation will perhaps prevent Jane from her pursuing her dreams. This another strong proof that Bronte, unconsciously, pays little attention to the Victorian age’s injuries concerning the position of woman regardless of any human ideals that transcend place and time.

The reader and Jane know Bertha as both insane and Creole. Her "madness and licentiousness are inextricably linked to her Creole Blood, whereas Jane's sound and Chaste nature is the legacy of her English inheritance" (Grudin, 147). Indeed, Bertha is a double outsider: first an outsider through her psychological sufferings and an outsider in that she is not fully British since she was born in a British colony. Throughout the novel, Bertha is...
portrayed as being ugly, 'a vampire'. She is always cast as the outsider and other to the point of being not human "first seen darkly as a ghost, then as a goblin, as vampiric and lycanthropic" (Grdin, 147).

Jane Eyre may be seen in a postmodernist light as an expression of Charlotte Brontë’s own character. The players she peoples her world with seem to be aspects of herself and Jane seems to represent her totality. Of course, Bronte has her selfish and silly purpose in creating Bertha's character in this way to serve a certain purpose, but the damage given to Bertha is great. Though women and their rights appear to be of importance to Bronte, the novel does not "imbue the West Indian mad woman with speech, reason, a history, a grammar of motives, or even a human personality" (Roy, 1989). The reader is left with an unclear study of Bertha's silence. And due to her silence, the reader's knowledge of her is that of a degenerate woman who could not control her own passion.

Jane Eyre has become self-sufficient, formed her own values and morals by life's lessons, and matured into her finishing role as the wife of Mr. Rochester. She has grown strong and secure in herself, and it is very unlikely that she will ever lose this. Her knowledge, and her morals and values can never be taken from her; her money, and thus her self-sufficiency and some of her self-reliance may disappear, but she cannot lose her skills as a governess, and thus will always have some means of finding employment and re-establishing self-sufficiency. Her belief in her equality to others cannot be taken from her, because it is an inherent part of her knowledge and values. Overall, she has grown from an impassioned, undisciplined, and hasty child, into a mature, strong, careful woman, secure in her belief in herself.

**Conflict of Interests**

The author has not declared any conflict of interests.

**REFERENCES**


Review

Philip Freneau’s literary reactions to the American revolution: A study of selected poems

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This research explores Philip Freneau's literary reactions to the American Revolution by examining five of his poems. These are: “To the Americans,” “On the American Frigate Alliance,” “A Political Litany,” “George, The Third’s Soliloquy,” and “An Ancient Prophecy”. All poems contain ideas, which are closely related to the American Revolution. It is expected that these poems reflect Freneau's support of the American Revolution and reveal his rejection of British Monarchy in America. There are two main ideas expressed in the poems selected in this study: the American spirit toward the revolution and satires directed to Great Britain. The ideas related to the American Revolution in the poems are greatly influenced by the social condition of the American Revolution and Freneau's involvement in it. The expressions toward the American Revolution in these poems refer to those of the American society that strongly wishes to live in an independent nation.

Key words: American Revolution, freedom, literary reactions, Philip Freneau.

INTRODUCTION

The American Revolution is one of the important movements that brought British colonies into an independent nation called the United States of America. The American Revolution began practically in 1763 when Great Britain decided to apply acts in the territory of the American colonies to get more financial benefit. Among the acts were the Proclamation of 1763, The Navigation Act, and The Stamp Act (Furlong, 1963: 84). The colonists really opposed Greenville’s programs because they would make bad impacts on the colonists. The programs made colonists reconsider their relationship with British authority.

One of the great influences of the American Revolution on the development of American literature is its concern about political issues which were conveyed through pamphlets, magazines, and newspapers. The political writings during this revolutionary period were characterized by their content, style and purpose. In this sense, literature became propaganda to oppose Great Britain’s policies in the colonies. In the words of Spiller et al. (1978:116), “Literature became a weapon in the struggle for liberty: the art of whipping up public opinion by propaganda became the chief study of American writers”. The American Revolution also influenced the development of American poetry. The American poetry at this age was marked by the beginning of nationalism.
which produced patriotic poems and satires to oppose the Stamp Act. One of the American poets during the revolutionary era is Philip Freneau. Through his poems, Freneau expressed his reactions to the American Revolution. He conveyed his rejection to the British monarchy in America and he strongly went in the line of the American Revolution.

Freneau’s literary reactions toward the American Revolution are the expressions of the Americans toward the Revolution, an expression of the society, as speech is the expression of man (Levin in Elizabeth and Tom Burns, 1973: 62). Actually, Freneau’s reactions can be seen not only in the field of his literary activities but also in his participation in the American army when he strongly fought against the British soldiers. Freneau’s poems, particularly the ones selected, reveal what happened in America during the Revolution. Quinn (2001:168) remarked that a novel or a poem is a representation of the author’s understandings of the human condition and how the world works. The analysis of Freneau’s poems dealt with in this study will attempt to find out his literary reactions to American Revolution by using the method of content analysis and historical approach.

American spirit in the American Revolution: Freneau’s “To the Americans” and “On the American Frigate Alliance”

In “To the Americans,” Freneau arouses the Americans to fight against the British. He uses certain ways to arouse the American spirit. The first way is judging the virtue of American rebellion against Britain. Freneau believes that the rebellion against Britain is right and thus in this poem he states firmly that truth of rebellion must continue to stand at the front of the war. Freneau also advises the Americans not to worry when the British people consider them as rebels. As Freneau (1963: 186) states in the poem:

REBELS you are—the British champion cries—
TRUTH, stand thou forth!—and tell the wretch. He lies:—
Rebels!—and see this mock imperial lord
Already threats these rebels with the CORD.

The use of the capital letters on the words “REBELS”, “TRUTH”, and “CORD” indicates certain meanings. “REBELS” means that Freneau had a great attention and respect to what Americans have done to separate from the British monarchy. “TRUTH” means that Americans have done the right actions to oppose Britain in the American Revolution. “CORD” implies that strict restraint power fell by the Americans when the British government applied unfair policies to the colonists.

The second way to arouse American spirit is looking at what Britain had done to the colonies. Freneau says that British reign is the “mock imperial lord”. This is a mock toward the British power which really restrains the activity of her colonies to have freedom. The strict restraining of Britain is indicated by the word “CORD”. A cord functions to tie something. In this case, the cord ties the rebels so that Americans cannot determine freely their own fate under the British reign. Also, the word ‘cord’ is very suggestive. It refers to the umbilical cord that strongly connects the fetus to his mother. Thus, it implies the strong bond connecting the Americans together. The inducement to oppose Britain and her flag implies that Freneau really rejects whatever British authority in America. The expression “generous genius” refers to the English people who had devoted their life to improve the wild land of America at the early time of their coming to this land. But Freneau shows the contradiction to what the English people left in America at the time. They only leave impostors in America. As Freneau (1963: 186) states in the poem:

AMERICANS! At the freedom’s fane adore!
But trust to Britain and her flag, no more:
The generous genius of their isle has fled
And left a mere impostor in his stead.

The use of capital letters at the word “AMERICANS” indicates that Freneau had strong attention to support Americans to search for freedom.

The third way is telling the possibilities that will happen if America is conquered by Britain. In the last two lines of the fourth stanza, Freneau states that if the British succeed in conquering America, Americans who rebel against her will not get mercy from the parent foe. It implies that Americans must win the war of the Revolution to reach freedom in America. Freneau (1963: 186) further states in the poem:

If conquered, rebels (their Scott record show)
Receive no mercy from the parent foe.

Even Freneau stresses that the rebels will not get mercy if they cannot conquer Britain. When they are buried in the grave they cannot get mercy although grave is a friendly place to get peace or a place where the woes of men will come to an end. It implies that Freneau further states that the corpses will be raised and hanged like what they have done in war. It suggests that the dead soldiers have responsibility if America is conquered by Britain. Then Freneau also shows that the dead soldiers are like devils that swell the soul of Americans with anger. It means that death of the soldiers will induce Americans to fight against the British. Freneau (1963: 186) further states:

Nay even the grave, that friendly haunt of peace,
(where nature gives the woes of man cease)
Vengeance will search—and buried corpses there
Be raised to feast the vulture of the air—
Be hanged on gibbets!—such a war they wage—
Such are the devils that swell our souls with rage!—

If in their struggle for freedom American soldiers are conquered, Americans will ask for God's help. Americans have strong hope to be free from the British they seek God's help to achieve their hope. This implies that Americans have strong hope to be free from British and they want to escape from this world because if Britain wins the war, Americans will disappear and America will become a killing field in which the children's blood will be shed. Americans will moan if their country is defeated by British monarchy because when they were still alive, they justified that their land belonged to them.

In stanza five, Freneau believes that the war between America and Britain will kill American soldiers. Here, he uses the expression "HANGMAN'S CORD" to show the people who will die in the war. The use of the capital letters in this expression implies the more intention toward the death of many people caused by the war. Freneau asks Americans now to struggle to search "desperate freedom". If Americans keep the call for the honor difficulties in the war, such as frozen lake and snow will disappear from their mind. Freneau adds that hard work will not daunt the Americans and thus they will fight against British harshly to get freedom.

In the last stanza Freneau asks Americans to end British authority because Americans can get freedom if only the British tyrants disappear in America. Here, the word "SLAVES" with capital letters refers to the British. Then Freneau reminds Americans that they have right reasons to fight against the British. Then he explicitly states that America will be hell if America is conquered. As Freneau (1963: 186) states:

_Hastel!_—to your tents in iron fetters bring
Those SLAVES, that serves a tyrant, and a king
So just, so virtuous is your cause, I say,
Hell must prevail, if Britain gains the day.
(Stanza 8, line 41-44)

When Freneau says that American will be hell if Britain conquers her, he wants to stimulate the deepest American emotion in order to arouse people to participate in the American Revolution. Here, hell means the unsatisfied and worse condition that will be made by British reign in America. Freneau’s hopes for Americans in this poem indicate his support to the American Revolution.

In "On the American Frigate Alliance" the patriotic spirit is depicted through a story about the intensity and courage of America's warship in the sea. Referring to American history, war at the sea was one of important parts of the Revolutionary war. This poem is told by two speakers, namely Neptune and Triton who both came from ancient time. In primitive Roman religion, Neptune was a god who had to do with the perpetuity of springs and streams and the later he was identified as the chief god of the sea, and Triton in Greek mythology was identified as a sea demigod had the lower part of his body fish like.

Along the poem Neptune and Triton tell the intensity and bravery of the American navy on the new American warship. The words of the two sea gods are greatly useful to describe the patriotic spirit of Americans in the war of Revolution. In the American Revolution, the American navy was small, but at sea war it fought gallantly (Steeg and Hofstadter, 1981:71). However, in this poem Freneau reveals the warship with strong power and courage. This poem opens with the picture of Neptune who is tracing the ocean. When he sees a new warship sailing at the sea, he is really surprised with her intensity. He acknowledges that warship is "so swift, so war like, stout and strong". Then he questions the flag fluttering on the ship. The warship is identified as the new America’s warship which is sailing to wage war against the British. As Freneau (1963: 286) states in the poem:

"To those new, rising States belongs,
"Who, in resentment of their wrongs,
"Oppose proud Britain’s tyrant sway,
"And combat her, by land and sea."

This ship is ready to combat British warship and she fights her enemy without fear. Freneau (1963: 286) states:

"When she displays her gloomy tier,
"The boldest Britons freeze with fear,
"And, owning her superior might,
"Seek their best safety in their flight."

The portrait of the powerful ship above implies that the American soldiers fight against the British navy with a powerful spirit. The ship continues attacking and she even destructs British navy at the sea. The ship is really needed because it functions "to guard her native shore".

Then Neptune tells that the new American warship succeeds to defend America from the British invasion. At the end of the poem, Neptune states that the existence of the warship functions to vanquish tyranny. The success of the new American alliance is great because during the Revolutionary period Britain had the world’s largest navy in the world (Furlong, 1963:110).

Satire Directed to Britain: Freneau’s “A Political Litany,” “George The Third's Soliloquy,” and “An Ancient Prophecy”.

In Freneau’s “A Political Litany,” the opening lines show
his political prayer and he hopes that God will give freedom to Americans. Freneau wants America to be free from the British dependence and other tyrants. Other tyrants mean the people or British institutions that impose their authoritarian power on Americans.

Although the opening stanza contains political prayer, most of the lines of the poem depict bitter satire on Britain and her henchmen. This poem is regarded as Freneau’s effective satire on Britain (Lemay, 1989:677). Freneau first directs his satire on British dependence because Britain with her absolute power has proclaimed that all her colonies in America must obey the laws stated by Britain. As one of the British colonies, America did not have rights to manage her own fate. The existence of the Proclamation of the 1763, The Stamp Act and Townshend Act proves that Britain enforced her law to the colonies. Freneau’s satire to Britain implies that Americans reject the British reign in America.

In the first stanza, Freneau criticizes “a junto” or administrative council that use absolute power. Freneau draws that the “junto” has made disappointed policy to Americans. Here, Freneau stresses his satire on the absolute power and the policy of the “junto”. As Freneau (1963: 140) states in the poem:

From a junto that labour with absolute power,
Whose schemes disappointed have made them look sour,
From the lords of the council, who fights against freedom,
Who still follow on where delusion shall lead them

The lords of the council are considered as the tyrants because they fight against freedom. The responsibility of the lords of the council to make foreign policy to the colonies makes Freneau think they are tyrants who restrain freedom in America. Freneau also says that in making the decision they are controlled by their delusion. It implies that the lords of the council do not care with the necessity of colonists to live independently in America. Furthermore, the lords of the council reject such freedom and they strictly state that the British colonies must obey all polices made by them.

The petition of freedom proposed by the Americans is slighted because America is under the British authority. In this poem, Freneau shows that the group at St. James neglects the petition. St. James is the location of the royal court in London (Lauter, 1990:1048). This neglect certainly makes colonists angry and thus Freneau directs his bitter satire to the group. Even Freneau says that they are just waiting for submission from Britain.

In the second stanza, Freneau explicitly states that Britain shows bad manners such as “rough and severe” to her colonies. It implies that the British is not friendly to the colonists anymore and seems to practice severity in America. The hardness and severity of Britain are proved when she decided to practice the so-called intolerable acts such as Tea Act and Townshend in her colonies. Freneau further calls the British with crude words such as “scoundrels and rascals”. It implies that Freneau is very angry with the British who keep enforcing unfair policy to the British colony in America. As Freneau (1963: 140) states in the poem:

From the group at St. James’s, who slight our petition,
And fools that are waiting for further submissions—
From a nation whose manners are rough and severe,
Fro scoundrels and rascals,—do keep us all clear.

In the third stanza, Freneau directs his satire at pirates, Wallace and Greaves. The meaning of pirates in this poem is more than just sea robbers. It may refer to the British navy like Wallace and Greaves. Freneau draws that they have killed Americans and robbed their goods. Since they are very strong, they never give up. As Freneau (1963: 140) states in the poem:

From pirates sent out by command of the king
To murder and plunder, but never to swing.
From Wallace and Greaves, and Vipers and Roses
Whom, if heaven pleases, we’ll give bloody nose.

Freenue’s criticism on Wallace and Graves implies his anger with them because they kept the American coast with their ship, namely Vipers and Roses. Lemay describes both Wallace and Greaves are Captains of British navy who kept the American coast cities in a state of constant terror during the summer of 1775 (1989:678). Then Freneau shows his antipathy to Wallace and Greaves. He says that Americans will give “bloody nose” to them. It means that Americans will really declare war to them.

Then Freneau directs his criticism at Dunmore and Montague. According to Lemay, Dunmore is the last Royal Governor of Virginia, in April 1775, he removed public stores from Williamsburg, and he waged war to colonies (1989:678). In this poem, Freneau shows explicitly that Dunmore really plunders Virginians by removing public stores from Williamsburg city. It seems that Dunmore’s unfriendly actions to oppose colonies induce Freneau to write bitter satire to him. Freneau further says that Dunmore and his British crew are bandits or robbers since they have bad and cruel actions to Americans.

From the valiant Dunmore, with his crew of banditti,
Who plunder Virginians at Williamsburg city,

Besides, Freneau criticizes hotheaded Montague. According to Lemay, he was the admiral of British. He fled during the early part of the war and he exasperates the colonist (1989:678). The phrase “hotheaded” and “mighty to swear” indicates that he is a cruel man who is
ready to kill Americans. That is the reason why he is told that he much exasperates colonists. Freneau (1963: 140) further states:

*From hot-headed Montaque, mighty to swear,  
The little fat man with his pretty white hair*

Freneau’s criticism against bishop in Britain, who seemed to allow murdering in America, implies that Bishops cannot perceive the conflict between America and Britain that has killed many people. In this poem Freneau hopes that Bishops as Christian clergymen should assist to avoid bloodshed in America and they should receive American rights to gain their freedom in their own country.

In criticizing the British henchmen in America, Freneau calls them “slaves that would die for smile from throne”. The use of the word “slaves” here indicates that the British henchmen just run their job in accordance to the throne and they do not care whether their action can make people suffer or even die. As Freneau states they really devote their life to please the throne. They become enemy of the Americans who struggle for their freedom. Freneau’s criticism on assemblies implies that he is disappointed with their voting against Congress proceeding. Here, Congress means the Continental Congress which consists of representatives of each colony. This Congress was established to counter British power in America. Freneau seems to hope that assemblies support Congress. In fact, the assemblies have realized their wrongs and now see the result of their stupid choice. As Freneau (1963: 140) states in the poem:

*From assemblies that votes against Congress proceeding  
Who now see the fruit of their stupid misleading*

Freneau’s satire against Tyron implies that he felt dejected after he saw what Tyron had done to Americans. Tyron was Royal Governor of New York, who fled the city at the outbreak of the American Revolution (Lauter, 1990-1048). One of Tyron’s irritated actions is the decision to declare that Americans are his enemy after flying from America. Freneau draws Tyron as a devil that will follow and disturb men wherever they go. Freneau criticizes lord North is a prime minister of Great Britain during the revolutionary era (Lauter, 1990-1048). He considers that the British colonies in America must follow all rules or policies made by Britain. Freneau draws his tight restraint by expression ‘binding in chain’. It implies that colonists may not manage their own fate. After criticizing lord North, Freneau addresses his satire to the royal king Log who has mighty power to conquer America. King Log is referred to George III (Lauter, 1990-1049). Here, Freneau illustrates that George III can conquer America when he wakes up from taking a nap. The picture of George III with toothful of brains means that he is greedy as well as tricky. As Freneau (1963: 140) states:

*From loyal king Log, with his tooth-full of brains,  
Who dream, and is certain (when taking a nap)  
He has conquered our lands, as they lay on his map.  

Freneau’s last criticism in this poem is directed to the kingdom. Freneau draws that British kingdom has bullied, hectored, and swore Americans. Her policies to the colonies certainly make Americans suffer and they cannot enjoy a life with freedom. Therefore, at the closing part, this poem draws the Americans’ wish into a prayer to God. Americans acknowledge that they are disunited but they will be still freemen. At last, Americans hope Britain to be cursed if she continues to enforce her power to the colonies. As Freneau (1963: 140) states in the poem:

*From a kingdom, that bullies, and hectors, and swears  
We send up to heaven our wishes and prayers  
That we, disunited, may freemen be still,  
And Britain go on—to be damned if she will*

In “George The Third’s Soliloquy” Freneau satirizes George III who became king of Great Britain when the American Revolution broke up. When he mounted the throne, he was still a young man. He really rejected the American Revolution and he finally waged war against America. His rejection and unfair political treatment of America attracted Freneau to write bitter satires to him. When Freneau wrote the satires, George III still became King of Great Britain but in this poem, Freneau portrays him as a king who has already lost his strong power and lived in pain.

Satire in this poem is depicted through the confession of George III. He confesses that he is in pain, regret, defeat, and desperate. The portrayal of George III as the speaker who is speaking to himself in this poem is very important to find the significance of the satire. All these confessions are George’s self-criticism directed to himself, specifically and to the leaders of Great Britain generally. From Freneau’s view as an American the confession of George III’s pain means that George III acknowledges his wrong decision when he declares war to America. Here, Freneau seems relate that he declares war to America is not a proper choice for Great Britain because it will cause bad effect for English men.

The first satire is the expression of George III’s pain. His pain is seen in the beginning of the poem. As Freneau (1865: 66 ) states in the poem

*WHAT mean these dreams, and hideous forms that rise  
Night after night, tormenting to my eyes—  
No real foes these horrid shapes can be,  
But thrice as much they vex and torture me*
He suffers from pain as if he were dreaming. He seems not to believe that he could feel such pain because he is King of Great Britain. The expression of pain here indicates that he confesses that his pain is the reward of his cruel attitude toward America during the Revolution. In conveying his pain, George compares himself with Cesar and Brutus. Cesar is the King Rome and Brutus is his assistant (Webster International Dictionary). George says that he is not as successful as Cesar and Brutus. When Cesar and Brutus die nature will show its sorrow immediately but when he dies, he doubts that people will give him a successful day. This comparison implies that Freneau wants to show George’s worse condition.

The second satire is referred to George III’s cursing. He curses himself because he suffers from pain in his life. It implies that as king of Great Britain criticizes himself because he thinks that his pain is his failure in life. As Freneau (1865: 66) states in the poem

How curs’d is he, --how doubly curs’d am I --
Who lives in pain, and yet who dares not die;

His curse to the day when he was born indicates his regret toward what he had done in his life. Freneau (1865: 68) further states:

Curs’d be the day, when first I saw the sun,
Curs’d be the hour, when I these wars begun

His curse to the hour when he wagers war with Americans implies his criticism on his to begin war. Referring to the American history, George III declares war to America when he sent British army guided by General Gage to America because America as the British colony refuses to accept British unfair policies.

The third satire is seen through George III’s defeat and desperation. In this poem George III confesses that his strong army called Burgoyne is defeated in the battle with the Americans. George III’s confession of defeat is a satire directed to the defeat of the British army in the battle. George acknowledges that his defeat make British people hate him and his nation become ashamed. As Freneau (1963: 67) states in the poem:

My armies vanquished, and my heroes fled,
My people murmuring, and my commerce dead,
My shatter’d navy pelted, bruish’d, and clubb’d,
By Dutchmen bullied, and by Frenchmen drubb’d
My name abhorr’d, my nation in disgrace”.

In Freneau’s “An Ancient Prophecy” his satire is directed against the king of England, George III. The title of the poem implies a prediction concerning bad fate of the King after he fails to subdue America. In the first stanza, Freneau portrays that George III gets trouble when American rejects the Stamp Act and the Tea Act since The Stamp Act levied tax on legal documents such as newspaper, letters, and deeds. They also rejected the Tea Act because it levied a tax on tea and even Great Britain force Americans to drink tea imported by the British company. As Freneau (1865: 112 ) states in the poem:

WHEN a certain great King, whose initial G,
Forces STAMPS upon paper, and folks to drink TEA,
When this folks burn his tea and stamp paper like stubble,--
You may guess that king is then coming to trouble

The prediction of the coming of trouble to George is a satire directed him for his unfair policies in America. As the reaction to the acts, Americans burnt the stamp paper and British tea in Boston. This event is named as the Boston tea party and it happened in 1773 (Steeg and Hoofstadter, 1971:50)

In the second stanza, Freneau directs his satire against George III who is getting bad prospects since his army fail to subdue the Americans soldiers. George III rejects the petition proposed by Continental Congress of British colonies. This petition asked George III to accept American’s request for the right. In fact, George III is angry about this petition and he even send the British army to America to wage a war. But the British army fail in controlling the Americans and later they are famished and frantic. They really are rejected when their leader gives up.

In the third stanza, Freneau describes that George III is getting a stroke when the British army led by General Burgoyne and General Cornwallis does not succeed in subduing the American army. As Freneau (1865: 112) states in the poem:

But when B. and C. with their armies are taken
This king will do well, if he saves his own bacon:
In the year Seventeen hundred and eighty and two
A stroke he shall get, that will make him look blue:
And soon, very soon, shall the season arrive,
When Nebuchadnezzar to pasture shall drive

As shown above, Freneau just writes the initials of the two generals. The consideration of the interpretation initial B and C as Burgoyne and Cornwallis is that both names are regarded as the prominent British general during the war of the American Revolution. Freneau describes that George III will save himself when the British Army went back without getting victory. Then Freneau predicts that George III in 1782 is getting a stroke and dejected because of the failure of the British army. Freneau also predicts that George’s reign will end when Nebuchadnezzar drives to pasture.

In the last stanza, Freneau predicts that in the year 1783 George’s reign will be over. Freneau also mocks
George by saying he shall eat turnips in Hanover. It means that George will be famished in his own homeland in the future. Then Freneau compares George to the lion. As Freneau (1865: 113) states in the poem:

The face of the lion become pale,
He shall yield fifteen teeth, and be sheer’d of his tail—

This comparison indicates that although George is a king like a lion as the king of the jungle, now he is very weak because his reign is over. He will surrender to fifteen teeth. Here, fifteen teeth refers to the fifteen American States which struggle against British monarchy in America. The expression “be sheer’d of his tail” means that George’s power will disappear because of the birth of the United States. Freneau further describes George’s worse condition. As Freneau (1865: 113) states in the poem:

O king, my dear king, you shall be very sore,
From the Stars and the Stripes you will mercy implore

George’s request mercy means that he wants the United States to give him mercy. The Stars and Stripes above refer to the flag of the United States. In the last line of the poem, Freneau says, “Lion shall growl, but hardly bite more”. It means that George will have anger but he cannot fight Americans because he has already lost his power.

Conclusion

After this close analysis of Freneau’s: “To the Americans,” “On the American Frigate Alliance,” “A Political Litany,” “George The Third’s Soliloquy,” and “An Ancient Prophecy,” it is found that the ideas and themes revealed by these poems clearly reflect the poet’s literary reactions toward the American Revolution. This research shows that Freneau’s poems are greatly influenced by the American Revolution. These influences include the themes that are closely related to the ideas of the Revolution. Furthermore, it is obviously seen that all the concerned poems are directed to support the American Revolution and to reject British monarchy in America. To conclude, Freneau’s poems reflect their author’s reaction to the American Revolution and shows how he gives place in his poetry for the national spirit to create an independent nation.
Review

Innovative ways of English language teaching in rural India through Technology

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We live in a global world where our existence depends solely on our felicity of using English most often. Thus, getting well versed in English has become quite mandatory. While this does not pose a problem in metropolitan cities and towns, people in rural areas lack the skills to converse in English. There is still a major chunk of civilization devoid of the developments in terms of language and technology. English teachers teaching in rural areas often face the non-availability of required technical support and relevant atmosphere to teach English effectively. It is here that the role of innovative teachers becomes quite essential. An effective teacher, despite having limited resources, can prove himself as a tool. The present paper examines various resources and tools that can prove beneficial in teaching English as a foreign language. It will also throw light on the advantages and disadvantages of using teaching aids and will discover ways of how our pedagogical styles may work wonders at times. It has to be realized that despite all cacophony, it is ultimately the man who has to master the machines. Teaching is not only about the introduction of innovative technology but is also the desire to be created amongst our students. This desire ultimately converted into action can prompt an effective teacher to play a pivotal role in the entire process. The mere mention of teacher in a rural area reminds us of the teacher in Oliver Goldsmith’s poem “The Village Schoolmaster” whose ‘one small head could carry all he knew’. Things have changed today with the advances of science and the expectations of the global world. Today we need to have specialist teachers in every subject even in rural areas. This is because of the increased level of competition and the anxiety to survive and sustain in a fast changing world. Knowledge of English today has become a sine-qua non for getting a coveted job and hence the importance of English teaching and learning has become manifold. As regards English teachers, their roles are not confined now to a hard task master but they are expected to be facilitator, a trainer, a counselor, a manager and a supervisor. There has been a transformation from ‘talk and chalk’ and teachers today have moved from BALL to CALL and now to MALL.

Key words: Technology, teaching, facilitation, rural India, learners.

INTRODUCTION

While it is an unalterable truth that a viable life in a corporate global world cannot be imagined of without the felicity of using English every moment, the scenario of English teaching and learning in rural India is still bleak. In reality, the reasons for this lacklustre atmosphere are galore and at times beyond control. The rural areas lack good schools having proper ambience and affordability which cater to the changing needs and expectations of the crass-commercial global world. In addition, the paying capacities of people in rural areas also add to the
malady of learners who are forced to resort to traditional schools having teachers devoid of the familiarity with the effective language teaching strategies. Undeniably, many English teachers in rural areas are themselves not effective and fluent in using English. In many Indian states English language teaching is confined to the verbal rendering of lessons in regional languages helping learners to understand the content and not the structural nuances of languages.

It is not surprising to note that English as a subject at school level in Indian rural areas gains serious attention when learners reach their secondary levels. Poor grounding of students as regards vocabulary and structure disinterest them in paying attention to their English course. While teachers in their primary and secondary levels fail to complete the exercises or work-book sheets, students too shy away from these cumbersome tasks—resulting in their aversion to English. While lack of trained teachers in rural areas has become a reality, the engagement of teachers in various non-academic tasks (viz. data collection, census, election related works etc.) adds to the malaise. Teaching is a continuous process and teachers in rural India are often debarring from attending workshops and seminars to acquaint themselves with new ways and methods. Many teachers find no time for self-evaluation, which perhaps could lead to some self-devised ways of enhancing their teaching abilities.

Schools and colleges in rural areas abound in natural bounties, much to the envy of urban populace. This also becomes a hurdle for many teachers to prefer teaching in rural areas. Natural disasters such as flood and draught, inadequate transport facilities and lack of other amenities also make even trained teachers reluctant to take an appointment in remote areas. Also, the slow pace of life and tardy speed of government policies and resources most often deter both teachers and students from garnering the benefits of advanced aids. In such a scenario an English teacher is bound to take resort to his old tools—namely books.

The Indian rural populace, which depends on agriculture and limited income, despite their事宜 to provide their children with a qualitative life, end up sending them to government schools where English is not taught as a skill but as a subject. Both parents and students emphasize simply on passing examinations just to climb the ladder of a higher class. As a result, students continue to carry the lapses of English throughout their lives. But this should not be taken as student's lack of intellectual progress rather than the lack of resources.

The endangering situation of English language teaching in rural areas is no excuse to allow this malaise. A majority of Indians as, Graddol (2010) observes, 'believe in the transformative power of English'. The new reality has enormous scope and application. Graddol observes:

"Throughout India, there is a belief among almost all castes and classes in both rural and urban areas in the transformative power of English. English is seen not just as a useful skill but a symbol of better life, a pathway out of poverty and oppression" (Graddol p.120).

In such a scenario where neither adequate resource nor tools are available, English teachers themselves have to devise innovative ways to make their students climb the staircase easily. The teacher has to take a solemn pledge to hone his students’ knowledge of English. This can be done with a resolve, as Patil says:

"I have to create opportunities for them to use English in meaningful, realistic, and relevant situations. Games, role play activities, information gap tasks, brain storming activities, riddles, puzzles, cartoons, anecdotes, jokes, songs and other low-cost and easily available teaching materials become handy" (Patil, 2008, p.07).

In a world governed by technology, both students and teachers in rural areas have high expectations. The spreading hands of technology in their everyday lives have enabled them to compete with others despite some unalterable truths. The arrival of computers, i-pads, cell phones, and innumerable gadgets has made them more enthusiastic. Who would not like to google and skype nowadays in an age of technology? The plethora of ambitions most often remain famished because of several reasons--- known or unknown. There are various technological tools, which though can enhance English language teaching in rural areas, often have certain limitations.

An English teacher’s task in a rural area becomes more intimidating because of certain shortcomings on his part. While the syllabus makers are least bothered about the teacher’s predicament, the teacher himself feels responsible for the poor products that are being produced over the years. The various limitations like course completion, successful implementation of government’s schemes, lack of autonomy and lack of exposure add to his agony. Some trained teachers who strictly follow the grammar-translation method of teaching English find some solace by correcting his students' written errors yet fail to instill in them the effective spoken skills. While some students because of their congenial home
atmosphere formulate and speak some sentences in English, they most often fail to bring the required effect. Here, the teacher's role also comes into question. A good number of English teachers are not properly trained in terms of pronunciation and elocution. We cannot ignore the fact that despite immense potential of our rural students, they most often fail to compete in life and career with their urban counterparts because of their poor background in English.

How should an English teacher respond to these challenges that hamper the growth of their students? The introduction of ICT in teaching English particularly in rural areas can be rewarding. Technology, which nowadays is a uniting force, can help in facing these challenges. These challenges have to be transformed into reality. While many state governments have provided technological support to schools and colleges in rural areas, it is an irony that despite bouts of enthusiasm initially, the fever frets away after some days. Efficiency in language cannot be guaranteed unless it is practised regularly. Government policies endeavour to organize training camps though with the help of several foreign agencies from time to time yet not much success results. Actually, these professional agencies with their professionally created audio-video clips exhort teachers but after some days of fun and frolic, the charm fades away. Moreover, such training camps are often very expensive and hence cannot become a regular feature. In many cases, the course modules of such agencies are not conditioned locally and its rigor appears intimidating than facilitating.

Since technology has changed our course of life, it cannot face a blanket ban even in rural areas. Let us discover how technology can facilitate teaching English in rural areas. One cannot guarantee a hundred percent success of teaching English through technology, yet can create awareness both among students and teachers through technology. While the most common technology in urban areas, like Internet facility may appear difficult, some easily available technological resources like radio, T.V, Computer, mobile phones etc. can facilitate teaching of English in rural areas. Now, the efficacy of these devices depends upon the creativity and desire of teachers. A technically savvy teacher can also encourage his students to learn English at their own will, of course, under the tutelage of elders in the family.

**Autonomy of teachers**

In an age of technological proliferation, the English teacher in rural areas also expects to be provided with adequate freedom of choosing his gadgets. While it may become difficult to provide every school with a multi-media language laboratory, one major secondary school can be made a centre where the students of the nearby schools can join one/ half day especially for English training along with their English teacher. A trained and expert English teacher from the adjacent town can also be appointed initially to train both the students and teachers alike. The trainer with his selected material (mostly based on regional cultural customs and festivals) can create amongst students the desire to communicate in English. The lessons/modules selected for these purposes should be interactive which could either be group discussion, group assignments, short films, short presentations etc. Such exercises, if repeated amongst students after initial training in other schools, can work wonders even without the use of technology. The teacher, acting upon the instructions of the trainer, may also organize such sessions every week in his school and get desired results. But a regular evaluation and feedback of students becomes imperative in this regard.

**VARIous WAYS OF TEACHING ENGLISH**

**Teaching English as a skill**

Job market today expects a candidate to have good communication skills to succeed and sustain in a global world. English teachers have to remain extra cautious of developing in their students the ability of four language skills namely—LSRW. Hence, the teaching of English as a skill and not only as a subject becomes indispensable. There is a growing consternation about English in rural areas that it is a language of the elite. What causes more agony is that even English teachers themselves are not free from this phobia. One has to remember that the task of an English teacher is not confined to mere vernacular rendering of a prose or a poem. The nuances of verbal melody, the proper pronunciation and use of patterns too are important. How many English teachers have the patience to hear his students recite poem and then correct wherever the latter go wrong? A sincere teacher can go an extra mile and play the recorded rendering of the poem and allow students to recite with the same style. Some over-enthusiastic teachers most often explain the poem and block students’ creative ability. Actually, they can be allowed to have their own explanation, if possible. They can also be allowed in groups to choose proper images and then after their discussion, write a short report and later present in the class. Such exercises, though may appear time-taking, yet are rewarding. These exercises help students enhance their four skills of language learning.

**Teaching English through radio**

Radio, which of late has lost its relevance in the glitter-glitter of other technologies, still can prove to be a
blessing in disguise especially in rural India. It is still an easily affordable device and English teachers can also benefit much from this device. To begin with, they can listen to English News on All India Radio regularly. As they get interested and accustomed, they can also switch over to BBC News, Voice of America etc. This will create around them an atmosphere of English and help them sharpen their listening ability. Regular listening to All India Radio morning news at 8.15 AM either at school or at home as an assignment to students can work wonders in creating an English atmosphere and helping them train their ears to get accustomed to proper sounds and pronunciation.

Teaching English through T.V

While radio can enable learners to imitate speaking and listening skills, its authenticity can be realized through television. T.V beautifully exploits audio and video facilities and can offer learners numberless opportunities of learning language with its proper manifestation. But while selecting a programme from TV, the teacher has to plan meticulously. The programme which is interactive in nature and based on our everyday activities motivates learners and in a way benefits both students and teachers alike. To name some shows --- Big Fight and Walk the Talk on NDTV and some other programmes on National Geographic channel can have tremendous impact on learners. While bringing these shows to the classroom can be difficult, students must be given these programmes as home assignments. These can later be assigned as both written and spoken tasks in the classroom. As teachers of English, we have to realize that authenticity in language comes through regular and adequate use. To quote Widdowson: “Speaking and listening are said to relate to language expressed through the aural medium and reading and writing are said to relate to language expressed through the visual medium” (Widdowson, 1978, p.57).

It is quite significant to refer to short video clips in the classroom. Many of us are often afraid that the fascinating part of the visual may affect the audio part. It is here that the teacher’s planning and his caution work wonders. The first important care to be taken is the selection of the video and its linguistic purpose. The teacher has to provide certain guidelines and tasks before he plays the video in the classroom. These instructions may include the following:

Select ten new words while you watch this video. Try to pronounce these words as shown in the video. Select five short sentences. Remember at least three questions and their answers.

After the video play is over, the teacher may ask short questions and elicit their responses. He may instruct his students to repeat some words as pronounced in the video. Further, he may also ask of the synonyms and antonyms. Some students may also be asked to narrate the entire video. Another group of students may be asked to narrate some similar anecdotes from their memory. Students of rural India who are unacquainted with the wings of technology and have not set their feet are still told stories by the elders in the family. In addition, students may also be assigned to enact a situation where many of them have some role to play. The teacher may record such role plays and later analyze and interpret to make his students know their lapses. This will ensure more participation and the classroom may become noisy at times. We have to remember that making noise is also a form of communication since no sounds are meaningless.

Moreover, while students watching the video are most often lost in entertainment, we as teachers have to ensure that non-verbal symbols which normally are not taught separately can become a part of video watching. We can make them aware of the intonation part of speaking and non-verbal signals during video viewing. In Indian rural backgrounds where teachers themselves are devoid of these specific trainings, video can become a rich resource. The advice of Susan Stempleski in this regard is quite relevant:

“It is your job as a teacher to get students to focus their eyes, ears and minds on the video in ways that will increase both comprehension and recall and add to the satisfaction they gain from watching. The video will still remain entertaining, but the students will also come to recognition of how the medium can be used for learning” (Stempleski, 2010:365).

It has been found that the real communication takes place when both the sender and the receiver maintain a cordiality and co-operation with each other. In addition, the common frame of reference may work wonders in ensuring better co-ordination. A meticulous planning on the part of English teacher while selecting video has immense potential in providing a proper learning environment. Most Indian homes are abuzz with the stories of sacred texts. One can find opportunities galore in bringing to the English classroom the episodes of the Ramayana and the Mahabharata, which not only will delight our students but will also add to the values amongst them. Also, language part becomes essential. For example, an episode from AranyaParva of the Mahabharata (http://www.periplusbooks.com/india_texts/yaksha/yp09.html) will be of immense help. Let us have a look at the episode.

Towards the end of Pandavas’ exile, they took pity on an agonized Brahmin who complained that a deer had taken
his Arani and fled fast. The Brahmin used to light fire with the help of Arani for performing Vedic rituals. The Pandavas decided to help the Brahmin and so chased the deer but failed. In this quest, the princes got tired and their throats parched. The youngest of the princes was able to discover water in a pond nearby and went to quench his thirst and bring some water for his brothers. But a frightening and intimidating sound suddenly surprised him when he started drinking the pure water. The voice warned him to answer his questions before he drank water. Unfazed, Sahadeo drank the water and fell fainting on the bank. The eldest of the Pandavas sent Nakul to find out the whereabouts of Sahadeo. But he also met the same fate since he too did not heed to the mysterious voice. Yudhishthira later sent Arjuna and then Bhima and they too met the same fate.

When none of the brothers returned with water, Yudhishthira himself started in search of them. He found all his brothers lying dead. He decided to drink some water from the lake. But when the voice warned him, Yudhishthir assured him that he would answer all his questions. Before putting the questions to Yudhishthir, the voice took shape and appeared as Yaksha. The Yaksha asked 18 questions = with philosophical and meta-physical ramifications. The Yaksha-Yudhishthir dialogue is embodied in the Madhya Parva of the Mahabharata.

The Yaksha was overjoyed to listen to the answers and asked Yudhishthir to seek the life of any one of his brothers. Yudhishthir asked for Nakul’s life. At this, Yaksha again asked why he asked for Nakul’s life when he could have asked either for the valorous Bhima or mighty Arjuna. Yudhishthir again advocated in favor of Nakul since he himself being Kunti’s son was alive. Dharma required one son of Madri also to remain alive. Satisfied and overwhelmed, Yaksha brought to life all the dead brothers. Yaksha- Yudhishthir conversation is a divine gem and an ocean of wisdom. It is difficult to talk about the entire conversation but some questions and their answers are quoted as follows:

Yaksha: What is heavier than earth, higher than heavens, faster than the wind and more numerous than straws?
Yudhishthira: One’s mother is heavier than the earth; one’s father is higher than the mountains. The mind is faster than wind and our worries are more numerous than straws.

Yaksha: Who is the friend of a traveler? Who is the friend of one who is ill and one who is dying?
Yudhishthira: The friend of a traveler is his companion. The physician is the friend of one who is sick and a dying man’s friend is charity.

Yaksha: What is that which, when renounced, makes one lovable? What is that which is renounced makes happy and wealthy?
Yudhishthira: Pride, if renounced makes one lovable; by renouncing desire one becomes wealthy; and to renounce avarice is to obtain happiness.

Yaksha: Which enemy is invincible? What constitutes an incurable disease? What sort of man is noble and what sort is ignoble?
Yudhishthira: Anger is the invincible enemy. Covetousness constitutes a disease that is incurable. He is noble who desires the well-being of all creatures, and he is ignoble who is without mercy.

Yaksha asked: Who is truly happy? What is the greatest wonder? What is the path? And what is the news?
Yudhishthira: He who has no debts is truly happy. Day after day countless people die. Yet the living wish to live forever. O Lord, what can be a greater wonder? Argument leads to no certain conclusion, the Srutis are different from one another; there is not even one Rishi whose opinion can be accepted by all; the truth about Dharma and duty is hidden in caves of our heart: therefore, that alone is the path along which the great have trod. This world full of ignorance is like a pan. The sun is fire, the days and nights are fuel. The months and the seasons constitute the wooden ladle. Time is the cook that is cooking all creatures in that pan (with such aids).

The episode will not only enlighten students but also orient them to try answering questions carefully with a proper command over words and sentences.

Teaching English through mobile and projectors

The primary purpose of English teaching today is to convert pupils into products and hence an effective communication skill comes into picture. Teachers in the rural backdrop of almost all countries where English happens to be a second language have to realize this fact. Our students need to be exposed to those skills which can make them employable. While rural areas lack in the required ambience, teachers can make much use of the easily available resources. Mobile phones which have become common even in rural areas can work as a panacea to many challenges of teaching English. True, that all students cannot afford cell phones, teachers can use their own mobile phones for the purpose of teaching provided the school provides them with a projector. Selection of required materials based on a country’s cultural faith and episodes of sacred texts converted into visuals can help students relate to their roots and in turn motivate them. One cannot deny the fact that visuals speak more than words. In Indian villages, teachings of Lord Buddha, Mahaveera, Gandhi, Tagore, and Mother Teresa can ignite the minds of young learners and benefit them. After showing them these clips, the teacher can assign them tasks of developing these into conversational paragraphs through role plays. Sincere teachers can also make selections and grading of these assignments and provide their students with meaningful suggestions.
Students often feel more attracted towards images and photographs. This can be converted into an opportunity by an English teacher. Let us allow our students to narrate stories in English in turns. While this can be recorded in a multi-media lab, teachers in rural areas can record these through their mobile and later play with the help of projector. Some selected recordings can be later shown and explained in the classroom. This activity will encourage other students also to come forward and prompt many others to participate. The teacher has to mark the lapses of students during their participation and later explain them in details focusing on pronunciation, lip and other body movements. Such endeavour of teachers can make every classroom very eventful and the English teacher will feel a sense of achievement.

Likewise, English teachers in rural areas can use advertisements to teach English.

**Teaching through advertisements**

In an age where English teachers refer to the use of online teaching either through YouTube, social networking and other websites, it may still appear a romantic illusion in rural areas. However, there are other ways through which English can be taught with the help of advertisements. Since advertisements are audio-video, students tend to get more attracted towards them. Most of the advertisements because of their punch lines often can be easily remembered by students in rural areas. These one line tags can be assigned to students as pattern practice through which students can develop grammatically correct sentence formations. Some of these advertisements can also be a mix of code switching and code-mixing.

What an idea, Sirjee! --- Idea Mobile
"I think, therefore IBM". -- IBM ThinkPad
"Let’s make things better" --- Philips
We Make the Things that Make India Proud. --- L&T
"Express yourself every day." – Philips
"Eye it. Try it. Buy it." – Chevrolet
"Have a break, have a Kit Kat" - Kit Kat chocolate

While teaching English through advertisements involves our purpose of teaching grammar, teachers can also resort to some ads which are a queer mix of Hinglish. But a careful teacher of English can also assign the task of translation, which will make his students use his vocabulary and grammatical skills. Teachers have to be extra conscious while choosing catchy slogans from other languages lest it interfere with any culture.

Hungry Kya (Are you Hungry?) - Domino’s Pizza
YehDilmaange more (Our hearts want more) - Pepsi
Pal banaye magical (Make every moment magical) – Lays
Hum meinhai hero (There’s a hero in everyone) – Hero Motocorp
Kyaaap Close Up kartehain? (Do you use Close Up toothpaste?) – Close-Up

Thus, the paper has made numerous arguments in favour of teaching English through technology and other means in rural areas. But as teachers of English, we have to remain strictly aware of students picking up haphazard spellings and short expressions inappropriate for Standard English. As teachers of English, we cannot forget the fact that digital language gaining popularity on our cells and blogs stealthily makes their presence on examination scripts. Short expressions such as CUall, Goodnite, RUOK, multi-tasking, lol, b/w, st" asap,CUSN, etc. cannot be considered part of standard English. The excessive use of technology may often irritate us as it is no wonder to receive unnecessary and untoward calls at odd hours.

**Conclusion**

The discussion made in this paper does not intend to eliminate the use of text books in the classrooms. All technical gadgets or tools are mere substitutes to books. Of course, the substitutes are adopted as teaching materials just to make language teaching more relaxed rather than rigorous, friendlier rather than intimidating and more creative and goal-oriented rather than cumbersome and haphazard. Technology-integrated language teaching can, of course, be made more fruitful by the dual and combined efforts of the teacher and the taught. It is quite significant to note that ultimately it is the teacher (the man) who with his careful planning can control technology (the machine) since technical glitches may have well-defined remedies yet they stand far behind teachers who possess fountains of forgiveness and oceans of optimism. The teacher’s interference at the right moment in the classroom has appeared more remedial in all times and herein lies his innovation. The real English teaching can be realized not in the segregation of different units of grammar and composition but in its integration, says Widdowson.

**Conflict of Interests**

The author has not declared any conflict of interests.

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Review

Democracy in Africa: A “one step forward, two steps backward” policy

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Better known as a historian than novelist and playwright, the Nigerienne André Salifou, just like the Nigerian Chinua Achebe, the Ghanian Ayi Kwei Armah and the Kenyan Ngugi Wa Thiong’O, used history to develop the various topics evoked in his novel entitled La valse des vautours (The Waltz of the Vultures). If the colonizer stressed the domination and systematic exploitation of various African resources and potentialities, the new leaders of independent Africa have excelled in illicit enrichment, preferential treatment and abuse of power. Through precursory stories, André Salifou has skillfully denounced the unhealthy practices of the new African political class after the independence. The new democratic wave having swept the African nations, the new African leaders have difficulties adapting themselves to it for the common interest of their compatriots and their nations.

Key words: History, ill / good governance, democracy, Africa, politics.

INTRODUCTION

African leaders, under pressure from Europeans and Americans, are forced to democratize their regimes. One notes here and there some hesitations and/or imperfections as for the introduction of a true democracy in Africa. Sometimes one attends helplessly to regimes of exception, and sometimes to mixed military and civilian regimes; if it is not generally a fake democracy, developed and maintained by a group of relative, friends, and allied, having for only objective to stay on power for ever and taking control of the national economy and developing corruption and excessive illicit enrichment.

The aim of André Salifou is to describe African democracy, which is an eternal "beginning of the end and the end of the beginning" where one is never far from the starting point. In La valse des vautours, the author captures this model based on mismanagement, nepotism and lawlessness through the life of key characters such as Sololo, Gaika and her husband Mougou, Chedane, Dao, Yao and Wawa.

One has the right to ponder the title of René Dumont’s L’Afrique noire est mal partie (Black Africa Started With Wrong Foot) and the claim of a French president that "democracy is a luxury for Africans". Indeed in contemporary independent Africa, in spite of proclamations of intention and electoral promises, the report remains bitter: exacerbation of intolerance in all its forms; systematic practice of exclusion; propensity to privilege partisan quarrels and personal ambitions. These attitudes
and behaviors in the background of chronic instability too often lead to disastrous management of a country and a progressive degradation of the situation in all aspects of life.

If Chinua Achebe, Ayi Kwei Armah and Ngugi Wa Thiong’o have used the history of European penetration and invasion in the years 1850s and 1960s to denounce the misdeeds of colonization in their novels Things Fall Apart, Arrow of God, Fragments and Petals of Blood, Pr. André Salifou, in The Waltz of the Vultures, showed through history how democracy is suffering in the hands of the Africans on power. Apart from the fight for the conservation and valorisation of the black culture preached by the above three mentioned writers, André Salifou protests against colonialism and imperialism which dominates black world, while laying stress on the jolly and catastrophic mismanagement of the "new riches persons", who I named the African political leaders, having replaced the white colonizer. This new African class does worse than the Western dominator- systematic plundering of national resources, corruption, embezzlement, nepotism, preferential treatment and social injustice. In fact, they think

"... that the charm of power lies in the possibility of those who hold it to deceive inhabitants each time they judge it useful" (Translation mine, and all the translations which will follow are also mine) ["...que le charme du pouvoir réside dans la possibilité que s'accordent ceux qui le détient d'en abuser chaque fois qu'ils le jugent utile."] (La valse des vautours, 66).

For them, people are nothing because either "they do not exist, in this case their problem does not arise, or they exist indeed, and they would never say a word except serving their Masters". (La valse des vautours, 63).

The comprehension of the leading intelligentsia of the role of the people is erroneous. It tends towards an objectification of fellow-citizens. Worst, these leaders assume the right to do what good seems to them. "Colonial vampirism is plugged so much that it does not spare the colonizers themselves. It is conceived by them and for a minority of associates which are arranged to notch the others." (Omgba, 2004). In A Man of the People, Achebe also decries this situation where "the minister lives in a residence which has seven bedrooms and seven bathrooms, one for every day of the week." (36)

The goal of this article is to examine the novel of Andre Salifou entitled The Waltz of the Vultures. The objective is to determine how the writer has decided to school his people through his work, which has a historical background. By definition, a waltz is a dance in three times, where each couple turns on itself while moving; and a vulture is a big- sized bird of prey, with a hooked beak, stripped head and neck, which nourishes itself with carrions and refuse. The combination of these words has given an unusual title to the novel. Taken in a figurative meaning, the Waltz in this context puts forward historical accounts announcing or illustrating the practices of the new political African class heiress of the colonial administration. The following comparison defines the thought of the author: "Like birds of prey, sharpened claws, powerful beak and incandescent glance, they will open a singular ball around their prey, and will carry out a true macabre dance: the waltz of the vultures" (La valse des vautours, 68).

For a better understanding of Andre Salifou's work, this paper is divided into three sections: Use of Historical context in novels, Bipolarisation of political life and Vampires of the court.

In Use of Historical Context in Novels, we will see how Andre Salifou succeeds in using the history of French colonial penetration in West Africa as the setting of his novel. Section 2, Bipolarisation of Political Life, deals with the monopoly of the national policy by a group of individuals. The last section, Vampires of the Court, criticizes the behaviour of the African ruling classes.

Use of historical context in novels

Towards the end of the 19th century, Europeans launched out to the conquest of Africa in order to materialize the borders of their colonies and take control of them. After the new Franco-English convention of June 1898 delimiting the spheres of influence of France and England, a mission known as the Central Africa Mission, led by Captain Voulet and Lieutenant Chanioine, left France for Central Africa. The two French officers "were appointed to lead the mission with the goal of recognizing the theoretical demarcation line on chart" (La valse des vautours, 9). Unfortunately, the mission, which was supposed to be a materialization and recognition mission, changed, by the will of the commanders, in a group of criminal conquerors, guided by the madness of greatness and disdain for the black race. As proof, carriers in the mission "were attached by the neck, five by five, with a solid rope, as they progress painfully". ["Tels des oiseaux rapaces, les serres aiguisées, le bec puissant et le regard incandescent, ils vont ouvrir un bal singulier et exécuter, autour de leurs proies, une véritable danse macabre : la valse des vautours."] (La valse des vautours, 68).

Informed about all the atrocities committed on its behalf by the commanders, the French government ordered Lieutenant-Colonel Klobb, who was at that time in station in Mopti, Sudan (present Republic of Mali), to pursue them and carry an investigation on the all edged atrocities. On July 10th, 1899, Colonel Klobb arrived in the province of Tazarawa, i.e. the current department of Tessaoua. Unhappy with the arrival of Klobb, Voulet and Chanoine killed the emissary on July 14th, 1899. This assassination, speaking about the colonial penetration in
Niger, is known as the Tragedy of Dan-Kori.

In the novel, the author used the literary technique of onomastic, which consists of using words from the local language where the scene takes place. That is why instead of Dan-Kori, he says Ridanko- a simple change in the position of syllables. Dan-Kori means "small hollow" or "basin" in Hausa. Salma Koira means the 'town of Salma' in Zarma and refers to Niamey, the capital of Niger. Salma is the deformation of the name of a colonial administrator of Niamey, the French captain Solomon (Capitain Salomon was the colonial administrator of Niamey before independence. That is why Nigeriens nicknamed Niamey "ta kaptan Salma").

In the same way, when the author says Mai-Abio, he refers to the village of Mai-Jirgi. Abio means plane, train or canoe in Hausa. To distinguish between the three concepts, Hausa people say: jirgin-sama for 'plane', jirgin-kasa or dogo for 'train', and jirgin-ruwa or kolokolo for 'canoe'. Most of the time, with André Salifou onomastic is a means of cultural identification. The village of Mai-Jirgi mentioned in The waltz of vultures is real. The name was given to it after a plane crashed there. The author, by quoting it, wanted to insist on the historical aspect of his writing. This technique of narration on a historical basis was developed by the novelist throughout his work. To conclude the history on the Central Africa Mission for example, he says:

"After the death of the two blood thirsty officers, order and discipline returned within the French mission. The members of the mission have had a ten day rest before they continued in serenity in the direction of the Lake Chad." ["Les deux officiers sanguinaires étant morts, l'ordre et la discipline reviennent au sein de la mission française qui après une dizaine de jours de repos, reprend dans la sérénité, sa marche en direction du lac Tchad." ] (La valse des vautours, 11).

This conclusion ends the historical background of the infamous French colonial mission also known by its nickname of Mission Voulet and Chanoine. The historical background allowed the writer to make a junction with the history of Gaika, one of the key characters in the novel. For André Salifou, it is a question of "making the past present, to bring the distant near" (T.A. Ezeigbo, 11). The significant thing for him is to use a historical situation to illustrate aspects of the fate of human beings, having an importance and a direction in the day to day life. In fact, André Salifou is not far from the style used by the South African Peter Abrahams in his novel Wild Conquest, where "he depicts the conflict between the Boers and the Matabele people overland at a particular point in the violent history of South Africa (History and the Novel in Africa, 13). Furthermore, regarding the use of historical context, André Salifou shares the same point of view with Chinua Achebe. He is among those who believe that to restore the dignity and self respect lost by Africans, the past needs to be recreated, not only to inform Africa's detractors but also for the education of Africans themselves. To each character corresponds a story and a moral to be drawn in order of appearance:

1) Story of Gaika and the three charlatans.
2) Story of Tarana.
3) Story of Shipkaw.
4) Story of Sololo and his marriage.
5) Story of Azika, cousin of Gaika.
6) Story of Zeynam and Zinaria.
7) Story of Kasko.
8) Story of Tamure.

All these stories around the characters of Andre Salifou make it possible for the reader to better understand and better determine the message conveyed by the writer. He claimed that he "tried to decorate (his) book with some tales and legends drawn from the Nigérienne oral literature" (Andre Salifou, back of the novel). These tales and legends are traditional cultural expressions. After contact with the West, the depravation of manners settled with the bipolarisation of political life.

Bipolarisation of political life

To deal with political themes, Andre Salifou walked his reader through history. He made use of the terminology of the Nigérienne traditional chieftaincy which he transposed to the modern political system. He talked about bipolarisation of political life in the country between Wizir nicknamed Ouban-Gouri and Langa-Langa who is the Head of State in these terms: "...The more time is passing, the more we assist to the bipolarisation of the country's political life. In fact, disregarding a good governance and, being careless as regard the State, each of the two highest responsible of the Kingdom, starting with the Wizir, is mobilizing his partisans to fight the other so that, the country's political debate has turned into an endless affront between the two sides" ["...plus le temps passe, plus on assiste à la bipolarisation de la vie politique du pays. En effet, au mépris du bon fonctionnement, voire de la survie de l'Etat, chacun des deux plus hauts responsables du royaume, à commencer par le wizir, mobilise ses partisans et diabolise l'autre au point que le débat politique du pays se résume en un affrontement quotidien entre les deux camps." ] (35).

The author denounced the behaviour of the ruling class, through the story of the recklessness of the chief of the armed forces Sololo, who was taken in obvious offence of adultery and was beaten by a warrant officer helped by some neighbours as written in the novel:

It is a big, fat and strong warrant officer who, while crying for help, in front of a thief, just to alert his neighbours,
continues to beat severely his undesirable guest. Some of the neighbours seize also the opportunity to give a memorable correction to Sololo since they recognize him... For sure, the adultery made by Sololo is rapidly heard by everybody throughout the country...(35).

On this point, Andre and Achebe share the same ideology. For the two artists, the new democratic institutions in Africa do not represent more than a regime of "relatives, friends, allied and acquaintance". Gaïka has clearly and singularly said it: "... Providence has decided to take care of us, it propelled you to the presidency of this country to profit and let your relatives, allies and close associates serve themselves, too."(66). Gaïka's statement prefigures the idea of ill governance evoked by the Nigérienne Andre Salifou and the Nigerian Chinua Achebe in A Man of The People (1966) and Anthills of the Savannah (1988). The only difference is that the Nigérienne simultaneously criticized the democratic and "military-civil" regimes in Niger in the same novel, whereas the Nigerian did it in different novels and in a distinct way, with Nigeria as a setting.

One can notice that even the Ghanaian Ayi Kwei Armah has evoked the failure of the new ruling class just after independence in his novel The Beautiful Ones are Not Yet Born (1969). The conclusion made by Andre Salifou at the end of his novel is illustrative:

... The militaries came to power, cut the throat of Dao and Yao and threw in prison scores of barons of the late regime, including Mougou, Wawa and Chedane. The kingdom-republic of Zangana must restart all over again (137).

It is generally what occurs to Africa. The regimes follow one another without any improvement. The new barons are sometimes worse and more covetous than their predecessors. And each time it is a replication: the country is plunged into misery. The word 'good governance' is only a formality. The African ruling system from the end of colonization up to now is a real Waltz of Vultures, as said by André Salifou; one goes and returns, one goes up and down without any noticeable progress. It is an eternal 'one step forward two steps backward'. One attends to a hesitant democracy with the step of a chameleon. People do not know what they want; or rather the African leaders develop and knowingly maintain a policy which enables them to remain the longest in power. They do not care about the interests of their people or their country. Sometimes they have neither experience nor knowledge of the fundamental principles of governance. They come to power without any preparation, as underlined by Achebe in Anthills of The Savannah:

His Excellency came to power without any preparation for political leadership,... a fact which he being a very intelligent person knew perfectly well... Therefore, when our civilian politicians finally got what they had coming for them and landed unloved and unmoored on the rubbish heap and the young Army Commander was invited by the even younger coup makers to become His Excellency the Head of State he had pretty few ideas about what to do. And so, like an intelligent man, he called his friends together and said: 'What shall I do?' (Anthills of The Savannah, 12).

The lack of preparation to political leadership evoked by Achebe and the cupidity of the civilian politicians led the majority of African countries to chaos. This satirical comment intimated by Achebe on military regimes is the focal point of what has become the experience of politics in Africa. It is this tortuous experience of politics in Africa that the Nigérienne André Salifou in The Waltz of Vultures , under the informed eye of a historian who has taken part at some point in the management of his country, decried. In fact, André Salifou was elected President of the Presidium of the Nigérienne Sovereign National Conference held from July 29th to October 03rd, 1991 at the Palais Des Sports in Niamey. On that occasion he nicknamed himself Paper Tiger. This qualifier fits him like gloves. André Salifou has lived under the first republic of Diori Hamani, the military regimes of General Kountché, Général Ali Chaibou, Général Baré and the famous two transitions after the National Conference in 1991 under the Prime Minister Chéfou Amadou and in 1999 under Commandant Wanké. Did not this experience condition the writing of The Waltz of the Vultures? From time to time, the author gives some hints concerning what I have guessed as in the following:

"Operation for the putsch started one Thursday between three and five o'clock a.m., the day before the commemoration of the 7th anniversary of the country's independence"(41)

"Sololo takes the reins of power. He has three years to reorganize the country... Sololo, Gaïka and her husband Mougou will try to rule the country with the complicity of some friends."(42)

For those who know the evolution of the democratic process in Niger, while reading The Waltz of the Vultures, they can easily understand that the policy denounced by Andre Salifou is founded on the basis of friendship and alliances. This explains why certain characters in the novel manage to participate in successive civilian or military regimes, for example Sololo, Colonel Dan-Darar, Chedane, Dao, Yao and Wawa. For this reason, the author talks about "bipolarisation of the political life of the country"(35) between two blocks: Wizir and his friends on one hand, the Head of State on the other hand. These Masters "carry out the dance as well as they feel it." Nobody has the right to act out of their policy line even if
their ideas are bad and are outdated. Dao has notified it to the President Sololo in these terms:

My poor! You still have done nothing! What we have asked you my friends and I, is to become, and forever a dictator. A true one! However, a good dictator does not just temporarily confiscate the rights and freedoms of the people. He confiscates even the hope of it! For eternity! (133)

In fact, for this political class, instead of good governance, they claim the installation of a pure and hard dictatorship, going up to the confiscation of the rights and freedoms of the people.

In short, through The Waltz of Vultures, André Salifou has not just explained or made the genesis of the political past of Niger. He has at the same time made the evolutionary documentary of the Nigérien modern society, while commenting on the process of this evolution. It is neither the defence of political freedom or protection of cultural integrity, even less the politico-economic relations with Europe or the United States. It is rather about a problem of social positioning between the various reigning classes blocking de facto the installation of a true participative democracy.

VAMPIRES OF THE COURT

André Salifou characterizes the close collaborators of the ruling class as vampires around the king. The vampires are the persons around the head of the State who are either special advisers, "chargés de mission", security forces or other associates working for the President. In his novel, Andre negatively put all these persons in the same bag. Moreover, he gives the history of each character before proceeding to his portrait. It is the case of Gaika, Tarana's daughter, who is the fruit of three charlatans who have slept with the mother respectively "at dawn, in middle of day and at sunset. Her (Tarana) fourth partner, the same day, but late in the evening, will be her husband"(13). Thus, there is nothing surprising if at twenty three "Gaika has got a lot of sex appeal ."(15) This scatological description of Gaika is specific to Andre Salifou. The example of Sololo's portrait is telling. The author presents him like a "young obliging person, generous and human, inveterate womanizer and amateur of sex."(14) After Sololo comes Colonel Dan-Dara who is also presented as a "principal collaborator, minister of state, responsible of the national dialogue. For this reason his obsession was granted to him: political funds, beautiful car, honors, body guards and of course women and alcohol."(43)

The three examples quoted above, give us an idea of the characters responsible for leading to "good port" the development policy advocated by their Chief. André Salifou clearly refers to a thinking in African philosophy, according to which the actions of a person can be explained by his or her social origin .That is, what one does depends on whether one comes from a respectful noble family or a vulgar one. A Hausa proverb says : "There is no bad chief but there are only bad advisers."("Babu mugun sarki, sai mugun bafade") These advisers- vampires profit from the prerogatives of power to dilapidate the meagre resources of the State. Through these looters, André Salifou denounces the attitude of certain Nigérienne leaders who, under the cover of power, do not hesitate to put their personal interest ahead, to the detriment of the common interest.

The author draws the reader's attention to the new turning point of the democratic power in Africa: … even if in his country the democratic process, due to its newness and the unpreparedness of the executives charged to animate it, is as imperfect as fragile, he prefers not to remain in history as the man who will have one day encouraged the soldiers to stop it. Unless of course if that interruption creates at last the conditions for a good revival of the democratic process in his country, which is due, above all, to become soon, let us recall it, a republic.(134)

Opulence, illicit enrichment, preferential treatment and abuse of power are practices likely to block good governance. In La double tentation du roman nigérien, Abdoul-Aziz Issa Daouda is right to say:

"Generally, African novelists of the disenchantment attach more importance to political voices. It is especially a question of denouncing the inadequacy of the new political institutions to the legitimate hopes of populations, which against expectations, assist to the emergence of a new class of privileged whose only concern is personal material satisfaction." (72)

This new class of privileged people evoked by Abdoul-Aziz, represents the new 'colonial yoke' or the 'bottleneck' of good governance preached by African leaders in general and Nigérienne thinkers in particular. In fact, since 1963, Frantz Fanon, in his novel Les damnés de la terre, had denounced the trickery of the African intelligentsia, which has replaced colonial masters, in these terms:

"Inside the new regime, a certain inequality in the enrichment and the monopolization, some eat in several racks and appear like brilliant specialists in opportunism. Corruption and preferential treatments multiply, traditional African ways or manners are degraded." (113)

'Some' here is impersonal but quite significant. It is symbolic and represents a category of privileged intellectuals always siding with the ruling class. Such very important personalities mentioned by Fanon have their
guarantors in the work of Andre Salifou. They are the characters of Gaika or 'the top model of corruption', Ouban-Gouri and Mougou 'the cheaters of the businessmen'. President Sololo, who is supposed to protect the interest of the people, also enters the dance by giving his uncle-in-law Zakou, a "40 tons" - truck and "an envelope of 200 million francs...."(136)

Conclusion

To conclude, the satire in the novel entitled The Waltz of the Vultures is on the one hand, a description of the nature of the successive regimes from independence to the year 2000 (the publishing date of the novel) and on the other hand, the description of the change in social manners and the African ancestral practices from the colonial period as well as the cultural clashes that followed.

Conflict of Interests

The author has not declared any conflict of interests.

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