
LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Volume 18:12 December 2018
ISSN 1930-2940

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Articles published in Language in India are peer-reviewed by one or more members of the Board of Editors or an outside scholar who is a specialist in the related field. Since the dissertations are already reviewed by the University-appointed examiners, dissertations accepted for publication in Language in India are not reviewed again.

This is our 18th year of publication. All back issues of the journal are accessible through this link: <http://languageinindia.com/backissues/2001.html>

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Types of Code-switching Between Yemeni Dialect and English Language among Yemeni Undergraduate Students at University of Sheba Region

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Abstract

Code Switching, a widely discussed phenomenon in the sociolinguistics, involves the alteration of linguistic elements so as to contextualize talk in interaction. This study aims at examining the code-switching between Yemeni Dialect and English among the undergraduate Yemeni Arab students. The study also aims at recognizing the different types of code switching as well as the reasons for this code switching. This is a qualitative study dealing with the twenty undergraduate students from different faculties of the University Sheba Region. Semi-structured interviews are the main method of data collection for this study. The intra-sentential code switching is analyzed in more specific categories. Consequently, the findings of this paper show that most Yemeni students tend to switch to English language in smaller constituents (intra-lexical which is within word boundary). Furthermore, the results from the interviews found out that the reasons for the occurrence of code-switching were due to the lack of proficiency in L1, impact of technological devices and the linguistic factor.

Keywords: Yemeni Dialect, English Language, Code Switching, Intra-sentential Code Switching, Sociolinguistics.

1. Introduction

Language is a social phenomenon which considers the most significant tool for determining society and culture. Contact between languages gives rise to variations and changes in the languages. Therefore, different language varieties convey different social meanings. A single speaker uses different varieties of different situations for different purposes. Because of contact between languages, the communications are essentially bilingual or multilingual. Winford (2003: 2) states that "such contact can have a wide variety of linguistic outcomes". As a result of this communication and contact between languages, there are many linguistics operations happen such as borrowing of vocabulary and this contact leads to the creation of entirely new languages.

The linguists consider the phenomena of language contact are code-switching (CS) and code-mixing (CM). They define the code-switching uses two or more languages in the same conversation bilinguals. Milroy and Muysken (1995) claim that switching occurs between the turns of different speakers in the conversation, sometimes between utterances within a single turn, and sometimes even within a single utterance. Eldridge (1996) proposes that code-switching (CS) happens when the speaker switch to L1 to fill the gap with an appropriate word not known in L2 and vice versa. Myers-Scotton (1993) defines the CS as either inter-sentential switching or intra-sentential switching. Furthermore, Poplack (1980) divides the code-switching into three types namely tag-switching, inter-sentential switching and intra-sentential switching.

2. Literature Review

This section focuses on previous studies that have been conducted on code-switching. Few decades ago, the principle of code switching became an interesting subject in sociolinguistics. Several studies have been conducted in this field. Bloom and Gumperz, (1972) established two models; 'we code' and 'they code', which are typically used to mention to group identity. Generally, It accepts that 'we code' refers to one's ethnic language or a minority group in a society, and 'they code' indicate to the language of that society. However, this model has some restrictions as the 'we/they' distinction does not always have clear cut boundaries. Myers-Scotton (1993) develops the 'markedness model' of code switching, which became very influential at that time, and is still widely used as a tool to explain the social motivation of code switching.

Abalhasan and Al-shalawi (2000) conducted a study of Arabic speaker in United States. They observed that all students switch bilingually from Arabic to the English, but in varying degrees. "There appears to be a correlation between the level of complexity of the bilingual code-switches and the respondent's level of proficiency in English" (Abalhasan and Al-shalawi 2000: 185). Moreover, they point out that the reasons behind switching from Arabic to English language are due to the lack of knowing or forgetting the term in Arabic and the ease to say it in English. Zain and Koo (2009) conducted a study on the Malaysian perspective of communicative functions and reasons for code switching during social interactions among ten Tamil speaking undergraduate students of the University Putra Malaysia, Malaysia. They found that the main reason for code switching is because of habitual expression which is pertaining to the psychological aspect of behavior.

3. Methodology

3.1 Participants

The participants of this study are twenty undergraduate students from different faculties of the University Sheba Region. The participants were selected on the basis of purposive sampling. As reported by Creswell (2012) in purposive sampling, the researchers intentionally choose the

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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participants who are expected to provide the required data for a particular study. In this study, the central issue is that the behavior of the code-switching among the participants. The number of informants in this study is twenty Yemeni undergraduate students who are male and female participants aged from 20 to 23. The study aims to examine the use of code-switching (CS) from Arabic to the English language among Yemeni students who use Informal Yemeni Dialect in their communication with others.

3.2 Instruments

Observation and Semi-structured interviews are used for conducting this study. The participants of this study were informed of the instruments used for data collection. The participants were also instructed the procedures i.e. the observation sessions will be followed by the interview sessions. This study used two instruments for data collections. Firstly, an Audio Recording Instrument was used for recording conversation of twenty male and female Yemeni informants in this research. The researchers recorded all the conversations carried out by the twenty participants. From the conversations, the researchers collected data and input to achieve the aims of this study. One of the items that the researchers elicit from this instrument was the types of code-switching used by the twenty participants. The period allocates for the fulfillment of this instrument was one week. Second instrument was the interview session. The researchers achieved to collect descriptive data expressed by the participants during the interview sessions. The data collection reveals that the participants' views about the use of CS as well as the provision of new input to the researchers in their quest to obtain the required data.

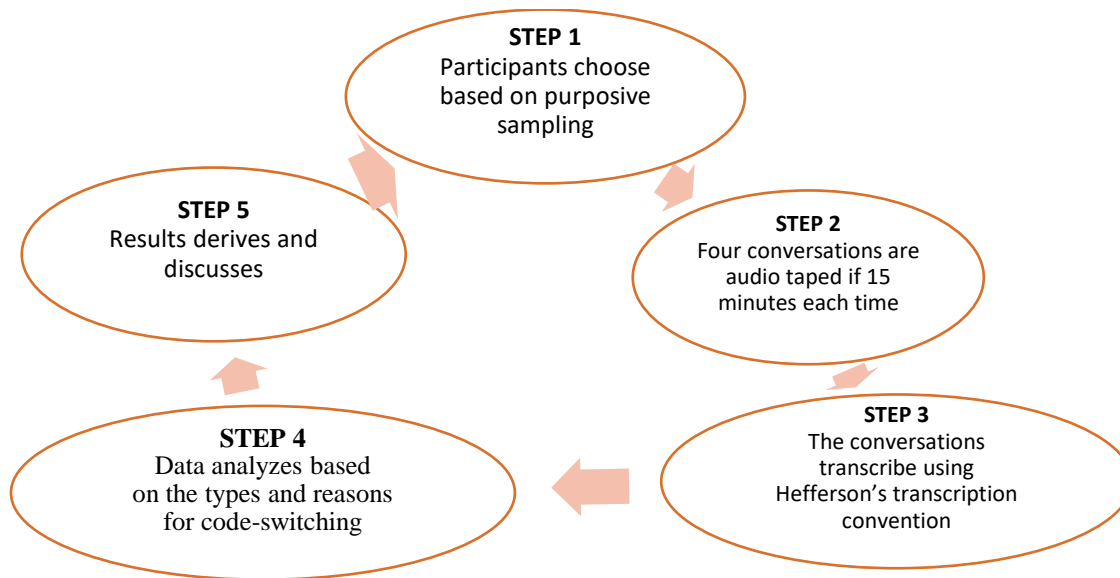
4. Data Collection

Two main instruments were employed for data collection. Firstly, the data collect through an audio recording instrument which is an audio recorder. All the participants are informed of the data collection process. They summarized on the context of this study, which requires conversations with regard to issues and matters in the domain of university. However, the research questions or objectives were kept confidential to avoid cases such as self-initiated code switching in their conversations. Secondly, the data was collected through semi-structured interview. It is achieved by the participants during the interview sessions and later used the data to explore the reasons for code switching.

4.1 Process for Data Analysis

The qualitative data was obtained from the audio-taped conversations of the participants in University of Sheba Region during leisure time. The time of recording for each conversation was 15 minutes. Altogether, 4 audio-taped conversations were used for this study. Then the data collection arranged the analysis process. Firstly, the recorded conversations of the participants were transcribed using the Jefferson's transcription conventions. Secondly, the

occurrences of code switching in all the conversations were highlighted. Thirdly, all the highlighted occurrences of code switching were classified into the respective types. After the completion of the analyzing process, the final stage is the description of the findings and discussion. Figure 1 shows the procedures for the data collection.



5. Results

Code-switching is “the alternative use of two or more linguistic varieties within the same utterance or during the same conversation” (Myers, 1990; Wardhaugh, 2010). Poplack (1980) classifies code-switching into three types namely tag-switching, inter-sentential-switching and intra-sentential switching. The occurrences of code-switching in all the four conversations of the participants of this research study are analyzed based on the types and reasons for code-switching.

5.1 Results Gained from Audio Recording Instrument

The data taken from the audio recording instrument shows that the Yemeni undergraduate students of University of Sheba Region code-switched from Yemeni dialect to the English language. Among the twenty Yemeni undergraduate students who participated in this research, the most recurring type of CS employed by them is intra-sentential CS. The data analyzed the intra-sentential CS in more specific categories. Generally, the two types of intra-sentential CS contain intra-lexical CS whereby the switching of one language to another takes place within word boundary, and intra-phrasal CS whereby the switching occurs within the phrasal boundary. Abdul Hakim (2001) and Dayang Hajjah Fatimah (2007) claim that the two types of intra-sentential CS are intra-lexical that take place within word boundary, and intra-phrasal that occurs within phrasal boundary. The table

below demonstrates sentences in the complete formula with elements of intra-sentential. These sentences are used by Yemeni undergraduate students when they communicate with others in Informal Yemeni Dialect (YD).

Table 1: English and Arabic Code-switching

No	Arabic Sentences in (Yemeni Dialect)	English Sentences in English Language
1	al-abni yafti <i>bike</i>	The boy wants <i>bike</i>
2	ʔʕtarait <i>tire</i> dzadeed li seiyyarah lanah <i>tire</i> kadeem buh <i>puncture</i>	because the old <i>tire</i> has <i>puncture</i> I bought new <i>tire</i>
3	ʔams Messi sajal <i>goal</i>	Yesterday, Messi scored <i>goal</i>
4	ʔʕti ʔyir <i>battery</i> lee <i>mobile</i>	I want to change the <i>battery</i> of my <i>mobile</i>
5	ʔaʕfi al ma'a bil <i>kettle</i>	I boil the water by <i>kettle</i>
6	lu-samahat hat al- <i>remote</i>	Excuse me, can you please pass me the <i>remote control</i>
7	qarit ʔamas <i>chapter</i>	I read one <i>chapter</i> yesterday
8	momkin toʔayil <i>radio</i>	can you please switch on the <i>radio</i>
9	ana kul yaum indi nafis <i>routine</i> aruh ila maktaba	I have the same <i>routine</i> every day that I come to library
10	kul yaum ana athab ila <i>cafeteria</i> li akul nafis akil	Every day, I go to <i>cafeteria</i> to eat the same food

Table 2: English and Arabic Code-switching

NO	Arabic Sentences in (Yemeni dialect)	English Sentences
1	ʔnteeni <i>al-wire</i> minfadlak	Give me the <i>wire</i> please.
2	eʕiti ʔʕtari <i>makeup</i>	I need to buy <i>makeup</i> .
3	ʔʕhan li <i>balance</i>	Could you recharge <i>balance</i> ?
4	ʕukti <i>design</i> hulu	My apartment has nice <i>design</i> .
5	hal sawiti al <i>assignment</i>	Have you written the <i>assignment</i> ?

6	faṣmal samak bil <i>oven</i>	I will grill the fish by <i>oven</i> .
7	<i>Gear</i> il-a'adi afdhal min <i>automatic</i>	Manual <i>gear</i> is better than <i>automatic</i> one.
8	momkin taquli aina <i>toilet</i> min fadhlaḥ	Could you please guide the <i>toilet</i> ?
9	faḥḥil al <i>air-conditioner</i>	Switch on the <i>air-conditioner</i> please.
10	ʔba aḥsil malabsi fi <i>washing-machine</i>	I want to wash my clothes in <i>washing-machine</i> .

It is clear that table 1 shows examples of intra-sentential code-switching. Though there are intra-lexical and intra-phrasal CS, the results of the present study refer that all the sentences are intra-lexical which is within word boundary. Consequently, the findings of this research show that most Yemeni students tend to switch to English language in smaller constituents rather than in major ones. Moreover, the findings show that participants use many words that are technology based. For example, *WhatsApp, Email, internet, Yahoo, sign in, sign out, and log in, log out, hard, soft copy, keyboard, memory, mouse*. Furthermore, the data of the audio recordings show that the participants use English language in most of the social expressions (to greet, apologize, thanks). The most widely used social expressions in their daily communications with others are such as “*please, thanks, thank you, okay, alright, sorry*”.

4.2 Results Obtained from the Interviews

The researchers selected six participants for the interview session from the total number of participants. Most the students show their prestige when they talk in interview. It is noticed that the females used more English vocabularies. It is clear that they are affected by watching some foreign movies. Besides that, the interviewees reveal that they were interested in using English language in their daily communication. But they feel shy, lack confidence and are worried of being embarrassed in front of others and may affect negatively L1.

5. Findings and Discussion

According to data that was collected from the instruments (audio recording instrument and semi-structural interviews) four reasons have been attributed to the use of code-switching. The current study finds that Yemeni students have the tendency to employ CS in intra-sentential context. The methods of code-switching applied by participants permit the others to understand their speech. Therefore, code-switching takes place to help the participants achieve their conversational goal.

The first reason for the use of code-switching is compensation for lack in L1 proficiency. Obviously, the speakers may not be able to express the intended meaning in L1. Therefore, they switch to other languages to compensate for the lack in L1 proficiency. Some of the participants switch because they do not know the words in Arabic. As a result, they use words in English to fill in the gap in their utterance or exchange. Intra-sentential code-switching refers to the change in the speaker's language choice when the situation remains the same. Intra-sentential switches occur in the middle of a sentence, for example saying half the sentence in Arabic and continuing another half in English language. For instance, *'ʔiti ʔsftari CD yadan'* I will buy a CD tomorrow. The participant began speaking in Arabic, then shift to English language and finally went back to Arabic. In this case, participant filled the gap in their utterances as a communicative intent.

The second reason for the use of code-switching is the impact of technology and media. The range of technologies existing for use in language learning and teaching is simply endless. There are various and diverse technological applications for use in the teaching and learning processes in classrooms all over the world. Some of these applications have become integral to language practice in a world where laptops, tablets, computer and mobile phones have become part and parcel of everyday life.

The third reason for the use of code-switching is affected by foreign movies and social media. This has caused huge impact to the Yemeni Dialect language. For instance, celebrities, Hero, the victim... etc.

The fourth reason for the use of code-switching is the linguistic factor. This factor is another reason for code-switching in Yemen. According to Cook (2013), linguistic factor deals with 'nature referential', which means the speakers switch because the speakers are unable to locate words or terms for the description of certain things in a particular language. Generally, this reason is more linguistically in nature. In addition, David (2003) states the same reason as to why speakers switch code in their speeches when they could not find the equivalent meaning or word in the particular language.

6. Conclusion

This study aims to investigate the different types of code switching as well as the reasons for this code switching. This study does not have a large number of samples, but it can be considered a valuable contribution. The data of this study was collected by audio recorder and interview. The findings of this study were not sufficient to make any generalizations on the nature of code-switching among Yemeni undergraduates, hence cannot represent the whole population of Yemeni students. The participants of this study were 20 students, female and male.

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Furthermore, the present study points out that there are three types of code-switching namely tag-switching, inter-sentential switching and intra-sentential switching. The findings also reveal that advancement in technology has caused more Yemeni Students use English language rather than Arabic to describe terms, concepts or items that are related to technology it means that students affected by the technological terms. It found that the students used code switching to show their prestige.

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Domesticity in IsmatChughtai's *Fourth Day Outfit*

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Prof. Robert Jose, Research Guide

Abstract

The paper offers some instances of feminist reading in Ismat Chughtai, one of the Urdu writers of colonial and post-colonial period in India, through an analysis of the work *Fourth Day Outfit*, which takes essentially the centre stage in this paper. The author explored critically the pressures, suppressions and violence against women by the so-called high-minded men. She in most of her writings criticizes domestic violence and superstitions which usually run against women. She has thus been able to reach a large audience of women and articulated extraordinarily feminist politics in India. Readers, rather, positively, understanding her powerful narratives by reevaluating the parameters of contemporary feminist historiography and discourses, considered it as taboo, obscene or something against to a religion, in fact, to the Indian constitution and to the civil society.

But to argue, the barbarous inhumanity of the civil society is the preliminarily reason which made her to expose its bitter reality, and to remove its satanic mask. However, the detailed analysis of the larger context of women violation in the selected work occupies and sheds light on how Chughtai, as feminist, has used her story to revise subtly the complex relationships between women and men, and for some extent, the marriage and violence in the society.

We would like to analyze the theme of domesticity and superstitious activity in *Chouthi Ka Jora/ Fourth Day Outfit*, which deals with the superstitions followed by the family,(which neither truly found mentions in the religious books nor in the constitutions' of any country) and domestic violence against woman merely for the sake of a man/ husband.

The paper also brings the question of identity and justice in the twenty first century for women. The investigation somewhat reaches to today's status of women and the status at the time of Chughtai. Ismat in almost all of her writings raises a question of more equality and liberty for women compare to men. in her short story *Bombay to Bhopal*, She asks for more rights and freedom than men who; according to her, are also suffer from less equality, liberty and rights. She says they are incapable, unequal, less courageous, and of less wisdom compare to women either it might at home or outside of it.

The paper highlights the critique of marriage; the pressures that build around a mothers' mind, especially when she is a widow; where people considered her helpless, and she have to act according to the will of the society. It also criticizes the big problematic custom of India, where the elder daughter/sister should marry first in order for the next one to get married. The paper exposes that the marriage is not a choice but the goal of a woman's life; where women's worth lies on her beauty and youth not on herself.

The paper satirizes that women's desires are rejected by their own family in such a way that marriage becomes need not longing; women desires not for the partner but for marriage, and in this way women are made to believe that, their marital status would solve all their problems and gives them a happy life which they have not dreamt of. And if they delayed in marriage, they would get hopeless, helpless, and becomes an object for the society to play with.

The paper questions what if marriage fails? Do her identity gets vanish in the society? Can she not live a happy life after it? who is responsible for creating terror of believes around her? Ofcourse it is patriarchal society who doesn't allow women to live happily neither before marriage nor after it. hence it's the responsibility of women to create libre space for victimed women, rather humiliating, decieting her in the society. Disunity of women would destroy their upcoming rights and reservations so women need to maintain harmony among them to deconstruct the harmful constructed structure for women by the patriarchial society.

To conclude the research paper explores Chughtai's *Fourth Day Outfit*, where the exploitation of women happens at the hands of the men in their own family and in fact it is the duty of women to hide the crime and the criminal just because she is born as woman, and to keep the family honor by surrendering her honor, because patriarchy runs simultaneously in the society, in such a way that it will not even allowed women, for a single moment, to think of herself, her autonomy.

Keywords

1. **Domesticity or Domestic violence** – violent or aggressive behavior within the home, usually involves the physical abuse directed towards spouse or domestic partner; typically by men against women.
2. **Superstition** – superstitious notion is a pejorative term for any kind of irrational believes that arise from the ignorance, misunderstanding, and fear.
3. **Marriage** – it is the legally or formally recognized union of two people as partners in a personal relationship. (Historically and in some jurisdictions, it's specifically a union between man and woman.). It is the state of being a married couple voluntarily joined for life or until their death/divorce.

4. **Dowry** – it is a kind of daughter’s parental property, money, gifts, brought by a bride to her husband and his family at the marriage. And it varies with the related concepts of bride price and dower.
5. **Sexual Assault/ Rape** – it’s a kind of forced sexual assault/ sexual intercourse, between an adult and a minor. In common it’s a crime of forcing/ threatening to someone/ woman to submit and have sex against her will.

Thesis Statement: *An Analysis of Feminist Consciousness and Nationalist Ideology in Urdu Literature: With Special Reference to the Works of IsmatChughtai, Sadat Hasan Manto And KishwarNaheed.*

Introduction

The author of the work *Fourth Day Outfit*, IsmatChughtai, is a frank and liberal writer of the twentieth century, who courageously speaks what comes to her mind without bothering the patriarchal society of her time; which didn’t allowed women to speak or write against men. According to Anita Anatharam, “Saba Mahmood (2001) has forcefully articulated, liberal notions of feminist agency, which seek to locate a self-actualized subject acting in her own self-interest sharply limit our ability to understand and interrogate the lives of women whose desire, affect, and will have been shaped by non-liberal traditions”(p. 203). But whatever Ismat writes, according to Naqui, is the real production of her society; her stories are based on her own experiences and observations. She explored the theme of sexual assault faced by women from their own families merely for the sake of marriage and hides for the sake of family’s honour, which has described in the selected work *Chauthi Ka Jora*.

Domestic violence, according to Ismat Chughtai, can affect anyone, of any age and any gender. According to the web dictionary, this violence varies in the society, it might be psychological, physical; sexual assault, sexual harassment, sexual/domestic abuse, which is overall destructive, for both the ill treated/ abused and the abuser. Marriage is a holy relationship in the world. According to some religions, it is the first relationship, which was made between the first man and woman (Adam and Eve) in the world. But today we can see the violation of its importance by blaming on her purity, threatening or force between the partners.

Ismat, through an analysis of the character Hamida, in the work *Chauthi Ka Jora/ ‘Wedding Suit’*, explored the psychological conditions of a poor family who waits for a man to marry their elder daughter and unconsciously surrender the honour of the family to a person before marriage. If we looked at the Indian families some of the bride’s family teaches their girls to obey and serve the bridegroom’s family without any complaint and in fact they get assurance from the girls that they should not raise their voice against the

violence and abuses by her partner's or from his family, just to become a good serving bowl/ obedient wife.

Because before marriage she used to be in her 'Jannam Bhoomi'/ Birth Place where she would get all facilities and happiness by her parents but after marriage she would be in her 'Karam Bhoomi' /Work Place where she couldn't get those facilities and happiness rather she should give those facilities and happiness to the inlaws family. Consequently, the newly married girls after facing difficulties to come over of her works, faces blames, harassments and sexual abuses from the in-law families, and get eloped with somebody, or, lose their lives; either it might be in the hands of their husbands, or, by doing suicide which is common in this twenty first century. The institutions never comes out of these problems till they seriously find solutions or amandments for it.

I seek to highlight that the 'Superstition' is another important aspect in IsmatChughtai's '*Fourth Day Outfit*' that also links to the domesticity. She raises her voice against the unnecessary rituals and customs which unconsciously run against women. However, the second argument in this paper is that this domination of the collective culture on the woman's body to maintain their honour is effectively inhumane act.

The marriage rituals: spending days together to follow the untold customs and suppressing the bride without her consent to act according to them. Religious rituals, particularly something which neither we found in some scriptures nor in the constitution, also exploits women. Like tying threads to a pole or a holy tree, for marriage and afterwards for a male baby, which sometimes pressurize new bride to produce male child, and sometime she was made to lose the girl Child by miscarriages or infanticides. Social superstitions, we can see, are many, either we look for the female baby's birth, girl's empowerment, her education, marriage, as a wife, a mother, or sister or daughter, woman are responsible for all bad fate of a father, brother, husband and her son. And I, ridiculously, think that tomorrow she would be considered responsible for neighbors and all other men's bad luck.

And as a daughter she just has to obey the parents and her brothers silently without any question and complaint, and most of the times in India women didn't have right to choose their partners, or to speak something of which they desire. Their desires after the marriage shatters down by the so called in law family, where she is allowed to follow their rules and regulations, fill their desires without a complaint, when she turned to be a mother she has to fill the desires of her children and their friends, relatives, and so on... in this way the woman unconsciously loose her identity in the society except that she is a weak mother in the family.

Her desires, her thoughts, her creativity shatters in doing different kinds of recipes and decorations for her house to make their family to love her but if she do a single mistake, the result would be a quarrel in the family, if she raises her voice it would go to domestic violence; scolding, abusing, beating, and sometimes to murder by the family. These early signs of abuse may happen soon after the beginning of the relationship and it might be difficult to notice at first.

Woman if faces difficulty in her relationship with her spouse or husband and if asks for her freedom and right she would be violated from her remained freedom and rights by degrading her status through sexual assault, rape, or any kind of domestic violence from her family or from in laws family. Wherever she thinks to live she would face the difficulty in living separately and happily. Hence before the relationship gets worse and become more serious it is essential for men/woman to understand each other's freedom and dignity to continue their happy life. Today's women face more difficulties than Ismat's women characters, Ismat who wrote her *Fourth Day Outfit* in 1940's faced the similar, if not more, challenges but she tried to portray her experiences and observations through her revolutionary works but some women of present decade who have more freedom than Ismat ranks lasts because of less courage and frankness in their attitude.

Aims and Objectives of the Study

1. The paper aims to explore the theme of domesticity in Chughtai's *Chauthi Ka Jora* /Fourth Day Outfit.
2. The research analyses the old uncivilized structured, laws of the society which exploited the women rights and freedom since many centuries.
3. The paper investigates the institution of marriage, where superstitions and domestic violence are common and tries to catch hold, for the change, the different kinds of subjugations and suppressions of women.
4. Finally, the research contrast and matches the continuation of similar violence between the twentieth century and twenty first century and also to bring to notice that the non-stop domestic violence may destroy not merely the family but the whole world.

Research Methodology

The research follows both the primary and secondary data to understand and explore the issue. For some extent, it also includes the feminist schemes and projects for the protection and empowerment of women. The research also follows the feminist theory for development of the argument and to compare and contrast the issue with different feminist writers.

Statement of the Problem

The paper mentioned above that the Domestic violence is a kind of abuse that can be seen in personal relationships and most of the victims are women. Patriarchy plays an important role to create fear, and threats women to gain power and confine them and hence automatically woman gets controlled, threatened, possessive and passive.

Urdu Literature

All know that the Urdu is an Indian language of India. Firstly, the language was influenced with the Persianised words and then with the Arabic. Overall the Urdu language is a product of many local as well as national languages which began dominating the whole subcontinent particularly Delhi and Lahore in the past. Today we have different kinds of Urdu literature, such as poetry, short story, novel, biography, epic, drama, etc.

If we take the beginning of Urdu, as mentioned in the ‘History of Urdu’, that can be dated back to 1027 of the Mohammadan army in Lahore. Then Khari was the language of the people and we can see both the dialects were similar in words and pronunciation with some changes. By the influence of Arabian and Persian, during their rule in India, the Urdu language acquired some of the Arabic and Persian words and created a standard language at that time by them. Many people participated as writers to explore their world through the use of Urdu. But after the British influence, people began learning English rather than Urdu or Hindi language; which is influenced with the Sanskritised words and known for its Devanagri script, to get employments under British Empire.

I want to suggest that today we can see British went out but English remained/remain with us. As we know, English is a window to the world. And today some of the Muslim as well as Hindu writers especially in Pakistan and India use Urdu language as their symbol to explore their fictional and non-fictional world. However, many revolutionary movements led the language to include different themes to explore. The works in Urdu language have also been translated in many other languages. Urdu has its own newspapers, magazines, journals, departments, and institutions, etc.

Ismat Chughtai

Chughtai was a non-fictional writer of her period, who explored the millions of lives by using the lens of reality. She hates to create a fictional world for her readers but give information of her time. She was born in Baddayun, UP, India in 1911 (or, 1915). Her aristocratic background didn’t prevent her to mingle with the lower class people.(Naqui).

She was totally different from the other writers. As Naqui and Susie Tharu writes in their works that, Ismat Chughtai liked and played with the boys in her childhood, she was brought up with her brothers, as elder sisters were married before and she was the youngest

child in the family, she asks what boys asks, she plays what boys plays, she learns what boys learns, but what is amazing is that she fight against men in her writings, asks more rights than them, compete with them and usually for her frank nature, men writers of her time were hesitated by so called obscene works; for which she faced trails and found not even a single word as immoral in her works; *Lihaf* and other stories. She was a champion in writing something of domesticity that we can see in many of her writings but the paper just deals with the single story *Chauthi Ka Jora*. Where she explores the inhumane nature of the family towards the daughter for the sake of a good spouse.

An Overview of *Chauthi Ka Jora*

The overview of the story would help readers to understand the theme clearly and one can argue easily after its brief comprehensive perceptions. The story was originally written in urdu language and soon after it was translated by Naqui and others in English language. As a urdu language reader and English writer it is easy for me to read and understand both original and trnslated work to deal with it. But certainly translated language cannot fill the pleasure that we get by the original source. However thanks to the translators who helped unknown urdu readers to comprehend the labor task of the local writers internationally.

The story *Wedding Suit* also known as *Wedding Shroud*, gives a terrible understanding of marriage in a poor Muslim family by the writer. Kubra and Hamida, the daughters of Bi Amma; a poor widow, a tailor, were treated as the domestic workers in the family. Kubra to cook and sit in mosquito room, and Hamida to serve and treat the guest well. The mother, who thought that marriage is the solution to reduce the burden of her daughters, waited for her elder daughter's proposal from a good man. She was the woman/ mother who began to collect Kubra's dowry since her birth. The daughter was aging and was not beautiful.

The author says that once there was a ring from Bi Amma's brother that his son Rahat; a young bachelor, is going to arrive to their house for a month to complete his training. She gave her bangles to sell just to treat Rahat well till he stayed in their house. The mother taught of making him her son in law by marrying him to Kubra. All the three women; mother and daughters, began serving him with good food such as, rotis, kabab and koftas (non-veg), with their empty stomachs. Kubra was made responsible to prepare good food to reach his heart if not by her youth and beauty, to clean his dirty clothes, room and to make suitor for him in the rest of her time in night. Hamida was made to serve him as she was beautiful. And Bi Amma used to guide them to work properly.

Kubra prepares rotis and asks her sister to serve Rahat. But for the readers surprise the things all goes wrong. Rahat asks Hamida to feed from her own hands, at the end of the story, if she desires him to have food. She for the sake of her elder sister's marriage agrees to

feed and the criminal minded Rahat rapes her and leaves the home next day. In the coming scene we can see that after some days, Rahat arrives with his wedding card with somebody else. Kubra wears her wedding suite for some ceremony at the end and dies of high fever and tuberculosis.

Many of the sentiments expressed in Ismat's works, like the one cited above, have come out of a direct working with the violations made on women of her time by their counterparts, as a result of married lives of these women within a conservative family in India.

Domestic Violence and Superstitions in *Chauthi Ka Jora*

The paper offers the author's sensitive issues of identity, kinship, marriage and sexuality, to name just a few, under a protective blanket of metaphor, symbolism and literary convention. As mention in the web dictionary, the basic distinction between masculinity and feminine is where masculinity is linked to sovereignty, active, autonomy, universalism and logic capabilities. Whereas feminine is almost lack behind in these masculine features, hence she serve herself for obedience to men.

As the story *Chauthi Ka Jora* begins, the neighbor women comes to Bi Amma's house to learn her good skills of tailoring with their short or wrong cut of cloth pieces. We can see the superstitions in the women at that time that, if the piece of cloth cutting goes wrong, something wrong would happen to the bride's family. Here in the story the expert in tailoring Bi Amma, who didn't faced any difficulty with cutting and shaping the cloth has faced innumerable difficulties in her life particularly with her daughter's marriage. All their superstitious believes turned out to be wrong when the expert tailor Bi Amma loosed her daughter.

The interesting part in the story is when Bi Amma and neighbor women discuss that if a piece of garment would get cut backward by mistake in the arrangements the barber-woman had made, then one has to be sure that some obstruction will appear or else some mistress of the bridegroom's will turn up, or his mother will create problems for gold jewelry. If the *got* would be cut crookedly or squiggly then the demand over dowry of bride will increase more and more, otherwise there will be a quarrel on the bed frame with legs covered in silver work. Ismat satirizes the society where she lived in, whose, people creates a difficulty for young girls for marriage. Her use of image as these girls grow like cucumbers is signifying the state that they scared for everything; either it might be speaking for their rights or for their happy life.

When a girl born in a family, the whole family instead of feeling happy and celebrating, morns and feel sorrow, it is because, the parents gets a burden of collecting her dowry with

hard labor for her marriage since her birth day, and if they failed to marry her with good dowry, then, either the parents or the girl child do suicide to stop their worries forever.

But the argument I develop here is, after a hard labor of parents and the girl child, she would get marry to somebody who is unknown to her, there, she should forget what she learnt at her parents' house (somewhere she is made to change her name) and has to learn and replace her interest to the interests and desires of her husband and in-law family. In spite of all the replacements, she is not allowed to remove a glass without consent by their male dominator. Without her consent they take advantage of her beauty, body for serving and pleasing. Her voice is made silent by oppressing her, she was treated as a footwear by the family, who should sit in the corner of a room and to not interfere in anything, either it might be her life or her children lives decision, she should act as passive, obey her responsibilities without a question, and has to be faithful to her husband for his mischievous acts and behavior.

Chughtai explored her observations in 1940's in spite of this one cannot deny, after reading her stories that she is speaking of the present situation. Another example of superstition, we can get, in conversation between Mullah and Bi Amma, the mother who was known of the bad behavior of Rahat against her younger daughter Hamida, didn't let anybody known of the situation and goes to Mullah to ask for replacement of Rahat's love from Hamida to Kubra; the elder daughter, and Mullah by black magic gives Bi Amma, some flour to make rotis by Kubra and to serve by Hamida.

Bi Amma's actions helps the readers to understand the cruelty or inhumanity of superstitious believes in indian traditions. The black magic of mullah's or Saheb's effects the people in such a way that they would loose their psychological balance and act like a puppet in the doer's hand. Why the indian society has to depended and depending on the black magics since centuries together? Is there any solutions for these kinds of superstitions by the constitution or one has left independently to follow it illegally and to rule on one's mind by giving these kinds of flour, water, coconut, lemon, chilli, etc., to the doers by the mullahs.

India has to protect people from all these superstitions to let the country grow out of it. otherwise as people says black magic has a power to divide partners, parents, etc, and destroys lives in short period, this sense develops and create chaos and terror in the society. Constitution amend such acts that should give severe punishments for both the mullahs and doers; who go to mullah to destroy one's life and receives flour and all from mullahs to have control on them. Its against to the religion as well as to the constitution so India has to come up from all these evils to develop a sense of peace in the country among all peoples.

The statement from the text articulates that the woman voice suppressed for the sake of other woman. It can be a kind of unknown threat/ invitation for domestic violence in the family to destroy lives by Mullahs and people like Rahat. He is an example for the criminals in the family of their own who after filling his hunger didn't even noticed the real hunger of the family, who with their empty stomach didn't let a single chance to please him and to serve him well just to make him their son in law. In contrary, Rahat liked Hamida but Bi Amma didn't allow marrying them just because Hamida is a younger sister and should get marry after her elder sister. Here the author speaks back to the society to rework on the defined structure to create some space for women.

While, it is important to note here that people in the Indian society believe that elder daughter is an obstacle for other siblings for their marriage. They believe that the elder daughter should get marry first to keep the respect of the family. In fact the elder son should wait for his younger sister's marriage to get him marry and in this long processes others increases their ages, loses their beauty and at the end loses their hope to get marry with a good girl/boy even after giving lot of dowry, gifts, and money. Quite the contrary, the parents think that their duty is to marry their girls and to reduce their burden by handing over it/them to the other family. The result is, violence like rapes, sexual assaults, selling girls, murders are common in that kind of relationships.

Yet, it would not be incorrect to note that, even if, dowry is prohibited in our country, the terror of law has obviously not worked to avoid its practice. This practice is extremely ingrained in our way of life and beliefs and can be fully wiped out only in the course of a change in people's mindsets. In adding up to undertaking the legal and administrative ambiguities concerning the Dowry law, the Government should make every effort towards the social, economic and political empowerment of women.

The research emphasis that the socially constructed structure, which predominantly came from the aristocrats and then from bourgeois, needed to be deconstructed. That is why the paper presents all the powerful resistance to hegemonic socio-political structures, because it grants the power to women's voices within those very subjugating social structures of Indian society.

Though stranger rape is a reality, the National Crimes Record Bureau reports that in most reported cases of rape, the survivor knows her attacker often it might be a friend or a close family member. (Chandini Jha). Ismat asks her readers to deconstruct these kinds of thoughts in the people which simply destroy lives of their children. They without a reason just blindly believes in all kind of superstitions and destroys/ damages the respect of the family and again impose the blame on girls for not getting married even after a lot of activities. And in this

way parents loses their children forever or makes victims in the hands of men like Rahat, who sexually assaulted Hamida and she let it happen for the sake of her sister and mother.

Sobia Kiran in her article *An Analysis of Lifting the Veil* describes a clear cut picture of Rahat; the greedy and lustful who makes fun of Kubra's family, their poverty and food served by them. Hamida, being the younger sister, is assigned the responsibility to bring Rahat around to propose Kubra. Hamida tries her best but in return, she is stung with his 'filthy eyes' and suggestive remarks. She understands that Rahat is a blind, hollow and lustful man who is not worth Kubra. She feels agony to see Kubra's hands busy in silent service, Ismat raises questions and doubts about women work, which just remained without fruit, "...they remain busy like bond slaves, from morning till night, grinding spices, drawing water, chopping onions, laying the bed, cleaning shoes. When will their slavery end? Will there be no buyers for them? Will no one ever kiss them lovingly?" (Sobia Kiran).

The reality of these lines lays bare the bitter fact of a society where an expected son in law is served beyond one's capacity. Having no sweater for herself, she knits a sweater for Rahat. The metaphor of hands is extended. "The hands that knitted it are meant to rock the cradle. Clasp these hands, you ass!" (quoted from the text), Ismat successfully presents the insensitivity of the society which allowed women to become the obedient servant of men.

Character of Rahat is portrayed as deaf and blind to the needs of an aging girl and he never looks back at the spoils. Kubra, suffering from tuberculosis, dies. Unlike her wedding suit, coffin has a different fate. She must wear it and depart for the grave. Ismat has ruthlessly criticized the one-sided and partial laws of the society where nothing helps the poor. They are exploited by the powerful and thrown away. Sons in laws are beyond their affordability in an environment where without heavy dowry no one proposes a girl. (Sobia Kiran, 7-8).

Sobia argues that the violence in the family by their own family member didn't allowed Bi Amma or Hamida to raise their voice against him instead forced Hamida to not make noise or an issue for silly things. Girls are forced to hide their emotions, ideas, humiliations or sexual assaults by their head of the families to protect their respect, and most of the girls die by not bearing men perception and domination to break them free from the harsh male world or the world of violence.

One of the feminist writers, Judith Butler in her *Performative Theory* writes that the socially constructed structure plays an important role to develop the patriarchal role to dominate and prescribe a men's language for girls since their birth. Their performances are based on their gender. The society treats them as socially weak, passive and obedient to the opposite gender. Girls' performances and behavior are judged by the male dominators with

their stern rules, if they violate any rule of patriarchy by becoming brave, bold, frank and courageous, they will consider them as immoral, impure, and like witches who can't live in their society and if they continued to live, faces with the sever punishments and difficulties. She criticizes the structure and tries to break it like other feminists such as, Helen Cixious, Elain Showalter, Simon De Baviour, etc. and Ismat Chughtai is also one among them whose commitment to deconstruct the structure became apparent through her works.

Judith Butler in her *Bodies that Matters* writes that women writers faced many challenges with a varying degree of success to bring the feminine body into the writing but the notion of construction of gender can't be dismissed. Further she says that the construction of she or he, and in that naming the girl is girled, brought into domain of language and kinship through attribution towards gender and it would not stop there in contrary these attributions are ruled by various authorities and intervals of time to reinforce to naturalized effect. This naming creates boundaries, fixity, and norms for women to follow patriarchy. (Intro. 7-8).

Ismat goes against the norms of patriarchy and breaks the boundaries to explore her thoughts. Some of her women protagonists such as Till, Gaindaetc brings revolution in their society by breaking the structure to enjoy their freedom. But in *Chauthi Ka Jora Kubra* was totally opposite to them, she followed the norms of patriarchy, sat in the mosquito room, faced fever worked against her wish and got boils on the palms, and continued sacrificing faced tuberculosis and then death. Ismat aptly uses the title for her story *Chauthi Ka Jora* which at the end the wedding suite turned out to be the shroud suite.

According to the National Crime Records Bureau, most of the women are vulnerable of sexual assault particularly by the people whom they trust, Statistics shows 86% of rape victims across the country knew the offender, they may be their father, brother, son, grandfather, uncle. Of the 37,413 rape cases reported in the country in 2014, as many as 32,187 victims knew their assailants. Further The NCRB report said as many as 674 offenders were family members of victims. It has said 966 of the offenders were close family members of the victims, relatives (2,217), neighbours (8,344), co-workers (618) and other people known to the victims (19,368).

It has revealed that rape offenders in Himachal Pradesh (100%), Chandigarh (100%), the Lakshadweep (100%), Orissa (99.9%), Tamil Nadu (99.5%), Maharashtra (98.4%) and Uttarakhand (98.1%) had close proximity to victims. Offenders were known to the victims in 1,104 of the 1,110 cases reported in Tamil Nadu the year 2015. (Christin Mathew Philip, Times of India).

Jaclyn Friedman, the author of *Yes Means Yes: Visions of Female Sexual Power and A World Without Rape* writes in response to Kitchens' piece. "Women have already despise rapists, they are so rarely held accountable". Further Friedman asks, an analysis by RAINN (it presents the data collected on the violence of women), found that 97% of rapists never spend a single day in jail for their offences. "Women really despised the *idea* of rapists: a terrifying monster lurking in the bushes, waiting to catch on another innocent girl as she walks by," She says "But actual rapists, men who are usually known to (and often loved by) their victims. Men who are sometimes our sports heroes, political leaders, buddies, boyfriends and fathers. Evidence suggests women don't despise them nearly as much as they should." (Zerlina Maxwell Rape Culture Is Real 2014).

Conclusion

Ismat Chughtai's revolutionary works has made an impressive debate, since six decades, among the scholars, readers, and critics. Her works grows out of severe criticism and obscenity charges by her contemporaries and the British Crown who denounced her frank way of expression. Chughtai's perceptions of deconstruction were ignored by the society of her time, but the translations of Tahera Naqui, Asaduddin, Naim, and others on Ismat's Urdu works, in fact a website, blogs, face books on her name, made her famous all around the world today. There is a need to operate within Indian culture; the present situation is not dissimilar to Chughtai's harsh and cruel society, to treat women.

By the way, before it was British government who didn't bothered the women issue in detail and today it is our Indian government, who inspite of 70 years of its independence, with new policies on women empowerment and schemes, is unable to sort out the issues of women and define freedom for them. While, everyday there will be twenty to thirty cases on the violence of women by men in the news headlines. Though no government party thinks of India and its Indian citizens except to assure dishonestly, to the struggling people for their development, which is just to get their votes and finally fly over for five years after getting selected. Similarly, the common women, who were deceived by their family heads, are today, almost deceived by the country and its government. Hence, women herself has to come out from these dark ignorance and superstitious believes to create light for herself and for other women in common. Because, all the more the last point is relevant that, nothing should lost, no beauty should sacrifice, and no heart should turn to stone, for woman, let's give the lesson to the man by the woman.

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Emancipation towards Marginalization: A Study on Concealed Gender Salutations

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Abstract

A widely discussing variety of societal issues, 'gender' is an area that ought to study fatal questions and to find out the solution that should deals with the root level. Sociolinguistics is the area where language cross-connected with society and investigates gender in general and genderlect in particular. Society itself has a structure that is broad in outlook and complicated in rationale. A mixture of concealed gender specifications is imposed over the so-called categories of a male and female. The moral fiber is already fixed to be performed with certain rules and mode of manners that cover equality and intend inequality in society. This paper tries to pour light on a doubt over some of the 'titled' secure spots austere for women, definitely forged to freedom and equality in patriarchic society whether leads to a portrayal of strongest to weakest or emancipation towards marginalization unconsciously.

Keywords: Emancipation, gender, language, marginalization, society, salutation

Introduction

Language and gender is an area of study within sociolinguistics, applied linguistics, and related fields that investigate varieties of speech associated with a particular gender, or social norms for such gendered language use. A variety of speech (or sociolect) associated with a particular gender is sometimes called a genderlect. Since the 1970s, the study of language and gender has developed greatly. It is often said to have begun with Robin Lakoff's 1975 book, *Language and Woman's Place*, as well as some earlier studies by Lakoff. Later studies by eminent scholars including Deborah Cameron, Penelope Eckert, Janet Holmes, Deborah Tannen, and others came into being.

This paper is to specify the two-sided coin 'gender and language' by the existing societal setup and beliefs which may supports the females to be strong enough and at the same time they treated as inferior to males. Not only the language but also the way of representing female gender into the main stream is a matter of question and it becomes thought provoking when it is made by women themselves. The study done with respect to certain specifications and colours proposed for empowerment or stabilization to women as themselves they are powerful but not.

Gender in Language

Gender in language represents the style of speech and related aspects of language in relation to male and female. In general, there are a lot of assumption, belief and concepts in accordance with male female language expressions. Societal set up never let gender to be freer in nature. In fact it defines gender with some strict characteristics. For example, the language of female should be often characterized by elements that create the impression of powerlessness and uncertainty. They qualify statements are disclaimers more frequently than men. They are qualifiers, use tag questions, speak with an upward inflection, voices are higher, softer. In case of male, they tend to overlay women's speech and state ideas more directly. They preserve independence and negotiate and maintain status in a hierarchical social order. Male establish their status by exhibiting knowledge and skill and by holding centre stage through verbal performance (story- telling, joking etc) Men don't speak personal things, don't express their emotions or pains exactly what women do. There are lots of taboos and tantrums strictly abandon for women in private and public instance. Gestures as well as manner to act and perform is tattooed or injected since from childhood of women. Verbal and non-verbal expressions thus identified with certain qualities give an identity over individuality sculptured and later titled 'women'.

Gender in Societal Set Up

Gender and language in societal set up is a matter of interaction. Gender is powerful in its sense. And it consists of two powerful divisions, male and female. The twain severances have their own social status in the existing society. Gender distinctions overwhelmed or wrapped in echelons which is knowingly imposed over long ago by certain selfish priorities treated under diplomacy. Era changed, meanwhile lots of mannerism and attitude towards livelihood polished. But the perception of dominance and power always pay a hindrance for gender inequality. Existing society can be considered as a male dominant one. And this concept is followed from the early Vedic period. But nowadays society gives more concern to women issues and is trying to secure their space to be constant and equal to that of males. Many commissions, missions, associations are subsisting in our society as in favour of women certainly aiming the welfare of women. Undoubtedly the missions of these positive expressions are for the protection and welfare of women but on the other side, giving a kind of soreness to the concept of equalization. Because the representation itself seems to be an example of marginalization to the female gender even though they are benefactors.

The following are some of the examples from society that are used prominently and stabilized with a particularity to secure women in their life as well the environment they live.

Women's commission is anticipated for the purpose of safety and gives a priority to women with the help of law and justice. She taxi, she auto, and Pink car, etc. ensures the safety

over women's traveling. There are many small-scale industries prevailed in this society which are run by women. 'Kudumbasree' is one among those industries. It has a massive high range performance and successive graph in the society. The face of Kudumbasree turned to be an inspiration to housewives primarily. Where there is a matter of entertainment and fashion, the percentage of acceptance as an icon set for the value is women while compare to male. The magazines like 'Vanitha', 'Grehalekshmi', 'The Australian - Women's weekly', 'Girl-friend Magazine' etc were severely spot on women subscribers. Womanly characters are framed behind the theory of million subscribers to those magazines.

In literature, the perspective of feminism tends a flag of freedom over lakhs of scripts. 'Pennezhuthu'- a style of writing usually employed by pure feminist or women writers. The thought of *pennezhuthu* stringently screen the freedom of expression. Banking sector also gives much precedence to women for empowering their own strategies through self-business. eg: 'Mahila Bank' – the name itself defined. And the usage of certain colours to denote women also is a matter of bias. For example, pink, red etc. There are many more expressions in relation with this context. Using specified forms increases complexity and causes gulf in between gender. If equalization is the aim or there are no such differences in gender status in the society, then the language used to denote the gender must be taken into consideration. Social attitude for women is still inferior to man to some extent.

Welfare organizations, commissions and private or public finance support are trying to empower women into main stream. Empowering is needed to those who are in a substandard state. Women are not staying away from main stream and do not expect to be superior to men. They are equal to men and this notion of equalization is possible only when society itself accept both genders as same. The percentage of the bitterness about the present attitude of the society towards such specifications is higher to what really expects.

The notion of an icon to deceive someone's mind to profit is forbidden when it seems to be a scrupulous categorization involved. This happens with entertainment vicinity. The cover page and the referred name are 95% of women when compared with male protagonists. This is all to some extent a manner for giving an attention to women. Positive sense exemplifies the passion towards modeling – a job or an achiever in their life. The negative side illustrated as they always need an extra notice.

These salutations are a kind of shapes or forms pointed towards the view or an attitude of a society as a whole. Expectations are different from reality. These forms are creating standards for gender segregation. The gender separation allows individuals to gather anywhere within a social context. So it should act as a centre principle or equilibrium in this society. Gender itself has a social meaning which must be dissolve in humanity and responsibilities. The gender

approach is needed to analyze the main issue to sort out. The interest of both men and women are different but the figure of a society is made up of two inseparable components; men and women. The justifications mentioned below are in relation with the present attitude towards the women's associations and other upbringing salutations are as follows:

- The use of terms like SHE to refer to the whole of the women community is a kind of diminishment of the status of women in general. This opinion was voiced by a majority who suggested that such discrimination is not necessary.
- All these organizations are considered to be a platform for self-expression for women. In a society where men do not need the support of any such associations for self-portrayal, why is it necessary for women?
- Such specifications as women-friendly auto, she-taxi, she-toilet, etc. would not be necessary had the society accepted women to be a part of it. All these schemes are unknowingly projecting the marginalization of women to a greater extent.
- Men and women are like 'interlock bricks' in society. If so then comparing and conventionalism should be stopped.
- 100 % of equality and justice to each and everyone in all cases is possible to some extent is a facet. But the responsibility, reverence, readiness can be tied together.
- Categorizing is not a crime but hidden intensions to set something relevant to a corner are a punishable offense.

The above stance suggests that all such specified forms used to refer to programmes for upliftment or welfare of women is actually characterizing them as an oppressed group. These terms are an indication of a kind of powerlessness that the society attributes to women. In Indian tradition women are treated as goddess. They are powerful and are role models. Mentally and physically they are strong enough. In early periods they are supposed to be equal to men. (War fields, education) But now it seems to be different in context and practices. i.e. powerful gender (women) became powerless (discriminated to) power (authority is there, that is granted to them by the schemes). Thus, it is truly said to be a misapprehension to women that they are powerful in fact they are powerless.

Conclusion

. The idea proposed here is not against the positive aspects of those organizations but in fact against the specified forms like "she", "women's", etc. Because it itself deals with the inner sense of marginalization. Gender differentiation is needed for the categorization. But categorization should not classify the genders into powerful and powerless. Equalization is possible only when societal outlook changes. The sensibility of society is reflected through their expressions i.e. the language. Language is used to express ourselves to others. Language is not a mere combination of many words. It conveys meaning. Meaning should be powerful so that it influences the hearer. In the case of society, language expressions are actually the attitudes that

are exists. The organizations are aiming the welfare of the women. The mode of expression might be different but the idea conveyed through it will be the same. Never ever it should be emancipation towards marginalization. This doubt is needed to think whether we need such 'specified expressions' for women to live a respectful stabilized stern life?

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Building Collaborative Academic Writing through Blogs: Students' Perceptions

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Abstract

This paper attempts to provide the outcomes resulted by using Blogs in teaching Academic Writing course to 75 freshmen students of three faculties at Bangladesh Agricultural University, Mymensingh. Students shared their experiences and posted writing assignments on the blogs as an online portfolio. Both qualitative and quantitative methods were employed to collect and analyze the data including pre-tests and post-tests which were mainly gathered through students' writings posted to the blogs, peer feedback, questionnaire and interviews. The findings showed that the participants made quite outstanding participations-sharing, discussing and arguing in English successively. Further, the findings of the study reveal that collaborative learning made them more dynamic on language fluency and grammatical accuracy and provided experience of receiving and providing peer feedback using blogs that was integrated into an online instruction of teaching and learning. The findings and discussion of this paper may assist practitioners in implementing blog for peer feedback process and designing suitable activities for the use in EEL classrooms.

Keywords: Blog, Collaborative, Academic writing, Students, EFL, and Perceptions

Introduction

A blog has been defined as “a web application that displays serial entries with date and time stamps” (Throne & Payne, 2005). Blogs often include a comments feature which allows the reader to engage in discussion with the blog's writer and other readers by directly attaching a posting to the daily or topical entry (Radzikowska, 2003).

The added value of using blogs means that students produce contents that are instantly accessible on the web, which can potentially attract comments from other users, whether they are classmates or anonymous bloggers (Murray et al., 2007).

Considering the accessible feature of blogs to the mass people, it is considered as a potential platform for social communication and may be a meaningful space for educational resource and virtual learning. In the last decade, the benefits of using blogs as a pedagogical tool

have been widely advocated across a range of educational contexts. As Harwood (2010) notes that blogs can be a useful and adaptable learning aid that can promote student centered learning through blog activities and assignments that encourage students to communicate closely within their groups. Among several scholars who claim the strengths of using blogs as a teaching and learning tool in education, because it allows students to reflect on one's learning in the process of developing an online portfolio.

Several benefits of blogs for foreign language learning were listed by Trajtemberg & Yakoumetti (2011). Among those, include the scaffolding which is promoted by having less knowledgeable learners interacting with their more advanced peers and being exposed to their work and the autonomy and empowerment in fostering learners' confidence and desire to write. Due to the highly collaborative nature of blogs and the fact that learners have both their own and their peers' writing constantly available, they have an advantage for increased reflection and awareness about language that may foster a greater level of self-expression and self-evaluation (Trajtemberg & Yakoumetti, 2011).

Sun's findings (2009) suggest that blogs can constitute a dynamic forum that fosters extensive practice, learning motivation, authorship, and development of learning strategies. The area of EFL/ESL teaching and learning is no exception. It has been claimed that blogs help to develop learner autonomy and grammatical awareness (Harwood, 2010; Illés, 2012) as well as provide opportunities for peer learning and collaboration (Dieu, 2004; Trajtemberg & Yiakoumetti, 2011).

Hewett (2000) and Pelletieri (2000) emphasize its positive effects on improving grammar proficiency and fluency. An emerging body of studies and reviews on the use of blog peer feedback in educational contexts have recently been attracted a great deal of research attention in development of EFL skills. Therefore, no surprise, a number of research studies have explored the use of blogs in EFL teaching and learning (Harwood, 2010; Pinkman, 2005; Ward, 2004, Zhang, 2009).

Objective

This paper explores on the use of Blog in an EFL writing especially Academic Writing instructions. There is a great paucity and a need for studies on the use of blogs in the Bangladeshi EFL context. It describes the process involved in incorporating blog into the writing instructions and how the blog was used. It also presents and discusses the findings of content analysis of students' blog posts, comments, and aspects related to blog peer feedback such as students' views on experience of blog and peer feedback on various activities in the Academic Writing course. The rationale behind this study was to make students feel sufficiently comfortable to express themselves in written English since they were free to decide whether or

what to publish on their blogs without being forced. The aim of this study is to confirm that the collaborative and, at the same time, blogs can lead to enhance students' motivation for interaction and self-expression for the development of academic writing.

Research Method

The mixed method, consisting of qualitative and quantitative approaches, was used in this study. Factor analysis and statistics were performed to analyze the collected data.

Research Participants

Seventy-five (75) freshmen students divided into three groups from three faculties (Veterinary Science, Agricultural Economics & Rural Sociology and Agricultural Engineering & Technology) of Bangladesh Agricultural University, Mymensingh were selected for conducting this research. During this study, they enrolled in a course offered by the Department of Languages. Each group was advised to operate one multi author blog site for posting their assignments and giving peer assessment and feedback on their assignments as well as sharing their English knowledge and exchanging ideas and opinions.

Research Instruments

The research instruments were the pre-test and post-test, the three group blogs based on five components of Jacobs et al. (1981) ESL composition profile and the learning satisfaction survey questionnaire.

Pretest and Post-test

Pre-test and post-test were developed. On the 6th week before the implementation of blog, a pre-test was employed. The post-test was administered on the 18th week after the blogging activities completed. Meanwhile, the grouped students were advised to elect one group leader for registering and operating their blogs.

Blogging Sites and Materials

All participants were required to register and join their own blog. Thus, three group blogs for each group of students were registered and operated by the three groups of students (one is for DVM students, another is for Economics, and the other is for Engineering). During Weeks 7-17, there were four writing assignments posted on each group's blog for students to complete, make comments, and give feedback on other's works. The materials of the four writing assignments were five components of Jacobs et al. (1981) ESL composition profile (content, organization, vocabulary, language and mechanics). For each group, four writing tasks designated to complete. After the completion of each assignment, it was compulsory for each and every student to comment and give feedback on other's writings. In addition, the students had to

revise and review their writings based on the comments and feedbacks. The instructor facilitated the students by guiding and checking the group members' comments.

Survey Questionnaire on Blog's Theme

In order to explore students' learning satisfaction toward Blog integrated learning, a 5-point Likert satisfaction survey questionnaire (5=strongly agree; 4=agree; 3=neutral; 2=disagree; 1=strongly disagree), consisting of 6 open-ended statements were developed.

Table 1. Themes for interviews on blogs	
Interaction(sharing/social skills)	: "A great way to improve students' writing skills, enhance interaction among classmates and a platform to provide feedbacks"
Motivation/encouragement	: "It is interesting, motivates students to write more, since students love to access internet"
Performance	: "Improves students' performance"
Exposure (audience)	: "Works as an exposure involving students through posting their activities"
Collaboration	: "Collaborative learning makes me put more efforts to English writing"
Effective and innovative tool	: "A very innovative method of encouraging students to write"

Research Procedure

The study lasted for 18 weeks (one semester) in 2018, containing 16 instructional weeks and two examination weeks. The first six weeks of the semester were the traditional face-to-face instruction. From Weeks 7 to 17, a blended learning with blogs was implemented. The post test, the self-efficacy scale, the satisfaction survey, and interview were conducted in the last week.

Findings and Discussions

Results of the Pre-test and Post-test

According to the statistical results, the overall mean scores of the pre-test and post-test were 65.69 and 77.019 respectively, indicating the students made significant progress in their academic writing.

Table 2: Comparison of Pre-test and Post-test Scores of Overall Writing Performance for all three groups

	Mean	SD	T	p
Pre-overall performance	65.69	9.11	-6.86	.000
Post-overall performance	77.019		7.18	
Pre-content	20.37	2.98	-8.04	.000
Post-content	23.97		1.94	
Pre-organization	14.19	1.86	-5.73	.000
Post-organization	16.73		1.23	
Pre-vocabulary	13.97	2.06	-3.08	.008
Post-vocabulary	15.53		2.14	
Pre-language use	14.76	2.87	-3.30	.005
Post-language use	17.20		2.47	
Pre-mechanics	3.01	.56	-2.71	.016
Post-mechanics	3.32		.46	

In Table 2, from the paired sample t-test analysis, significant differences in terms of overall performance as well as five components of Jacobs et al. (1981) ESL Composition Profile are noticed. In post-tests, all the blog groups obtained higher scores compared to pre-tests. This indicates that students' collaborative writing performance via blogs was improved and this shows that online platforms like blog increased students' writing ability and helped them performed better. Thus, it can be emphasized that authentic language interaction can be achieved via blog which boosts students' confidence level and improve their English language performance.

Table 3: Results of Pre- and Post-tests for the three individual Blog Groups						
Faculty & Degree	Test	N	Min	Max	Mean	Sd
Veterinary Science (DVM)	Pretest	25	16.00	64.00	40.5615	17.20422

N=25	Posttest	24	52.00	94.00	77.0000	12.21060
Agricultural Economics & Rural Sociology (B. SC. Ag. Econ (Hons.) N=25	Pretest	25	32.00	78.00	58.0000	17.72811
	Posttest	25	81.00	97.00	91.2500	5.88794
Agricultural Engineering & Technology (B. Sc. Ag. Engg.) N=25	Pretest	24	19.00	71.00	41.5000	17.06887
	Posttest	25	55.00	96.00	81.1429	16.79709

In Table 3, the independent t-test of the post-test scores indicate that there is a significant difference in the development of academic writing in all groups separately in terms of content, organization, vocabulary, language use as well as mechanics.

Results of Peer Assessments on Blogs

Writing assignments and post them on their blogs were mandatory for all group members and they had to review and comment on others' works within groups. Students were encouraged to review and write comments as many as possible. Content analysis was employed to analyze the three group students' engagements on the blogs. According to Table 4, the students of Economics made the most comments and feedback on their peers' postings. In addition, the same students did the maximum reviews on their writing tasks. Comparing with the other two groups the DVM students made the least comments and feedback.

Group	Number of Students made comments	Number of comments made	Number of feedbacks given	Number of reviews being made
DVM	23	73	65	36
Economics	25	93	82	45
Engineering	23	79	67	35

The content analysis results on the three blogs revealed that the comments on peers' work were mainly made about grammatical errors, such as tense and sentence structures as well as suggestions on the use of vocabulary.

Results of the Learning Survey Questionnaire

The statistical results of descriptive analysis on the responses to the survey questionnaire show the obtained mean scores ranging from 3.84 to 4.33 indicate the students' have a highly positive attitude towards blended instruction and agreed on the statements of the questionnaire (Table 1). "Collaborative learning makes me put more efforts to English writing" obtained the highest mean of 4.33 indicates that this blended instruction for Academic Writing in English course was effective, interesting, and satisfying. Furthermore, the blended learning activity with peer assessment and blogs also enhanced their academic writing and improve English competency.

Factors Influence Learning

The formal satisfaction survey obtained .956 of Cronbach Alpha Coefficient, indicating the survey has obtained a high level of consistent reliability. In order to further investigate the factors that influenced the students' learning, the exploratory factor analysis was employed. The initial factor analysis resulted in 5 extracted factors, which explained 69 % of the variance (Table 5). The extracted factors are categorized into (1) course arrangement and implementation, (2) use of Blogs, (3) interpersonal relationship, (4) Academic Writing in English, and (5) the fulfillment of learning.

Table 5: Total variance explained in factor analysis			
Factor	Initial Eigenvalues	% of variance	Cumulative %
1	13.46	46.76	46.76
2	2.38	8.24	55.35
3	1.75	5.77	60.78
4	1.33	4.58	64.24
5	1.15	3.63	69.03

The collected data were analyzed statistically. Content analysis was also taken into consideration to analyze the peer comments on the three blogs. The content validity and reliability of the survey questionnaire were also established. The satisfaction survey obtained a .952 of Cronbach Alpha, indicating the questionnaire obtained a high level of internal consistency and reliability in this study.

Summary of the Survey Questionnaire

Most of the students responded to the opened-ended questions and wrote that they liked this approach. It was a new approach and interesting experience to them. Some students responded that it was an opportunity for them viewing others' works, involved them in an online group discussion platform, enhance English learning effectively. Some pointed out that different students may possess different levels of English proficiencies, thus the comments from the peers need to be very carefully examined. Contrary, some students mentioned that they had an opportunity of learning from others' comments or writings, which were very beneficial to them. Additionally, some students mentioned that they were able to learn some new vocabulary and usages. In addition, both audio and video materials posted on blog's wall were very important and effective for the students to develop communication skills.

Recommendations

From the above results, this study makes a number of useful recommendations for incorporating blog into the EFL context. First, since blog usage was effective in improving students' academic writing, teachers should make effort to integrate blog in students' learning process, such as asking students to use blog for connecting to their peers and add learning materials from different resources. This necessitates the need for learning activities which enhance information acquisition through blog. In this regard, teachers who plan to incorporate blog in their EFL teaching are recommended to design collaborative learning activities which ask students to exchange information on target topics through blogs with classmates or other people, if possible native speakers of English. Second, further research could be done to compare the results achieved by BAU students with other students to investigate possible differences and allow the generalization of the results achieved. More research is needed to replicate the study in different subject areas or skills and at different populations. Third, to make valid assessment of students posts and participation, there is a need to create a comprehensive framework that can achieve this objective. This can be done by using clear communication protocols and requirements for evaluating all types of posts.

Conclusion

The instructional variety, topics, themes and activities helped students to demonstrate impressive collaboration. They were attracted to the blogs, so as to read the posts, add comments, answer questions, post their views, agree or disagree with other's posts. The data and results seem to support the proposition that this type of blended instruction for the writing course was very effective since students participated actively and completed all assignments at their own pace in their leisure time outside the classroom. While participating in the blog activities, members of the blog groups showed great interest in what their classmates and instructor were posting to the group; therefore, they tended to log in daily to check what others had posted to the discussions which lead students to be more active and more responsible for their own learning and move forward towards student-centered approach rather than teacher-centered approach.

Consequently, students' friendships, communication, and sense of trust were established and enhanced. Thus, it can be concluded that the students possess positive attitude toward Academic Writing through blogs and blended teaching & learning approach into EFL course.

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Morphophonemic Processes of Words Borrowed from Indo-Aryan Languages to Bodo

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Introduction

Bodo is a Tibeto-Burman Language of the Bodo Garo Group. It is mainly spoken in Assam and is included as one of the Eight Scheduled Indian Languages. Besides Assam it is spoken in Arunachal Pradesh, Meghalaya and West Bengal states of India. Outside India some speakers are found in Nepal (as Meche Language) and in Bangladesh. Bodo language is more similar with Kok-Borok Language of Tripura and Dimasa of North Cachar Hills of Assam. The 2011 census of India estimates 1.5 million Bodo speakers. Bodo has at least four dialects as described in (Bhattacharya 1977) which are divided based on the map of Assam as North-West, South-West, North-Central and South. The Kokrajhar variety is considered to be standard by many speakers and writers which is the headquarter of Bodoland Territorial Council (BTC) and the speakers of this variety are found in its neighbouring District Bongaigaon and newly created district under BTC called Chirang. But in some part of Chirang District itself there is an interesting dialect spoken by good number of speakers which is similar to Bodo dialect of West Bengal and Nepal. As per as dialects of the language is concerned all the dialects are mutually intelligible and speakers don't look from status point of view.

Being one of the important languages of Tibeto-Burmese family of India, Bodo has made tremendous development in the last few decades. The Boro-Garo group belongs to the greater Boro-Konyak-Jingphaw sub branch of Tibeto-Burman family and consists of at least eleven languages: Bodo, Garo, Rabha, Tiwa, Dimasa, Kokborok, Atong, Wanang, Moran and Koch (Wood, 2008). However, as far as the present population of Bodo speakers are concerned it is assimilated with other Indo-Aryan Language groups such as Assamese, Bengali and Hindi speakers a lot and with English too at many extend. So, in this paper an attempt has been made to look at the changes in the borrowed words from IA roots which are used and nativized with some changes at the level of phonology and morphology.

Bodo Consonants

The native consonant inventory is relatively simple, with two series of stops at three positions, and three fricative/affricates (DeLancey,2010):

p	t	k
b	d	g
	z	

s h
m n ŋ
l r

Bodo consonant voiceless stops are all aspirated whereas IA consonant stops are both aspirated and unaspirated. On the other hand, voiced stops are all unaspirated in Bodo but IA languages do have both the aspirated and unaspirated forms.

Vowels and Diphthongs

There are six vowel phonemes and eight diphthongs. The vowels are:

i u
e u o
a

/u/, as the symbol implies, is pronounced somewhat higher and farther back than the central position represented on the chart.

/i e a o/ all occur with a back rounded offglide, which can be represented as /u/: /iu/, /eu/, /au/, and /ou/. /a w o u/ occur in diphthongs with a high front offglide: /ai/, /wi/, /oi/, and /ui/(DeLancey,2010).

Morphophonemic Processes of Borrowed Words from IA Languages

Unlike other Indo-Aryan (IA) languages the Bodo phonology is quite simple. So, naturally the Bodo phonological characters influence many loan words from Assamese, Bengali or Hindi. The explanation of the morphophonemic processes or changes of the borrowed words from Indo-Aryan into Bodo is the main focus of this paper.

The voiced aspirated stops borrowed from IA origin are conformed to corresponding voiced unaspirated stops in Bodo (Table 1).

Table 1: List of IA words with voiced aspirated stops changed to unaspirated stops in Bodo

IA words	Root Language	Bodo	Meaning
b ^h ol	Assamese	bohol	gourd sp.
b ^h ut	Assamese, Bengali, Hindi	buhut	ghost
b ^h azi	Assamese	bahaza/bahazi	fry
d ^h atu	Assamese, Bengali, Hindi	dahatu	metal
d ^h ar	Assamese, Bengali, Hindi	dahar	loan, debt
g ^h orial	Assamese	guler	crocodile

Similarly, words having voiceless unaspirated stops borrowed from IA origin are often nativized and changed to corresponding voiceless aspirated stops in Bodo (Table 2).

Table 2: List of IA words with voiceless stops changed to aspirated stops in Bodo:

IA words	Root Language	Bodo	Meaning
pap	Assamese, Bengali, Hindi	p ^h ap	sin
pan)	Assamese, Bengali, Hindi	p ^h at ^h ui	betel leaf
teteli	Assamese	t ^h int ^h laŋ	tamarind
tōka	Assamese	t ^h ak ^h a	money
kōmōla	Assamese	k ^h omla	orange
kōdal	Assamese	k ^h odal	spade
kasō	Assamese	k ^h aseo	tortoise

On the other hand, the voiced aspirated /d^h/ and /g^h/ are changed to corresponding unaspirated /d/ and /g/ since the aspirated /d^h/ and /g^h/ simply do not exist in the Bodo consonant inventory (Table 3).

Table 3: List of words with aspirated velar stops changed to unaspirated velar stops in Bodo

IA words	Root Language	Bodo	Meaning
d ^h ōrmō	Assamese, Bengali	duhurum	religion
d ^h ōni	Assamese, Bengali	duuni	rich
g ^h ōra	Assamese, Bengali, Hindi	gorai	horse
g ^h ōnta	Assamese, Bengali	gont ^h a	hour
g ^h ōri	Assamese, Bengali	gori/guri/gwri	watch
xad ^h u	Assamese	sadu	sage
s ^h radd ^h a	Assamese, Bengali, Hindi	saradu	post funeral ceremony
pakg ^h ōr	Assamese, Bengali	p ^h akgor	kitchen

Monosyllabic words of IA origin are often changed to disyllabic and disyllabic to trisyllabic words in Bodo. This is often done either through vowel modification or vowel insertion (Table 4).

Table 4: List of IA mono-/di-syllabic words changed to di-/tri-syllabic words in Bodo

IA words	Root Language	Bodo	Meaning
b ^h ol	Assamese	bohol	gourd sp.
b ^h ut	Assamese, Bengali, Hindi	buhut	ghost
b ^h azi/bhaza	Assamese, Bengali	Bahazi/bahaza	fry

d ^h ar	Assamese, Bengali, Hindi	dahar	current
d ^h al	Assamese	dahal	armour
d ^h ormo	Assamese, Bengali	duhuruum	religion
doŋ	Assamese	dongo	canal
dal	Hindi	dali	pulses
kam	Assamese, Bengali, Hindi	k ^h amani	work
sah	Assamese	saha	tea

Bodo consonants lack affricates, which are common in Bengali and Hindi. So, the affricate /tʃ/ is simply changed to alveolar voiceless fricative /s/ in Bodo. Similarly, post-alveolar /ʃ/ is also changed to /s/ as shown in Table 5 below.

Table 5: List of IA words with /tʃ/ and /ʃ/ changed to /s/ in Bodo

IA words	Root Language	Bodo	Meaning
tʃai	Hindi	saha	tea
tʃoli	Bengali	suuli	be of use
ʃanti	Bengali, Hindi	sant ^h i	peace
k ^h itʃiʃi	Bengali, Hindi	k ^h isri	Hotchpotch (of rice, dal)

Assamese mono-/disyllabic words having /ɔ/ vowel sounds are changed to /o/ and /u/ in Bodo as shown in Table 6.

Table 6: List of IA words with vowel /ɔ/ changed to /o/ and /u/ in Bodo

IA words	Root Language	Bodo	Meaning
kɔdal	Assamese	k ^h odal	spade
mɔna	Assamese	mona	bag
gɔlam	Assamese, Bengali, Hindi	golam	slave
g ^h ɔra	Assamese, Bengali, Hindi	gorai	horse
kumɔra	Assamese, Bengali	k ^h umbra	gourd sp.

Assamese words having /ɔ/ and /u/ are customized to /u/ and /u/ in Bodo as exemplified in Table 7 below.

Table 7: List of IA words with vowel /ɔ/ and /u/ changed to /u/ and /u/ in Bodo

IA words	Root Language	Bodo	Meaning
jɔnmɔ	Assamese, Bengali	juuntum	birth

pɔt ^h ar	Assamese	p ^h ut ^h ar	field
issɔr	Assamese	isur	god
kɔt ^h a	Assamese	k ^h ut ^h a	speech, word
gɔzal	Assamese	gazul	pin, nail
k ^h ub	Assamese, Bengali	k ^h ub	very much
xɔtru	Assamese	sut ^h ur	enemy

IA words having /ɔi/ diphthongs are changed to /ui/ in Bodo (Table 8).

Table 8: List of IA words with diphthongs /ɔi/ changed to /ui/ in Bodo

IA words	Root Language	Bodo	Meaning
dɔi	Assamese, Bengali	dui	butter
pɔisa	Assamese, Bengali	p ^h uisa	coin/rupee
mɔi	Assamese	mui	cultivation tool
mɔina	Assamese	muina	'mynah'bird
xɔjtɔ	Assamese	swit ^h u	truth

Another interesting feature of morphophonemic change is found in the final syllable of Assamese with vowel /a/ changing into /ai/. It is usually found with verb formation where /ai/ is added in final syllable. The examples are shown in Table-9.

Table 9: List of IA words ending with /a/ changed to /ai/ in Bodo

IA words	Bodo	Meaning	Word Class
pɔrha	phorai	read	verb
bɔna	banai	make	verb
t ^h ɔga	thogai	cheat	verb
dɔba	dabai	press downward	verb
sɔla	salai	ride, drive	verb
buza	buzai	teach	verb

Conclusion

Bodo language is growing day by day as one of the most promising Modern Indian Languages of the Tibeto-Burman root in India. In the process of its development and due to intense contact, consciously or unconsciously it has borrowed, adapted the patterns and models of other developed IA languages. It can be said as borrowing consciously because elderly generations from the communities were educated through Assamese and Bengali Medium. And Bodos have shared traditions, culture, religion (some) with the Aryan groups, which naturally demand many terms, and terminologies, which are not immediately available in the language. It is very natural that contact or influence occurs among the languages. As per as Bodo is concerned the influence is seen more in morphological and

phonological level and in very minutely at sentence level. The vowel /uu/ is the easiest and most frequently used vowel in Bodo phonology which is very uncommon in the IA languages. So in the morphophonemic changes the vowel 'uu' and diphthong 'uii' are used very regularly. It creates a good number of vowel-harmony also. So, in the case of loan words the native speakers tend to modify them according to the pattern and structure of Bodo morpho-phonology. Some of the morphophonemic processes are: (1) at the syllable structure with vowel harmony while transforming aspirated to unaspirated forms, (2) the affricate /tʃ/ to /s/, (3) the vowel 'o' sound of Assamese is changed to 'o' vowel sounds, (4) diphthong 'oi' of Assamese roots are changed to typical Bodo diphthong 'uii', (5) the verb roots and some word-final syllables with 'a' vowel are changed to '-ai' to suit the Bodo phonological patterns.

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E-Resources and CALL Perspectives Of English Language Teaching

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Abstract

The 20th century showcases an extensive progress in educational technologies all over the world. Computers entered the school life in the late 1950s in developed countries and have been still developing continuously. Recently, the power, rapidity and user-friendly conveniences of computers have started dominating the usage of technology. Computer peripherals such as hard disks, CDROMs, laser disks and printers are also used. With all these, a computer program can turn to be a holistic package merged with sound, pictures and video along with characters. This paper is an attempt to explore such e-resources utilized in teaching English language.

Introduction

Computer is a device that processes information with great speed and accuracy. Computers process information by helping to create the information itself, by displaying, storing, recognizing, and communicating information to other computers. In general, they process numbers, words, still or moving pictures, and sounds.

Recent years have shown a boom of interest in using computers for foreign language teaching and learning. A decade ago, computers had been used for a small set of western learners. However, with the advent of multimedia computing and internet, the role of computers in language instruction has now become an important issue confronting large numbers of English language teachers. To be realistic, although most teachers on the world level still use chalk and blackboard, CALL is routinely used as language instruction aid like the USA, Japan, and Western European countries including Turkey. This provides supplementary practice in the four skills writing, reading, speaking and listening, as well as grammar and problem solving. Though, "instructors need to understand how CALL can best be used to offer effective instruction to language learners" (Chapelle, 1990).

At the end of the 20th century, the computer-mediated communication and the Internet have reshaped the use of computers for language learning. Computers are no longer a tool for only information process and displaying but also a tool for information processing and communication. Learners of English language, with the help of the internet, can now simultaneously communicate with others all through the world. Nonetheless, computers can never replace the 'live' teacher, especially in language teaching, where the emphasis is on mutual communication between people. It can just play a role in teaching the second or foreign language as an aid to the teacher (Dhaif, 1989).

There is huge amount of foreign language materials next to the traditional grammar book and dictionary. These materials include-course books, workbooks, programmed courses, cue cards, charts, newspapers, posters, picture cards, and cut outs, and so on. These are supplemented by other media, such as radio, television, slides, OHP, video tapes, games, toys, as well as computers, multi-media and the Internet. The language laboratories which are found in the 1970s under the influence of the Audio-lingual Method has given room to computer assisted language learning (CALL) work stations. “Micro computers used as word processors complement the audio facilities, enabling the interactive teaching of all four language skills reading, listening, speaking and writing”. (Crystal, 1987: 377). Crystal further adds that today a great variety of FLT exercises, such as sentence restructuring, checking of spelling, checking of translations, or dictation tasks, and cloze tests can be computationally controlled using texts displayed on the screen.

The abbreviation CALL stands for Computer Assisted Language Learning. It is a term used by teachers and students to describe the use of computers as part of a language course. (Hardisty& Windeatt: 1989).The traditional description of CALL is unfortunate, and they present the computer as flexible classroom aid, which can be used by teachers and learners, in and out of class, in a variety of ways and for a variety of purposes.(Jones &Fortescue,1987).

Interactive CALL: By the 1990s communicative CALL began to be criticized. New second language acquisition theories and socio-cognitive views influenced many teachers and lead them to use more social and learner-centered methods. This time, emphasis was put on language use in authentic social contexts. Task-based, project-based and content-based approaches all sought to integrate learners in authentic environments, and also to integrate the various skills of language learning and use. In integrative approaches, students are enabled to use a variety of technological tools as an ongoing process of language learning and use rather than visiting the computer lab once a week basis for isolated exercises

The Main Characteristics of CALL

1-The use of a variety of interaction patterns in class: Students can work individually, in pairs, and groups, or as a whole class in CALL laboratories.

2- Information-transfer and information-and opinion-gap tasks:

a) **Information-transfer activities:** In CALL generally activities involve transferring information from one medium to another; that is, from one student to another or from one group to another group. The networked computers provide the optimum conditions for information-transfer activities.

b) **Information-gap activities:** CALL lessons frequently involve an information-gap, with one student, or group of students needing information from others in the class to complete an activity. Sometimes the computer itself has the information hidden. The programs which involve total or partial deletion are examples of activities based on such an information gap.

c) **Opinion-gap or problem-solving activities:** A number of CALL lessons are based on opinion-gap activities. The students have different opinions concerning a problem-solving scenario, such as the cheapest way of allocating resources in a spreadsheet, or a simulation. Alternatively, the difference of opinion may be over the best ending to a short story written on a word-processor. Assigning different roles to students can lead to creativity.

3-Fluency and accuracy practice one of the characteristics of many CALL programs is that the students have to pronounce or type in exactly the answer the computer expects because the computer can only accept the answers it has been programmed to accept. This limitation is very useful in practice because it provides motivation for the students to use the language as accurately as possible.

4-Computer-work, pre-computer work and post-computer work. There are three stages in CALL activities: a) Pre-computer work before students make use of the machines; b) Work done at the computer; c) Post-computer work done away from the computer (Hardisty and Windeatt: 1989).

Generally, there are four modalities of syllabi framed/ structured/ inbuilt in a CALL software to impart LSRW skills of English. Based on strategies of orientation given to the learners of English the subsequent pedagogical procedures have been identified.

Four Types of Software Used in CALL:

a) Here, the primary strategy of CALL is **Do what I tell you**. The machine controls to get a great extent the nature and order of events. This includes drills, exercises, quizzes, and tests, and at the end programmed learning it gives the student a task, such as: 'write a sentence to complete or a question to answer'. Then, it tells the student whether s/he is right or wrong and invites her/him to try again if s/he was wrong. When the student has found the right answer, s/he can go on with the next task.

b) The secondary strategy of ELT through CALL here is **Guess what was there**. All the words of a text are masked out and the student has to point to single words and buy them. The minimum number of words that the student needs in order to answer a comprehension question are displayed at the end of the text.

c) The third methodology of CALL perspective is **Can I help you?** technique. Here the software describes uses of the computer as a tool. The computer's natural role is that of a slave, obeying orders and carrying out jobs for its master on demand, and the obvious language job is word-processing. All the word-processors have a search and replace function that can be used to create practice material from any piece of text which has been typed in. For instance, the teacher can replace all the articles with XXX and then print out the text so that the learners write them back in the gaps.

d) The ultimate pedagogy of practice in CALL is **How do I get out of this?** This type consists of activities such as simulations, games, puzzles, many of which were not created for language learners at all. As seen above, CALL software is very diverse. It includes drills, tutorials, games, simulations and information databases. Good software should be easy to use and have a clear purpose. It should be based on instructional theory so that it can be used for self-study. Additional focus is the interest to be created by CALL software. To illustrate 'Oxford Advanced Learner's Dictionary' is one among the many software programs in the market (Higgins, 1995).

The reason to buy software is providing an integrated teaching that will: 1- provide realistic, native-speaker models of the language in a variety of media; 2- offer a language learning curriculum; 3- do a needs assessment; 4- determine the best next step for the learner and provide practice with that skill area; 5- record what the student has done, along with an evaluation; 6- be available at any time and require no additional pay (Warschauer & Healey 1998)

There are three main ways in which computers are useful in helping language learners develop reading skills. a) Incidental reading. Most of the CALL programs, whether oriented towards reading or not, involve the learner in reading text for the successful completion of the activity. b) Reading comprehension. Traditional question and answer CALL programs are used for reading comprehension as well as grammar and vocabulary development. c) Text manipulation. There are a number of ways in which computers can manipulate continuous text which involve the learner in close study of the content and structure of the text. An example might be shadow reading which provides students with authentic texts. Additionally, sentence structure, speed reading and cloze-reading are some of the alternative ways of developing reading skills.

Oral communication is very important in language learning process. Nowadays, language classrooms give considerable emphasis is given to oral activities in which learners use the language they have learned to communicate with each other. These activities include simulations, role-plays and discussion. Computer simulations provide a stimulus for such a work, as they offer both a focus for oral activity and a continually changing scenario for learners to talk about. Computers have a useful contribution to the development of oral skills if they are used wisely (Hammersmith: 1998).

Listening activities that use the computer are more complex than the other kinds of CALL materials since they involve equipment other than the computer itself. One of the simplest ways of giving practice in listening comprehension is to use a multiple-choice or fill-in program in conjunction with a cassette recorder or the latest multimedia containing a recorder. In addition to the normal feedback given after a wrong answer, the computer can let the learner hear the relevant part of the tape again. If a separate cassette recorder is used, the error message can give the learner appropriate counter numbers. Another simple technique is to use a tape with a test-reconstruction program which enables learners to reconstruct a summary of a recorded anecdote on screen by the help of the tape. Such activities not only help to integrate listening and writing skills but also evaluate learners' listening comprehension skills in a more active way than is generally possible in a non-CALL class (Jones & Fortescue: 1987). An activity for improving listening skills might be a

listening activity from 'JMS Newline Software', *The Listening Learner: Listening Comprehension, Spoken English*.

Computer software and the World Wide Web provide both students and teachers with materials which integrate language skills, as well as with separate activities for grammar, vocabulary, reading, and the like. Some grammar activities that can be done on the computer might be: matching, multiple choice, fill in the gaps or complete the following (Blackie: 1999; Sperling: 1998). Sample multiple choice grammar quizzes are provided in www.eslcafe.com. The quizzes can be done either online or after printing them.

One of the most important advantages of the growth of CALL is that software vendors (and language teachers) no longer feel bound to grammar practice as the main goal of computer use in the language classroom. The movement towards communicative teaching with computers is clearly expanding. The vocabulary software has started to be contextualized and to incorporate graphics, audio recording and playback, and video. More sophisticated error-checking can provide students real help in the feedback they receive, directing them to further practice or moving them to the next stage. Those who need extra help with those aspects of language that improve with practice can use small, focused programs to give them additional time and assistance outside the regular class time.

The writing process is another area where computers have added a great deal of value. Some programs help students in the pre-writing stage to generate and outline ideas. Most word-processors now come with spelling checkers, giving weak spellers some help in finding their errors and recognizing the correct spelling from a list of options. Further, according to Higgins (1995) pronunciation work in particular has benefited from CALL. Most pronunciation programs now incorporate some sort of voice recording and playback to let students compare their recording with a model. Most computer programs stimulate some discussion among group of learners even if oral practice is not the main purpose of the activity. Higgins suggests that the computer's main value is as an environment which allows language experiments to be carried out.

Most drills now include games, as well, using the power of the computer and competition for collaboration toward a goal, the fun factor, to motivate language learning. These programs provide a varying amount of instruction along with the games. The other advantages of CALL are: • Multimodal practice with feedback, • Individualization in a large class, • Pair or small group work on projects, • The fun factor, • Variety in the resources available and learning styles used, • Exploratory learning with large amounts of language data, • Real-life skill-building in computer use (Warschauer and Healey, 1998).

English teachers are in a constant need of additional teaching materials; therefore, the internet is an invaluable recourse for them. Since the most common objective for language learners is better communication, the internet will improve their communication skills. For the teacher aiming to provide the desirable dynamic learning environment, the need for appropriate and stimulating resources and experiences are never greater, and it is here that the Internet can make a significant and

unique contribution. A teacher can get access to English teaching support of many kinds through the WWW sites specialized in English teaching; download a wealth of information from newspapers, tourism and hobby-based WWW sites to use in class (Blackie: 1999).

Conclusion

The role of computers in language teaching has changed significantly in the last three decades. Previously, computers used in language teaching were limited to text. Simple simulations and exercises, primarily gap-filling and multiple-choice drills, abounded. Technological and pedagogical developments now allow us to integrate computer technology into the language learning process. Multimedia programs incorporating speech-recognition software can immerse students into rich environments for language practice. Concordance software with large language corpora provides students with the means to investigate language use in authentic contexts. And the Internet allows for a great number of opportunities to communicate in the target language, access textual and multimedia information, and publish for a global audience.

In sum, the internet enables students of English to:

- Correspond in English by e-mail with other classes in other parts of the world;
- Develop individual-pen-pals to write out of class time;
- Communicate in real-time chat rooms;
- Share opinions and ideas across cultures on sports, music, food, hobbies, etc.;
- Conduct international surveys for class work; • Read and listen to up to date news.

The rise of computer-mediated communication and the Internet has reshaped the uses computers for language learning at the end of the 20th century. With arrival of the Internet, the computer-both in society and in the classroom-has been transformed from a tool for information processing and display to a tool for information processing and communication (Sperling: 1998). For the first time, learners of a language can now communicate inexpensively and quickly with other learners or speakers of the target language all over the world. This communication can be either synchronous (Warshauer: 1995). The fun and the learning potential of CALL enables the students to possess control over their own learning capacity.

Therefore, an English language teacher shall consider the following:

- How do you want to use it?
- What and how is it teaching?
- How easy is it to use?
- What back-up is there?
- What methodological features does it use?
- What makes it different to learning from a book?

To state in a nutshell, the use of computers is compatible with a variety of approaches, methods and techniques of learning and teaching (Jones& Fortescue,1987).

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Soft Skills to Complement Professional Students' Technical Skills to Enhance their Employability Rate

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Abstract

There is a long-standing debate going on whether higher education system in India promotes soft skills on par with technical skills in its curriculum. Of late, several research reviews mention that it is high time for Indian education system to bridge the yawning gap between technical skills and soft skills to fine-tune students' existing language skills and behavioural traits besides enhancing the rate of employability. In spite of being highly qualified and receiving adequate training in the universities/colleges, majority of the outgoing students remain redundant. One of the principal reasons for this sad state of affairs is the current academic system. It gives more priority to teaching technical skills than imparting soft skills and behavioural attributes to the students. Moreover, the existing job market looks for candidates with sound technical knowledge, good language and attitudinal skills. Consequently, majority of the Indian students, despite being qualified, are unable to make it to the job market; some aspirants who have already started working in the industry are losing their jobs due to poor soft and interpersonal skills.

The purpose of this study is to present some of the glaring problems faced by many professional students is due to lack of attitudinal/interpersonal/soft skills. Furthermore, a modest attempt has been made here to differentiate between soft skills and technical skills. In addition to this, the paper presents the necessity of teaching soft skills on par with the technical skills across all the branches of U.G. and P.G. courses and its positive impact on students' academic and professional success. It highlights the expectations of the industry, existence of the skill gap amongst the students. It is concluded with some of the steps government has taken to bridge the lacuna (skill gap) and to improve career prospects of the professional students.

Keywords: Behavioural traits, Hard skills, Skill-set, Soft skills & Technical skills

Introduction

The recent research reviews of several academic and industrial establishments state that Indian education system needs a dynamic change (Brand & Crow). It is further mentioned that educational

policies and proposals should keep abreast of the changing times and provide training in specific set of skills (i.e. imparting soft skills on par with technical skills) required for the students of the present millennium of information and communication (Murphy & Slawinska). Contrary to this, the present education system is progressing slower than expected in taking up any concrete and thoughtful measures to address this longstanding problem. Although the system of higher education in India is providing adequate training and support for the students to master core technical subjects and hard skills in colleges and universities, its efforts are not bearing fruit because of the significance of soft skills remains neglected in the overall curriculum framework. Consequently, a majority of the professional colleges focus exclusively on technical knowledge, and overlook critical areas like industry exposure and soft skills development.

Absence of imparting soft skills training is one of the contributing factors for the existing sad state of affairs. As a result, many professional institutions remain unsuccessful in equipping their graduates for interview procedure and work environment besides making them struggle while facing the competencies in professional realm (Duggal). Subsequently, lower rate of employability and difficulty in nailing a job offer prevail across many states of India.

In order to overcome the current situation, there is a pertinent need to equip graduates with employability and interpersonal skills along with essential behavioural traits. In addition to this, it is indispensable requirement to develop expertise in soft skills on par with technical skills amongst students. It is because the present industry expects its manpower to attain required proficiency in soft skills and behavioural training besides required proficiency and knowledge in their technical domain. Moreover, today's workplace demands specialized skills, personal attitude and attributes besides the skill to transfer knowledge tailored to the occupation (Padhi 2). In addition to this, another key skill the industry expects its employees to possess critical thinking, problem solving and analytical skills. In the recent times, many large-scale longitudinal research surveys mention that employees and aspiring candidates who seek jobs should be dynamic and update their knowledge, soft skills and abilities on a regular basis to suit to the existing industry requirements.

A recent study, published on MMM Training Solution Blog, (Mathew para 1) states that that Indian graduates and employees are smart and hard working. Moreover, such individuals and employees thrive in companies in India and abroad. But the Indian employees are not free of their troubles; they are woefully lacking one thing that the job market today deeply requires –Behavioural skills training. Another recent study conducted by the Hay Group research reports that most of the graduates in India unsuccessful in giving priority to people skills, with 77 percent surveyed believing they will succeed in the workplace regardless, 57 percent not realising the value of "pandering to the feelings of others" in their team and 77 percent saying that people skills get in the way of getting the job done (People Matters para 7).

Apart from this, National Association of Software and Services Companies (NASSCOM), conducted another study and reported that only 20% of the 400,000 engineering students who graduate every year meet corporate requirements. The principal reason for this unpleasant situation is many

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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students fall short in the areas of presentation skills, social skills, team work and interpersonal skills. Pointing the existing skills gap, Dilip Chenoy, the then CEO of National Skill Development Corporation (NSDC) said "Skill development could emerge as one of the biggest challenges for the country" (Ghosh para 7). According to a 2014 survey conducted for Career Builder, reported that 77% of employers believe that soft skills are as necessary as technical skills in contributing to the professional accomplishments of their workforce and bridge the skill gap.

Furthermore, it seems that the higher education system in colleges and universities of India is promoting an intense focus on achieving academic excellence focusing solely on obtaining marks, grades, and distinction. During this process, the key issue of skill gap in the area of soft and behavioural skills is neglected. Some of the research studies, in their findings, have clearly stated that Human Resource (HR) departments conspicuously look out for such skills. And absence of these skills invariably leads an average aspiring job seeker in a rather awkward state of affairs to be in the competition. Moreover, such job aspirants often find themselves ill equipped in the areas of social and life skills. It further throws light on the dearth of professionals with requisite skill-set. Subsequently, all the high growth and emerging industries are finding it difficult to recruit right candidates during placements. Besides this, many new employees lack specific set of skills essential to carry out their duties efficiently. To overcome this, the companies are investing heavily in training their employees in nature of work, company culture, soft and hard skills which are essential for working with colleagues, customers, suppliers, and with their counterparts across countries and cultures.

The practical problems mentioned here highlight the significance of soft skills in academics and professional life and its role in complementing technical/hard skills of the students for building successful career. This discussion further leads to an interesting question as to identify which skills (i.e. soft skills and hard skills) are more important in different phases of life. It can be answered by stating that in the flowering years of one's career, one's technical abilities are important to get projects in one's workplace. However, when it comes to growing in an organization, it is one's behavioural traits that matters. It is applicable especially in a large firm where many people often compete for a rise or a higher position. Hence, polishing one's soft skills is an indispensable quality in country (i.e. India) where there is very little academic exposure given to soft skills. Supporting this view, an eminent research analyst Sumit Mehta says "Soft skill training is essential because we do not have it in our academic curriculum" (Padhi 2). Therefore, corporate houses have shouldered the responsibility of grooming employees who are the link between the company and the external world; so that they are able to present themselves better. This is the reason why training on soft skills becomes more relevant in engineering and management colleges where the education system does not delve into personality development (Nigam, 69).

Incorporating personality development (i.e. soft skills) into educational system will be a paradigm shift in the existing academic structure and it will contribute to strengthen connections between institution and industry. Hence, there is an attempt made to understand these terms in detail.

Difference between Hard (Technical) Skills and Soft Skills

Hard skills and soft skills are essential for one's own professional success though, both of them are different in their purposes and functions.

Hard Skills

Hard skills are specific and fixed skills which students can master through hard work and conscious effort. These skills can be learnt in schools and colleges through textbooks, training manuals or on the job. Solving mathematical problems, executing and using a computer programme typing speed, reading and writing will come under hard skills. Furthermore, these skills are teachable abilities or skill-set which can be quantified with time and effort.

In the words of Doyle (para 2), hard skills are the skills that students can write in their cover letters and resumes to impress their recruiters. They are:

- Proficiency in a foreign language
- A degree or certificate
- Typing speed
- Machine operation
- Computer programming

Soft Skills

Soft skills are more challenging to develop than hard skills as they have very little to do with knowledge or expertise. Sharing a few more differences, Lei Han (para 3) said "Hard skills are the skills where the rules stay the same regardless of which company, circumstance or people you work with. In contrast, soft skills are skills where the rules change depending on the company culture and people you work with".

Soft skills are closely associated with a person's character, feelings and attitude. Developing soft skills means one has to put one's conscious effort, practice with commitment and strive for self-development. Speaking in this context, a soft skills specialist asserts that they are also known as interpersonal skills or people's skills and they are related to the way one relates to and interacts with other people in society (Doyle para 4). She further shared some examples of certain essential soft skills:

- Communication
- Flexibility
- Leadership
- Motivation
- Patience
- Persuasion
- Problem solving abilities
- Teamwork

- Time management
- Work ethics

The information discussed here provides the essential differences between soft skills and hard skills. Understanding and cultivating both skills are necessary to succeed in everyone's academic and professional life.

But contrary to this, the education system is not completely successful in teaching soft skills along with the hard skills. The reason being the formal education focuses more on the hard skills than attitudinal and behavioural factors. Hard skills, unlike soft skills, can easily be learnt such as programming, designing or executing. There is no formal education or training imparted on developing soft skills such as being conscious of people's feelings, empathising with people, communicating effectively, being receptive and responding positively.

Speaking about the current system of education an educational theorist said that "we have a system of education that is modelled on the interest of industrialism and in the image of it. Schools are still pretty much organized on factory lines - ringing bells, separate facilities, specialized into separate subjects. We still educate children by batches" (Robinson para 2).

The view was supported by another study stating that it implies that Industrial economies demand quantifiable, standardized skills. So, it has made sense back in the day to build an education system that trains people accordingly (Patterson para 2). It further throws light on the necessity that there is an immediate need to encourage academicians and curriculum designers to focus both on soft and hard skills while preparing materials so as to improve employability skills and reduce skill gap among students.

Skill Gap

One of the conspicuous problems which has led to the low employability rate in India is skill-gap and it is identified as a major challenge for a country like India which aims at recording 8-10% growth rate a year.

Apart from this, a study conducted by the International Credit Rating Agency (ICRA) Management consulting services present a huge demand of 240 million workers in 21 critical sectors in 2022. Additionally, the survey implies that there will be a high demand for skilled and trained manpower to occupy millions of jobs to be generated in India in the near future. It necessitates a plan of action in the form of a customized training to be imparted to all the existing graduates and workforce to address the skill gap issue.

The chief contributing factor for skill gap is the existence of gap between the curriculum and meeting the changing times and technological advancements. Besides this, the present world is progressing rapidly with sophisticated attitudinal and behavioural traits (soft skills) besides high-tech

advancements such as artificial intelligence, cloud computing, machine learning and big data. Because of the impact of automation and lack of required professional training, many students and professionals have become outdated and redundant.

Consequently, there exists a great demand for these skills in the IT industry. Contrary to this, the present academic curriculum is unsuccessful to a great extent in imparting such advanced skills to the students and making them industry ready professionals.

While discussing a similar issue, TATA Technologies, an IT giant, mentions: “Engineering and IT-services firm Tata Technologies wants to target the issue of the skill-gap among engineering students. Through their Ready Engineer Programme, the company is looking to address the twin-challenges of core skills as well as the softer skills needed in a job” (Saraswathi para 1).

The aim of the programme, as opined by the writer, is to impart necessary core and soft skills amongst the engineers to bridge the skill gap. This besides, TATA’s programme equips engineers with required skill-set and groom them for the job from the day one.

Taking such surveys and studies into consideration, the government of India has taken up a lot of progressive steps to bridge the skill gap and to improve the rate of employability in Indian graduates. Some of such initiatives are public-private partnerships in training and skilling students and professionals.

Public–Private Partnership to Bridge the Skill Gap

A public and private partnership has been necessitated in India to overcome the prevailing unpleasant situation of skill-gap. One of the recent initiatives of TATA Technologies (TT) is noteworthy in this context. Sharing the role and contribution of the TATA, Anupal Banerjee, Chief Human Resource Officer of TT said that their proposal is to groom engineering graduates for the professional world from the day one. Speaking further on how they are planning to bridge the skills gap, he said that TT has collaborated with 35 engineering institutions across India and has worked with around 80 aspiring candidates per college (Saraswathi para 3).

Furthermore, Banerjee mentioned that the programme spreads across four semesters and more than 4,600 engineers get covered. Responding to the design and specific factors of the programme, Benerjee added: “We look at four factors, including the engineering concepts and fundamentals, contemporary technology, soft skills, and employability. The idea is to have engineers to have skills relevant to the current times. This includes a process of learning as well as unlearning redundant concepts” (Saraswathi para 4).

After a meticulous study on the contributing factors of skill-gap in India, TT has devised “Ready Engineer Programme” and collaborated with engineering institutions and trained professors to equip their students with necessary skills relevant for the current times.

Apart from the effort of TT, the government of India has started exclusive institutes called “finishing schools” to overcome skill gap and help graduate students with basic skills to work dynamically at their workplace. The Indian School of Integrated Learning (ISIL) and British Firm, Speak First are in collaboration in a joint venture as part of a two-million-dollar project to set up finishing schools in Mumbai, Delhi, Hyderabad and Bangalore with an aim to train potential employees on different types of soft skills. This move clearly implies that the government has given great priority to training its workforce. The National Skill Development Corporation (NSDC) has been funding and working with private sector to train 150 million people by 2022 (Agencies 22).

In addition to these, efforts are being made with optimism by National Vocational Qualifications Framework (NVEQF) and National Skills Qualification Framework (NSQF) to bridge the skill gap with continual training programmes. The aim of these initiatives is to promote a paradigm shift in employment from being “qualification based” to “skill-based”, making educational institutions focus on imparting skills which lead to employability rather than doing out with certificates and degrees (Duggal para 7).

Conclusion

The discussion across the paper emphasises the significance of incorporating and imparting soft skills while teaching technical skills to the engineering graduates to improve the rate of employability. Soft skills such as being receptive, collaborating with others, presenting ideas, communicating with members in the modern workplace are highly valued. Additionally, strong interpersonal skills assure productive, collaborative, and healthy work environment and will contribute positively in the highly competitive world. Hence, it is essential for students to balance both soft and technical/hard skills for their academic and professional success.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

Dr. Krishna Chaitanya E., M.A. English, PGCTE, M.Phil., PGDTE & Ph.D.

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Vedic Cosmology in the Context of Modern Cosmic Science

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Abstract

Cosmology is the science of the origin, structure, functioning, and development of the Universe. According to the Hindu Cosmology, the Universe is cyclically created and destroyed. Vedic texts have a major contribution to understanding the Hindu Cosmology. We get a huge number of valuable information from those Vedas, Upanishads, and Puranas. Not only Hindu Cosmology but also Modern Cosmic Science is imbibed in Vedic texts, which were composed thousands of years ago.

As per Vedas and Upanishads, all the objects of this Universe existed in the subtle form inside the Brahman, and when Brahman desired it was manifested in the present form. According to the Hindu cosmology, there is no definitive beginning of time, as it is considered infinite and cyclic. Similarly, the Universe has neither beginning nor end. The present Universe is just the start of present cycle proceeded by an infinite number of the universe. The Brahman is that form whom this universe precedes, in whom it subsists, and to whom at the end it returns. The 'Rigveda', 'Aiteriya' and 'Taiteriyā' Upanishads and many other Vedic texts present many theories about cosmology. Now modern science is also suggesting and reaching to the same concept what is already suggested and approved long ago by Vedic Sages in Vedas and Upanishadas.

Keywords: *Veda, Cosmic science, Parambrahman, Ekatattwa, Five elements of nature*

Introduction

Veda is not only a part of literature; in itself, it is a heritage of precious knowledge. It is rich in various disciplines of knowledge like Linguistics, Mathematics, Astrology, Ayurveda and medical science, architecture and natural science. The formulation of the Vedic theory was long before the development of modern science and one can derive scientific explanation from these Vedic concepts. These Vedic scientific theories have been long forgotten in Human society as they turned their focus away from Veda. The existence of five great elements of nature 'Earth', 'Water', 'Fire', 'Air', and 'Sky' have been accepted in Hindu philosophy and is profound in its

importance. All of these five elements are created from one powerful principle. This whole universe is a manifestation of that one and the only powerful principle that hold the whole cosmos- this theory has been clearly established by the Vedic science. Modern scientific theory tells that elements like electron and proton are basic elements of matter and unification of these elements creates the base of molecular theory. The concept of 'One and only' or “Ekatattwa” in Veda to some extent is similar with the modern theory of creation, then also Vedic theory is different from modern theory.

In modern molecular theory, protons of positive charge are stationary at the nucleus and the electrons of negative charge are orbiting around the nucleus of the atom. This definition finds some similarity with the theory of Vedic literature. In 'Shatapath Brahmana', in the context of the creation of this cosmos, it has been described that "Yaju" is derived from the two words 'Yat' and 'Ju'. 'Yat' denotes what is constantly moving and 'Ju' denotes constant. 'Shatapath Brahmana' tells that the union of these is at the core of creation of everything. It is a clear interpretation of the fact that what is electron and proton in scientific definition of molecular theory has been denoted as 'yaju' and 'Ju' in Vedic scientific literature. 'Yaju' and 'ju' has also been named as 'Vayu' and 'Aakash' in Veda.

Cosmology is a branch of astronomy that involves the origin and evolution of the universe, from the Big Bang to today and in the future. According to NASA, the definition of cosmology is "The scientific study of the large-scale properties of the universe as a whole". In another definition of cosmology, it has been defined as "the branch of philosophy dealing with the general structure of the universe, with its parts, elements, and laws, and especially with such of its characteristics as space, time, causality and freedom".

Objectives

The first objective is to reveal the Vedic scientific description of cosmos to the mankind. Second is to discuss the present-day relevance of the incomparable knowledge of the Veda which is not just an old literature. Third, Sanskrit literature is the great carrier of the heritage of India and every Indian should know about this. The article tries to build a bridge the old tradition and modern science.

Vedic Concept of Cosmos and Its Creation

In Rigveda, there are verses or ‘Suktas’ which is about different ‘Devata’ as well as there are ‘Suktas’ which is vivid in the description of the theory of creation and philosophy. How the whole cosmos has been created and who has created the Earth, Sky or Fire? How the position of the Sun changes in the sky? Why doesn't the Sun come down on earth? In Vedas, it is found that the Vedic seers have asked as well as tried to answer these queries through different ‘Mantras’ in different ‘Suktas’. From these thoughts, Vedic cosmology is conceptualized.

The ancient Indian scriptures have different dialogues on the origin of the cosmos, especially in Vedas, Upanishads, and Puranas. In Vedas, the origin of the cosmos has been realized through different imaginary theorems. Vedas hymns 'Prajapati' as the creator of everything. To understand the mystery of the cosmos, 'Nasadiya Sukta' of Rigveda 10/129, in its beginning, has described the pre-state of creation. The 'sukta' says that in the beginning there was only darkness. The cosmos at that time witnessed neither 'Sat' nor 'Asat'. As it says, there was no space or sky. It also asks who or what was there to surround it and to protect it and whether there was the endless depth of water surrounding everything? There was neither death nor immortality; there was no rhythm of diurnal cycles. The self-expressive form existed on its willpower. This 'Sukta' doesn't say more than this. The Vedic Seers have made efforts to understand what existed at the beginning of everything. They have said that everything was under complete darkness. The whole universe was like an inseparable body of water. Then by the power of 'Tapasya', one 'Tatwa' was created. It is, after the creation of 'Tatwa', 'Kaam' which is the first distorted state of mind was created. The 'Rishis' (Vedic seers) searched the fundamental seed of the cosmos within the formless 'Tatwa'. The manifestation of creation was instantaneous just like the flash of lightning and so it was difficult to say which was formed first among 'Dulok' or Heaven, 'Antariksha Lok' or space and 'Prithvi the Lok' or the earth. The seers were also uncertain about the fact. Why and how the cosmos came into existence cannot be easily interpreted. That is why the Vedas explained the creation with the concept of 'Parameshwar' or the Supreme Being. It says that the cosmos was Parameshwar's creation. This vast expanse can only be created and sustained by 'Parameshwar'. The contemplation of the cosmos is only in 'Parameshwar'.

There is another 'Sukta' in Rigveda which is 'Srishti Sukta' (Rigveda 10/190). This brief 'sukta' is compiled of three different verses and it says that the expression of the cosmos emerged from bright 'Tapas' or spirit. From that 'Tapas', the truth emerged and the cycles of day and night found its rhythm and then the oceans of water was created.⁶ After the oceans, life was created. A brief description of 'Dulok', 'Prithvi Lok', and 'Antarikshalok' that is light can be found in another 'Sukta'. The 'Parambrahman' has been conceived as the main reason behind the creation. 'Parambrahman' has been addressed as 'Viraat Purusha' in 'Viswakarman Sukta'(Rigveda 10/81,82).

In 'Viswakarman Sukta', the 'Paramtattwa' at the beginning of the journey of the universe has been called as 'Viswakarman' and in 'PurushaSukta'(Rigveda 10/90) the same has been addressed as 'Viraat Purusha'. The first three 'mantras' describes the vastness of the 'Paramtattwa'. To describe its vast form, these say that if the 'Paramtattwa' holds the cosmos all around it the space of ten fingers is still left. One fourth of the 'Purusha' is the whole 'Brahmanda' or cosmos and the rest three fourth is inexhaustible and immortal from which 'Parambrahman' creates the mortal universe. Apart from this, in 'PurushaSukta', the chronological sequence of spiritual creation has been described by philosophical theory. First,

‘Viraat Purusha’ was created, from that ‘Jivatma’ was created, and from the Jivatma ‘Devas’, human and animals etc. were created. They live on earth after getting separated from ‘Paramatma’. The six to fourteen mantras of this ‘Sukta’ describes the creation of different ‘Tattwas’ by ‘Purusha’.

In ‘Hiranyagarva Sukta’(Rigveda10/121) ‘Paramabrahman’ is called as ‘Hiranyagarva’. The seer has seen the visible form of ‘Hiranyagarva’ who has expressed through smaller elements. Like ‘Purusha Sukta’, the chronological manifestation of the cosmos has been described. At first, ‘Hiranyagarva’ was created who hold the sky and earth and all. He is the donor of life and energy, death and immortality are His shadow. By His own grace, He is the only God of whole universe. For His strength, the heaven is strong, the earth is constant by His poise, and the Sun illuminated the space for His light. The seer asks in his mind by comprehending the greatness of the creator that whom shall he worship other than the ‘paramabrahman’. The ‘sukta’ ends with the praise of the ‘Paramabrahman’ and the fulfillment of desire from Him.

In ‘Bak Sukta’(Rigveda 10/125), it has been said that from ‘Sabdabrahman’ the cosmos was created. It is eternal and omnipresent. ‘Bak’ has been said as magnificent and powerful. ‘Paramabrahman Paramatma’ is the source of all form and energy. After the creation of elements of nature, ‘Bak’ manifests itself within all elements. The ‘Sukta’ ends with the praise of the ‘Bak’. ‘Om’ or ‘Nad’- is the symbolic form of ‘Sabda Brahma’ or ‘Param Brahma’. ‘Om’ is the sound generated from the movement of cosmic objects. In Yajurveda (40/17), it has been said “OM KHAM BRAHM”. In certain scriptures ‘Om’ has been called as a ‘Shabd Brahm’. ‘Om’ is also called ‘Pranab’, the first sound generated in the universe. At the time of the beginning of universe there was a Mahanad or a big explosion which is called the Big bang according to the modern science and ‘Om’ is the consequence of that Mahanad.

Upanishadic Concept of Cosmos and Its Creation

The main essence of Upanishadic Concept of Cosmos is the Brahman. He is the creator, preserver and destroyer of the universe or Cosmos. He is the supreme soul, the ultimate reality. The Upanishada describes the origin of all beings. Every creature starts, live through and returns to Brahman at death. Prajapati, the lord of all creatures created matter and life. The matter - earth, water, fire, air and space with the combinations of their unique functions creates the nature and the variety of world. According to Upanishada nothing is eternal. Anything which is created in the time will have an end. Same goes for the Universe also. It’s being created in some cosmic era, so it will also have an end to it. This is a cyclic order of natural events. All beings are taken back by Brahman at the end of cycle to be started all over again.

Aitareya Upanishada is a part of Aitareya Aranyaka of Rig Veda. This is one of the oldest Upanishadas and it is divided in three chapters. The first chapter of this Upanishad describes the

creation of Universe. Before the creation of the world, Atman was the only soul. Then as per the creator or the Brahman's thoughts, without any desire the creation happened. The individual Atmans were created in stages. First the body then organ and then the controller of various organs were created. After the creation the creator enters into the bodies to give them life. Taittiriya Upanishada describes the universe as the combination of five elements – space, air, fire, water and earth.

Modern Concept of Cosmic Science

The cosmos of universe itself is a big question. Cosmology is one of the fascinating branch of science where we can predict History and future of universe by possible observation of the present universe. In 1920 first Einstein proposed the cyclic model for the universe, in opposite to the model for expanding universe. This present idea of cyclic universe can be found in over ancient Greek and Indian cosmologies. According to the cyclic universe each universe is the outcome of previous one and responsible for the next successive universe. It means there is no starting point of creation of the universe. As we all know, everything goes in cyclic manner to balance the nature from birth of a child to its death again according to Veda the soul comes from Brahman and at the end it is dissolved in Brahman. Brahman is the ultimate truth.

As a whole, we can say the world has neither a beginning nor an end. Many models are built by our eminent scientists. As per the present understanding, two models seem to be prominent. One is Steinhardt-Turok model. It was proposed in 2001. This model suggests the repetition of the universe goes in a cyclic manner, by forming bang starts expansion and comes to a singularity and it repeats. Big Bang is a collision between two parallel branes in higher dimensional space in regular intervals. The branes are physical objects that propagate through spacetime in higher dimensional space. When two parallel branes come near, it starts to expand and when it goes far, it is ready to form a new universe. According to Vedic cosmology nothing existed before Brahman. He was the only existence. He is the creator and everything was being created from him and everything will end at him to start all over again. This is a cyclic process, and this is mentioned in Purana. There are four Yugas – Satya, Treta, Dvapara and Kali (Bhagavata Purana -3/11/18), they come in cyclic order. Kali Yuga is the last of this cycle. At the end of this, everything will be destroyed and merge into Brahman (Bhagavata Purana -3/11/27, 28). Then, the creation will start again.

Another model is Baum Frampton model (2007). It states that the dark energy is responsible for the expansion of the universe. As a result the galaxy, star and planets drift away from each other and finally atom and sub-atomic particle will start to disintegrate. Then time will stop as told by Frampton. Contraction starts and it generates a lots of little separate universe with sufficient energy with no matter, this energy create Big Bang and form the universe according to the time. The same concept we can find in Vedic cosmology. Every creation is part of

Parambrahman, who is the supreme power and the creator of the whole-world. He is the main source of all energy.

From the above discussion about the concept of Vedic cosmic science, it is concluded that before the creation of the universe only 'Parambrahman' existed. The whole cosmos was inside the 'Parambrahman' in a small subtle form that is the 'Sukhsma Rupa' of 'Parambrahman'. From that there was a sudden explosion which is called Big Bang according to the Modern Science, which comes from a singular point. From this singular point it started being expanding. At the beginning everything was extremely hot and was separated from each other. As the time passed slowly it started to cool. Then the sub-atomic particle came closer to each other, form atoms and molecules. From that our existing universe was created, which is 13.6 billion years old and that is what we see today in the form of star, planets, human, animal, plants etc.

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The Use of Drama in Language Learning

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Universally, since time immemorial, storytelling has played a dual role of being used for didactic purposes while providing entertainment with its mesmerizing tales. Storytelling is one of the oldest forms of recounting literature in its various forms and continues to be so to date. It has the innate ability to change with its power to weave a spell of magic by stimulating connectivity and empathy. It comprises the element of creativity which is recognised as a powerful tool of cognition. Man's desire to overcome his daily mundane life and escape to a period in time and land where he could transform himself found a conduit through story telling. The ancient storyteller was a good raconteur of heroic events and people. He was greatly revered for his skills with vocabulary as it could conjure imagery in the minds of listeners. Inventive storytellers were greatly respected and many became famous and even found a place for themselves in the courts of kings. Such is the impact of storytelling.

Listeners were enthralled by these tales of chivalry, fabled lands, magic, tales with moral messages, beguiling mysteries and heroic adventures. The enchanting sagas were told and retold to audiences who were eager to devour new information. They were transported to other lands, narrated to new audiences and in turn, fresh stories of exotic places and people returned home and fuelled people's imagination. Arbuthnot in his book *Children and Books* says that "folktales have been the cement of society. They not only expressed but codified and reinforced the way people thought, felt, believed and behaved." (Arbuthnot 1964:255) A resourceful storyteller shares his tale will recount his narrative depending on his audience.

The native drama evolved from the accomplishments of minstrels, storytellers and entertainers who performed outside the boundaries of traditional theatre. They would use the town square or the *platea* (Latin word meaning open acting space) for their dramatic renditions. With the advent of the printing press, "They ceased to be a living folk literature and became instead, specimens of folk art." (Arbuthnot 1964:2)

Soon the art of oral storytelling waned and legends found a new medium by way of print but with the advent of technology they lost some of their hypnotic qualities as they now had to be modified for a new type of narration. They lost their power to ignite the imagination with new productions. However, storytelling is a creative experience and a good story teller does not evaporate amid new methods and modern technology because he uses this art with renewed voice modulation, image-provoking vocabulary and a mesmerising body language to cast a spell on listeners. Among these listeners are children who are familiar with stories told to them in their native language and these children naturally develop an interest to listen and participate in the enactment of stories in English as they begin attending

school as they are provided an opportunity for language development which is a part of the academic curriculum. As children develop their ability to understand, retell, act out and/or create their own stories in English, this also boosts their self-esteem.

Since drama is the performance-based dimension of storytelling it is endowed with the twin benefits of creativity and language learning and wields the power to appeal to both the audience and learners. Whether the purpose is entertainment or didactic, orally told conveyed stories have a great significance both to the imagination and for imbibing values.

An effective approach for bolstering articulation skills in English skills is through oral language practice combined with nonverbal communication which is best channelized through the creative dramatization of stories. This kind of a practical learning is especially useful for students hailing from different language backgrounds. Since the degree of exposure to English and level of knowledge of the language is varied among these students, drama effectively provides them with the vocabulary and content needed to use English as a language of speaking, writing and thinking.

The community of English Language learners today is a burgeoning one and teachers today are confronted with a bigger challenge than in the past since language learning is directed towards specific outcomes such as employability and global migration. The approach in an EFL classroom today is more student-centred and teachers in ELL classrooms endeavour to find innovative approaches to teaching language in a manner that fosters language acquisition. Furthermore, they have the additional challenge of identifying struggling English language learners who may not be at par with the rest of the class due to various reasons. An effective way to teach language learners is to offer them opportunities to learn English by using the inventive quality of drama.

Drama is a very effective tool in developing communication as it educates and entertains. The turn of the millennium marked the high point for theatre to improve communication and facilitate the exchange of diverse forms of information. As the emphasis on a 'communicative approach' fast gains momentum, language today is going beyond linguistic competency. A close relationship can be observed between drama and contemporary language learning as both include people in a social context. Drama provides a larger canvas for language development. Unlike the restraints of a conventional language classroom where language learning is restricted to the use of rules and application drama offers ELL students a platform to freely use emotions, facial expressions and movement in order to communicate while simultaneously promoting learning. Wan Yee Sam states that "Drama is thus concerned with the world of 'let's pretend'. It provides an opportunity for a person to express himself through verbal expressions and gestures using his imagination and memory." (Sam, Wan Yee 1990) Drama is a holistic method of developing responses to learning contexts and by virtue of being based on stories it can harness the learner's imagination imaginatively and kindle an enthusiasm to learn. Chris Boudreault says that "The improvisation aspect of drama gives students opportunities for developing their communicative skills in authentic and dynamic situations." (Boudreault 2010)

Drama liberates students and gives them the opportunity to mimic and express without being ridiculed or misunderstood. Simultaneously, it paves the way for literary analysis which is crucial for an apt understanding of the story and its ensuing portrayal. It enriches the personalities of students and reenergises them as it exists in an atmosphere which is inspiring and enjoyable. The dialogues and role-playing combine to provide a rich language learning experience as it builds confidence levels, communication skills, fluency of vocabulary and expression, and even social skills. Owing to its dynamic nature, drama has the inherent versatility to dispel mental barriers to language learning and precipitates an engagement with literature and social contexts. It also fosters cultural awareness and encourages an appreciation of other cultures as the stories may not be native legends and stem from a varied repository. Concurrently, the students also gain a better understanding of their own learning abilities.

Language learning in the orthodox ELT classrooms and course books do not particularly hold any special appeal for they do not call for any emotional and artistic engagement in the learners. Existing ELT course books do not include drama-based activities and this brings into sharp focus, the need to incorporate them for effective language learning. It nurtures the development of verbalisation in a relaxed manner and along with encouraging articulation skills it also reduces feelings of inhibition. It also works to alleviate the stress of language learning as there may be many students who may find it quite a daunting task. While students are collectively compelled to follow instructions in the classroom, drama is usually optional, and they personally decide whether to participate or not. It is twofold in its outcome because if the students chose to participate, they are not only communicating in English but also assimilating the language, understanding texts and contexts better and best of all, enjoying all this without the strain of the traditional approach.

Drama can be used to teach grammar or literature. The teacher is only a facilitator in it. To enhance performance and simultaneously facilitate learning about voice projection when speaking to audiences, a teacher will instruct on how to produce a resonant result on stage and the learner would then build upon this to improve the skills learnt by practising independently. Drama incorporates improvisation and encourages fluency as it requires a careful attention to both pronunciation and enunciation as any deviation could result in an incorrect rendering of meaning. Drama further motivates the learner to put his best foot forward for he is aware that he is being observed but not tested.

Derived from a Greek word, the term ‘drama’ refers to action intended to make learning more meaningful. Pedagogically, drama seeks to provide a distinctive learning experience that engages students physically and emotionally during the learning process, thus making language learning more impactful. Kinesics and prosodic elements fuse to sculpt drama as a significant tool in language teaching. Incorporating drama into a language course sets the stage for a stimulating and inventive environment where students use their imagination to navigate English through various forms.

The usage of drama in language classrooms is progressively growing. Notwithstanding other sources such as books, films or television shows, drama has the potential to infuse life into stories. Students delight in this activity and this enjoyment paves the way for an improvement in their academic

grades while simultaneously enhancing their communication abilities. And while it might have its own shortcomings, drama transcends due to its innately creative nature.

Speaking is the most important constituent of any language acquisition but lack of self-confidence, apprehension about feedback of listeners, and other blocks may thwart language learning quite critically. It is a cognitive skill that requires cultivation and practice and drama appears to be the best method for it includes activities that encompass a person’s whole personality. Drama is a particularly effective tool for pronunciation teaching because it speech modulation and aspects of non-verbal communication in a holistic way. Drama not only teaches syntax but is also transformative as it holds the potential to help both the audience and the actors to understand the nuances of language. Joseph Agofure Idogho says “Drama improves oral communication. As a form of communication methodology, drama provides the opportunity for the student to use language meaningfully and appropriately.” (Joseph Agofure Idogho 2018:12)

Thus, it can be seen drama is an invaluable teaching tool for it holds greater appeal than conventional modes as it not only contextualizes language but also mixes verbal and non-verbal features of communication to help achieve competency. Theatre will continue to remain a significant instrument due to its participative and adaptive nature. A significant reason for the uniqueness of drama in improving communication skills is its power to encompass myriad learning styles of people on account of their intellectual and emotional differences. The situations pencilled into drama lend to the building and practicing of skills in storytelling, describing and analysing for optimal comprehension.

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A Sociolinguistics Study of Aimol
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1. Introduction

Aimol is the name of the language as well as the community that speak the language. It is a recognized tribe of Manipur. It was recognized in 1956 by government of India. The present total population of Aimol is 4600 (According to Chairman Aimol Literature Society, Manipur) The Aimol tribe is found in Chandel, Churachandpur, and Senapati district of Manipur. The Aimol occupied mostly in the plane or valley of Manipur. Their living standard was mostly influenced by geographical situations. In the entire state, there are fifteen Aimol villages, of which eleven in Chandel district, two in Churachandpur district and another two in Senapati district.

List of Aimol Villages in Manipur

Chandel	(1)	Khullen	(2)	Chandonpokpi
	(3)	Khodamphai	(4)	Ngairong
	(5)	Tampak	(6)	Chingnunghut
	(7)	Kumbirei	(8)	Khunjai
	(9)	Satu	(10)	Khudengthabi
	(11)	Unapal		
Churachandpur	(12)	Kha-Aimol	(13)	Luichunbung
Senapati	(14)	Tuikhang	(15)	Kharam-Thadoi

The distribution patterns certainly show that the tribe doesn't occupy a well-defined territory and that they have shifted their settlement sites from one place to another. The ethnic affinity of the Aimol has been placed amidst of the neighboring tribes of southern part of Manipur bordering Burma and the Lushai and had classified as one of Kuki-Chin-Mizo (Lushai) group. Linguistically too they are classified amongst the old Kuki branch of Kuki section, Burmic division of Sino-Tibetan Language. However the Aimols prefer to live independent of any affiliation and prefer to maintain a distinctive identity of its own.

2. Origin

In the years, about 1500 A D there lived a man named *Khoichungtepa*. This man had a dream in one night. In his dream, he saw a *meiwar* "a lightening fire" at the centre of his courtyard. He used to pluck the fire and plant in another place. He nourished the fire by pouring *jutui* "wine". In the long run this fire became a *doi-ai* "a magic power". The man possessed this power and used to cure different kinds of sickness. Most importantly, he even fixed the power on his door. He even used to predict future events by this power. Many people of the place came and visited him for the different kinds of their problems. So the place became very popular and called it as *muolhui* "comfortable slope place". So, etymologically Aimol is derived from these words *doi-ai* and *muolhui*.

According to Lt.-Colonel J. Shakespear 1912, Aimol is the name of a village site probably *Aimual*. “*Ai*” Lushai name of a berry and also means crab and appears in Ai-zawl, the capital of Mizoram or Aijal. “*Mual*” is the Lushai name for a spur of a hill. It is a very common and almost a universal custom to call a new village and originally *Aimual* would be found in the centre of Lushai Hills.

According to oral tradition (unwritten history) the ethno genesis of Aimol traced to uncertain cave at khweps from which the people had been believed to have emerged from the earth. As they came out of the cave, a tiger blocked their way despite many attempts. Two clever persons named *Pukorthangpu* and *Korthangpi* weaved a cloth named *Laijiak* having the same print as the tiger. Taking help of appearance of the woven cloth, *Pukorthangpu* convinced the tiger that they were of the same kind and made friendship. The tiger did not eat him. The tiger was then killed with spear while it was tamed. From there passing many places of Tripura, they went to Burma where the advancement was checked by Kabow shans. According to Shakespeare in Lushei Kuki Clans the appearance of the Aimol in Manipur is marked in 1723. They are said to have come from Tipperah, the present Tripura state, but at that time the eastern boundary of Tipperah was not determined, and the greater part of the present Lushai hills district was supposed to be under the control of the Rajah of that state. A short distance to the east of *Aijal*, the present Aizawl there is a village site called *Vai-tui-chhum* i.e. the watering place of the Vai which is said to commemorate a former settlement of the Vaiphei. It seems probable that the Aimol and Vaiphei left their former homes in consequences of the forward movement of the Lusheis.



An old Aimol man with musical instrument

3. Social Structure and Organization

The indigenous term for clan in Aimol is *phung*. The Aimol tribe has seven clans. They are: *Chaithu*, *Chongom*(2sub-clans), *Lanu* (1sub-clans), *Laita* (2sub-clans), *Shialloa*, *Shongthu* and *Ruijom*. The Aimol society is a patrilineal society where the descent goes to the male line. In this patriarchal and patronymic feature society; monogamy is common form of marriage. A young man has to serve his future's wife for three years during which he works as if he was a son of the house. When the girl becomes enceinte the marriage ceremony is performed. The bride's eldest brother gets Rs.6 and each of the others one rupee less than his immediate senior. The paternal and maternal uncle receive Rs.2 each, the aunt and the elder sister also receive Rs.1 each as *niman* and *nao-puan-puk-man*.

The indigenous mode of political organization centers on the council which is known as *Pasakariat* subordinated by another association. *Pasakariat* consists of eight councilors of which the head is *Kamsakoi*. The subordinate council i.e. *Thoukalnai* consists of the same number of post. Except the *Kamsakoi* is the hereditary post. For other post recruitment is on the line of promotion. *Kamsakoi* remains the exclusive right for the eldest *Chongom* clan member. Recently when the hill areas act 1956 is affected in the village, the village authority have been empowered to settle minor cases. Trial is conducted after lodging a complaint with a fee. It is one bell (bottle) of *zu* (wine) in the past which has been substituted by a sum of Rs.1. Punishment is given by the court and may include imposition of fine, confiscation of belongings and ex-communication. For bringing forth justice oath and ordeal is employed.

The traditional house of the Aimol people is almost similar with the general look of those of Meiteis, Purum etc. living in their close proximity. It is rectangular box type with slanting crest roof. The length and breadth ratio is about 1:3 or 1:5. The number of compartments is either 3 or 5 in number. The house is basically made of wood, bamboo and mud and the roofing material used is thatch. Around the dwelling place, one will notice satellite sheds generally used as granary storehouse, cattle shed and pig stall. The direction of houses is always towards the east, facing the rising sun. Nowadays, bricks and other different types of sophisticated materials are used for constructions.

4. Birth

When a new baby is born, all the women of the village would go and greet the newly born baby. They would drink *nainei ju* (child-birth wine). Male members of child born family also join in the drinking. The newly born baby would be in the mother's arm for five days in case of a boy and three in case of a girl. The *thempu* (local physician) pour out a libation of *zu* (local wine) and herbs in front of the house and invoke the child's spirit to take up its residence within the new-born infant. The name is given at the same time, the father's family choosing the name of a son and the mother's of a daughter.

5. Marriage

There are two types of marriage in Aimol. One is engagement or arranged marriage and another one is the elopement. In the case of arrange-marriage the proposal of marriage comes from the parents of the boy. The proposal is usually associated with tea and other edible items. In the present generation arrange-marriage is commonly practice as this is sacred marriage whereby the God's will compels them to unite the two lovers. The marriage by elopement is not encouraged in this society. It is very rare but happens when the parents objected the wishes of the two lovers.

6. Death

Aimol bury the death body in special cemeteries outside the village, and unnatural death or deaths in childbirth are universally considered signs that the deceased has failed in some way, and the corpse of such unfortunates are buried outside the cemetery. They were buried separately. When the chief of the village died, the corpse of the *Khullakpa* (chief of the village) is carried round the village before taken directly to the grave. The corpse of one who has gained honors is enclosed in a rough log coffin and kept for two days amid much drinking and feasting. When a rich man died he

was buried with many cloths and when a poor man died, he was buried with one cloth only. In addition to this they normally used to put some cooked rice, wine, a dao, meat and bow and arrow on the grave.

7. Festivals

There are two types of festival performed by Aimol i.e. festival before Christianity and festival after Christianity. Some of the important festivals which are performed before Christianity are; (a) *Lungkam ut* (b) *Khuong-tan* (c) *Lam-jir* and (d) *Tolai-tan*.

(A) *Lungkam ut* (stone-erection festival)

This is a big festival which is performed by a rich man who wanted to make them popular and famous. Many groups of people collected stones and the biggest and the broadest stone is selected and is erected. Therefore this festival is known as stone-erection festival. It is celebrated for two to three days. All the famous people are invited and a big grand feast is arranged. Animal like *setak* (gayal) are killed in the festival. Dances and joy accompanied the festival.

(B) *Khuong-tan* (beating-drum festival)

Like stone-erection festival this festival is also performed for three to four days. Only the rich man can celebrate this festival. People beat the drum in the name of rich man and offer the sound of drum to the people. Dances and joys are also performed. A grand feast consisting of local wine and rice is arranged at the end of the festival.

(C) *Lam-jir* (road-construction festival)

This festival is performed once in a year. It is a local festival. People construct road inside and adjacent of the village. A grand feast is arranged in the village after the work is over. Night entertainment like singing, dancing is done as a part of enjoyment.

(D) *Tolai-tan* (palanquin festival)

In this festival *tolai* (palanquin) are made and give to the people. Feasting and dancing are important events of entertainment. This festival can be performed by only the rich man of the village.

The festivals which are performed after Christianity are; (1) Christmas (2) New-Year (3) Good-Friday and (4) Crop reaping festival. All these festivals are performed in a usual way. All the festival which are performed and celebrated before Aimol became Christianity is no more performed in the present generation.

8. Musical Instruments

There are four traditional musical instruments of Aimol. They are;

- (i) *Khuong* (drum)
- (ii) *Rosem* (a kind of flute made of bamboo)
- (iii) *Sananta* (a kind of guitar which is used as violin)
- (iv) *Saraki* (a bull horn for producing sound)
- (v) *Dangpu* (an instrument made of bamboo)

9. Dress

There are two kinds of dresses worn by Aimol. One is the dress worn by male and another is the dress worn by female. The dress worn by male are

- (1) Amthal (worn over the shoulders)
- (2) Ponchial (worn over the shoulders)
- (3) Rangangbuchun (worn over the shoulders)
- (4) Uikechu (worn on head as turban)

The dress worn by female are

- (1) Puonte (worn over the shoulders)
- (2) Saipuikhup (worn over the shoulders)
- (3) Sanchial (worn on the waist like dhoti)
- (4) Santur (worn on the waist like dhoti)
- (5) Khamtang (worn on the waist like dhoti)
- (6)



Different types of Aimol traditional costume

10. Religion

The Aimol were animistic and believed in many deities and spirits. They believed in the existence of *kho-pathian* (village deity) and *in-pathian* (house deity). They worshipped *Sailing* and *Bonglei*, protector of village, *Chahou*, god of agriculture and paddy, *Miso*, god of peace and prosperity. *Arkun*, a goddess worshipped by pregnant women for human fertility.

To cure illness and warn off diseases, *Randoi* and *Songkot* are worshipped with rituals. *Mangde* for self-protection. Success or failure in war and hunting is ascribed to the action of *Chungwan pathian* (heaven god). The clan group possesses totems of their own which is associated to the ancestry. They regarded and prayed as the gods of the clans. For instance, the god of *Chongom* is called *Jakhepshariparireng*. It is like a snake dwells in water. A goat or hen is sacrificed at the time of worship.

The present generations have adopted Christianity as its religion. It was introduced in Aimol some seventy (70) years ago.

11. Kinship System

The Aimol kinship network was divided into two sets of relatives that one is set through the *pa-inkuo* “father” and the other set through the *nu-inkuo* “mother”. This division and variations is replicated throughout the entire kinship down to the distant circle of the personal kindred.

The paternally and maternally related kinsman did not share equal treatment in spite of this closeness or close relation. A child is found to be closer with his parents than to his siblings, and is much closer to his close parent’s siblings. Thus relationship to the parents is much stronger than that of a parent’s siblings. The Aimol society is patrilineal i.e. the relationship is closer to the father’s line. The Aimol kinship generally is divided into three categories genealogically: *pa-insung* “paternal relatives”, *nu-insung* “maternal relatives” and *phung-insung* “close and distant relatives”.

The Aimol family is the smallest type of consanguine kin group, the members of which believed in a common ancestral origin. The patrilineal clan is traced out through unilateral descent. Even till today the Aimol tribe maintained a mutual kinship or cognitive ties and there is unity among the clans. They helped one another in any function within the same clan. They shared a strong kinship ties which helped them to maintain a firm unity.

12. Economic Life

The Aimol tribes live both in the plain and the hills. Agriculture is the main occupation. 60% populations are government employee. Those who live in the hills practiced jhuming cultivation. In early period, they preferred shifting cultivation. They grow vegetables, fruit and rear domestic animals of different variety, which are the main source of their income. The main agricultural products are rice, maize, arum, banana, potato, sweet potato, etc. Rice is their staple food. They rear animals like cows, buffaloes, pigs, ducks and hens, etc. of which the first three are their favorites domestic animals. The women are expert in weaving. They make cloths of various kinds. In olden days men were engaged in blacksmith works. They obtained iron from the Meiteis. Now they mainly engaged in agriculture and cutting of wood in the forest. Some people also start doing business and other contract works.

13. The Language

Aimol is the Tibeto-Burman language spoken in Manipur. It has subject-object-verb (SOV) word order and pronominal marking on verb. Different word classes are formed by affixation. It has limited published books. Bible, gospel hymns have been translated into English. ‘A Descriptive Grammar of Aimol’ has been written for PhD level thesis in the Manipur University, Imphal. Some few books have also been written in Aimol language. It is informed that few speakers of the language are also found in other parts of North-East India like Tripura. The language isn’t recognized by government of Manipur for use as a medium of instruction and examination in any private and government schools of Manipur. The language has some affinities with the languages like Hmar, Hrangkaw, Simte, Sukte, Malsom, Darlong, Lushai and Thadou-Kuki apart from Purum, Chothe, Chiru, Kom and Koireng. It has no script. Roman alphabet is used for writing books, hymns and journals etc. There is dialect variation from region to region. The variation is due to its geographical area. However the standard Aimol is spoken in Chandel district of Manipur. Manipuri or Meiteilon is used as lingua franca for communication with other tribe or community.

14. Linguistic Lineage

Sino-Tibetan

Tibeto-Burman

Kuki-Chin-Naga

Kuki-Chin

Northern

AIMOL

15. Grammatical Features

1. Gender is not grammatically marked in this language. It has natural gender.
2. Number is not grammatically significant. There is subject and predicate agreement as far as number is concerned.
3. Case relations are expressed by means of postpositions.
4. Numeral system is a decimal type. There are native ordinals.
5. The normal word order in an unmarked sentence is subject-object-verb (SOV).
6. Negation is formed by prefixation and suffixation.

16. Monolingualism

The monolingual speakers are not found among Aimol.

17. Bilingualism

Aimol is bilingual in Aimol and Meiteilon in Manipur. In addition to their mother tongue, they tend to use Manipuri, Hindi and English according to the situation or the person concerned. In this regard we can also say that they are multilingual. Fluency of English is also found among the Aimol educated person. Some can speak Hindi fluently but cannot read Hindi.

18. Language Attitude

The language attitude of the Aimol people towards their mother tongue is highly positive. There is great effort to maintain their language in order to preserve their identity. They have compiled a mini dictionary under Central Institute of Indian Languages, Mysore. They have translated Holy Bible and gospel hymns. Some of the books are also written in the mother tongue. Aimol people always try to develop their language.

19. Mass Media

There are a few programmes in ALL Radio Imphal. There are digital video film and album produced in Aimol language. Among the album it includes gospel also.

20. Language Used

Aimol people use their language at home domains and also for outside communications among themselves. When any friends or guests belonging to different language groups visit their house, they used to speak Manipuri or Meiteilon. When members of other language groups are present, they used Manipuri or Meiteilon.

21. Conclusion

From the study it can be concluded that Aimol is a tribe which has rich art and culture. It has proper traditional dress and musical instrument and other cultural artifacts. They have the subject-object-verb order in sentence construction. Education is also almost improved. They should try to develop their mother tongue. They have to write many books on Aimol as well as in English and Manipuri. This will enrich their literature. The most important thing that should be done for Aimol is documentation of their oral literature. It is highly in need of the hour. This will be able to preserve the ancient history of Aimol culture and this will become reference book for the younger generation of the Aimol.

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Students' Perceptions on the Use of TED Talks for English Language Learning

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Abstract

This article presents survey data from 26 under graduate students of the commerce background for using lessons based on TED talks for English language learning. The objective of the study was to determine students' perceptions of a) teachers' usefulness and facilitative behaviour during the lesson, b) the relevance and the usefulness of the lesson, c) the effect of TED lesson on the communication skills and confidence level of the students. Students attributed an important role to instructors and perceived that not only listening but all in all their communication skills along with confidence enhanced to a great extent by doing activities based on TED talks. A good deal of importance was given to the role of multimedia and to the use of authentic videos in making the learning experience enjoyable and interesting.

TED stands for Technology, Entertainment and design. It started in 1984 as a conference for giving a common platform to the people from the worlds of Technology, Entertainment and design. But leveraging the technological tools, soon a simple idea turned into a global project in spreading the inspirational and motivational messages of the influential people to the masses and rechristened as TED Talks. They share the thought-provoking ideas, as its motto claims, "ideas worth spreading" through short video talks ranging from children to business to global issues. These short talks provide a great platform for the classroom discussions and offer many different kinds of educational experiences which can be creative, exciting and rewarding for the students. Since the talks are relatively short (18 minutes or less), deal with the most pressing issues of the day, and are packed with interesting ideas and inherently shareable information that can be used as classroom activities for English language acquisition. It's no wonder that they're catching up popularity and are embraced by all language learners and teachers across the world.

The activities after the audio-visual stimulation help in retaining the information for long. Therefore, the tasks should be carefully planned in order to help the learners comprehend the information completely. Here are some ways in which TED Talks can be used to their full advantage to engage the students in the classroom activities.

1. Use TED Talks to Spark discussions

The most obvious way to use TED Talks in the classroom is to show talks that relate in some way to the subject they study. Following which the students can be engaged in conversations and discussions based on the topic.

2. Make the most of the TED-Ed Platform

TED is well aware of its potential utility to the world of education so has devoted an entire website, ed.ted.com to using TED in the classroom. It is a powerful platform that helps one to create entire lessons around specific TED Talks, meaning that any given talk can be certainly incorporated into another lesson. This means TED-ED is an especially powerful tool if one has flipped the classroom, though it is also highly effective in creating compelling homework.

After finding the relevant talk, one can use the “Share” feature to add context to the video or define learning objectives for the students. In the “Think” section multiple choice questions or pose open-ended questions can be added for the students to ponder. In the “Dig Deeper” section one can add links to articles, references, and the class blog. Using these tools, one can provide a deeper context for the talk, encourage students to engage rather than just watching passively, and spark deeper discussion both online and in the classroom.

One can also browse teachers’ lesson plans, or share one’s own and see it featured on the site. URLs can even be customised for the class discussion so that they can be shared exclusively with one’s students. Best of all, student progress can be tracked to see who’s on board and who needs help. It’s all of the best collaborative and engagement tools right next to the best ideas around.

3. Make One’s Own TED-Ed Club

TED-Ed Clubs makes running your own mini-TED event easy:

Just fill out an application on the TED-Ed site and the organization will send a free set of tools, including 13 suggested meeting topics. In these meetings, students will learn all about what makes a great TED Talk and will work on practicing their speech writing and presenting skills until they’re ready to put on an event of their own. In so doing, students will not only gain confidence in their own ideas, but they’ll also be learning a lot about writing, discussion, and storytelling — skills one can translate into more traditional essay writing and analysis in other settings.

And above all, the best speeches of the students can submitted to be featured on TED-Ed, where the student might win a presenter’s slot at TED Youth. That may work as a great confidence booster.

4. Write a Review

Students can be told to prepare a review of the Video they have seen, with keen observation on the speaker’s ideas and presentation style.

5. Create a TED Talks Unit

Underpinning all of these ideas is the concept of having students not only brainstorm great ideas but also put them together in a compelling, cogent, and convincing manner. The TED-Ed Clubs packet will go a long way in helping your students do just that — but why not also devote an entire unit just to teaching these kinds of storytelling skills directly?

From writing a thesis to making eye contact with an audience, a TED Talk unit will drive important lessons home. Use your TED Talks unit as a way to teach your students argument, rhetoric, and presentation skills — skills that should permeate throughout their writing and other college work.

The TED Talk format is great too: talks are relatively short, deal with the most pressing issues of the day, and are packed with interesting ideas and inherently shareable information. It's no wonder that they're embraced by all kinds of learners in every stage of life across the world.

Description of the Lesson

Students participating in the present study were under graduate commerce students enrolled in a 30- hour Foundation course in English Language at University College, Ghanaur. During their course they were given three TED based lessons. One of the lessons is being described as follows. The lesson based on Chetna Gala's TED talk titled "How women in Rural India turned courage into capital" was planned in three stages of Pre-Listening, Listening and Post-Listening and was covered in their class. Since most of the students in the course are female themselves and hail from the villages in the vicinity of the college and are from the commerce background, the teacher researcher intentionally chose the particular talk, keeping their personal and professional interests in the mind.

At the pre-watching/listening stage, the students were initially told only about the title and were introduced to the speaker and her domain. Following which, they were asked to predict about the talk and some questions about the problems faced by women in general and by women from rural India in particular. After discussion for about ten minutes, the students were given a list of Vocabulary words from the talk itself and then were asked to predict about the theme of the talk based on the key words. It has been found in the research that the students in the language classrooms are directly exposed to the listening activity without giving any introduction to the topic. Underwood (1989) believes that it would not be fair to draw students straight into the listening without introducing the topic or the type of activity they are going to work on. Therefore, "preparatory work" (Underwood, 1989, p.31) or pre-listening activity which enables the learners to deal with the following listening text, is very important. At this stage, the learners are prepared to achieve the most from the passage in order to make them think, write and discuss everything they know about the topic, employing techniques such as prediction, semantic mapping to activate schema. A schema is the organized knowledge that one has about people, places, things, events and even for how text's work.

At the second stage of the lesson, the students were asked to watch and listen to the talk by Chetna Gala titled "How women in Rural India turned courage into capital" and check if their ideas match with those in the video. If not, how are they different? Besides, they were given the transcript

with the keywords missing and asked to insert them as they listen. Listening is the basic ingredient of effective communication. Mendelsohn (1995) believes that since listening forms up to 50% of communication time, the crucial role of listening in learning and teaching language cannot be side stepped.

In the Post-Watching/Listening stage, the students were divided into pairs and groups and were given following tasks to encourage them to use the language they focused on in the previous stage.

1. **Role-play** Interview the speaker. The students were told to think of the questions they might ask the speaker based on what they have listened to. Role play as a journalist and Ms. Chetna Gala. Students should be encouraged to use the new phrases and words learnt during the activity to persuade the journalist or make a point.
2. **Debate** Write a few controversial statements of the board and divide students in to 'for' and 'against' teams. They should work together to think of how they are going to justify their points and then have a debate.
3. **Write a review** What did they think of the TED talk? Did they agree or disagree with the points made? Was the speaker convincing? Did they find it inspiring?

The Study

Data-Gathering Technique

Common approaches to understanding perceptions include the use of questionnaires, focus groups, and interviews. While each of these approaches provides good information, questionnaires may be the best way to assess perceptions because they can be completed anonymously and administered to assess changes in individuals' experiences and thinking over time. A questionnaire is a system for collecting information to describe, compare, and explain knowledge, attitudes, perceptions, or behaviour. Therefore, at the end of the course, a questionnaire on student perceptions about the TED talk based lessons was administered to the students.

The study was designed to elicit answers to the following questions:

1. What role did the instructor play in the lesson, and how important was the instructor's presence?
2. Was the lesson relevant, enjoyable and useful to the students?
3. Did students perceive that they gained confidence and improved their communication skills as a result of the lesson based on TED talk?

The questionnaire contained 15 statements with which students were asked to indicate whether they strongly agreed, agreed, disagreed, or strongly disagreed. These statements elicited information about students' perceptions in three categories: a) teachers' usefulness and facilitative behaviour during the lesson, b) the relevance and the usefulness of the lesson, c) the effect of TED lesson on the communication skills and confidence level of the students

Results and Discussion

For the purposes of this article, data are reported in numbers and percentages of student responses for each statement.

Teacher Usefulness or Facilitation: More than 89% of the students agreed or strongly agreed that the instructor interacted with the students to facilitate difficulties with the activity. Students also believed that the instructor provided other kinds of language assistance, with 88% agreeing (34% of the total respondents agreeing strongly) that the instructor provided vocabulary help. Over 85% agreed that the instructor interacted with them to facilitate difficulties in the pronunciation. Over 85% also agreed that having an instructor present during the lab increased learning potential in the class. Moreover, for a small majority of students, the need for instructor facilitation did not seem to decrease after initial learning curve demands were met. Over half (54.2%) disagreed with the statement, "Once I learned how to do the activities, the presence of the instructor was not necessary." Students strongly perceived that their teachers facilitated instruction and that they were important to the learning environment. This perception corresponds to conclusions by other researchers like Glisan et al. conclude that teacher behaviours such as conducting review lessons, stimulating students to respond during lessons, and offering praise are important in the learning process. Kern states that "the degree to which computer-mediated communication promotes language and content learning, cultural awareness, and critical reflection depends fundamentally on the teachers who coordinate its use" (p. 118).

Relevance and Usefulness of the Lesson: Almost 71% of the students felt that they invested more time on the TED based lesson than they would have in a regular English class. Slightly over 36% "strongly agreed" with this response. They particularly enjoyed the task presented through multimedia and 56% cited it as an important factor in the achievement of the objective of the task. The results are in line with the findings of the other ELT researchers such as Selwyn & Gordard, 2003, who believed that the use of multimedia technologies in educational institutions is seen as necessary for keeping education relevant to the twenty-first century. Educators have heralded the advent of multimedia technologies as a catalyst for change in traditional teaching practices; to innovate and improve on traditional practices (LeFoe, 1998; Relan & Gillani, 1997). One of the ultimate goals of multimedia language teaching is to promote students' motivation and learning interest, which can be a practical way to get them involved in the language learning (Thamarana, 2015). 82% stated that listening to an authentic video quoting real life examples has a very positive impact on them. 74% believed that overall the entire package of the lesson comprising of pre-listening, listening and post listening activities was an enjoyable experience for them. 84% of the students agreed and strongly agreed that the pre-listening activities helped them in the better comprehension of the talk. Though more than 56% students felt that the preparation time given to them for the post listening activities was quite less. Slightly less than half of the respondents (48%) said that, if given a choice between a regular English lesson from the book and a TED based lesson, they would take the latter.

Communication Skills and Confidence: Students seemed to believe that the lab activities were beneficial to their communicative skills, although the majority expressed only moderate

agreement with these statements. Almost two-thirds agreed that their listening skills and speaking skills had improved in English as a result of the activity (65.9% and 63.4%, respectively). A majority (54%) also believed that they had gained confidence in their ability to interact and communicate effectively.

Conclusion

It can be concluded from the study that TED talks can be used to make the language learning lessons interesting and enjoyable, though care needs to be taken while selecting the talk, planning the pre and post listening and watching activities and the time management. The students' survey results suggested that the majority of the students seemed to have positive attitudes towards the use of Multimedia Technologies in English language education. The findings also suggest that TED talks supported language learning by bringing improvement in the learners' reading, speaking and above all listening skills. Besides, the lessons help in increasing learner motivation and in the understanding of concepts.

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Grammar Talks, Sanskrit & Tamil

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Abstract

This paper titled “Grammar talks - Sanskrit and Tamil” is a humble attempt to learn and understand some of the basic features of Classical Tamil in the light of Paninian Grammar. It may appear that Classical Sanskrit and Classical Tamil are not related, but still we see that there are some common features such as Sandhi, Samasa (puNarchi in Tamil), karaka and vibhakti (Case theory) etc.

Keywords: Sanskrit & Tamil, Paninian Grammar, Tolkappiyam, Tolkappiyar, piRappiyal, puNaRiyal, sandhi, samasa, puNarchi, ezhuttatikaaram, Sollatikaaram, Porulatikaaram, vibhakti, veTTRumai etc.

1 Introduction

Sanskrit, Tamil, Hebrew, Greek and Latin – these are considered as the five most ancient classical languages. Among these, Sanskrit and Tamil flourished in India since very ancient time. Here an attempt is made to compare some of the features found both in Classical Sanskrit and Classical Tamil.

Sanskrit literature begins with the Vedas which are of Pre-Paninian era. There were many grammarians and various systems of grammar too even before Paniniⁱ. But once Panini's system of grammar was developed, all other systems lost their importance. Panini, in Paniniyam, Astadhyayi, could arrange all the peculiarities of classical Sanskrit in a very systematic and scientific way- in a comprehensive and compact way. He has composed it in sootras and has employed various techniques to make the work comprehensive and compact. It is also correct to say that Panini uses a ‘meta- language’ to discuss the target-language.

Tamil also has very rich classical literature. Tolkappiyam is the most ancient work available in Tamil and it describes the grammar of Tamil. There were many Tamil works even before Tolkappiyam but none of them are preserved for posterity. The author of Tolkappiyam is known as Tolkappiyar. Having observed the language carefully, Tolkappiyar must have composed the grammar work to record the grammatical features of the languageⁱⁱ. Here the attempt is to see Tolkappiyam in the light of Paninian grammar. The focus is on grammatical and linguistic aspects; and not on the history or chronology of these languages.

2 Structural Analysis of Tolkappiyam

Tolkappiyam is written in sootra style and it is divided into three major sections, namely; Ezhuttatikaaram, Sollatikaaram and Porulatikaaram. Each of these is further divided into nine chapters. As for Panini 'मात्रालाभः was पुत्रलाभः', Tolkappiyar stresses on "surunkassollalviLankavaittal" expressing ideas using minimum words.

There are 'vidhi'-s, and 'vidhi-vilakku' found in Tolkappiyam as we see विधिसूत्रम्, and अपवादसूत्रम् in Paniniyam which refer to General rule and exception (Particular) rules. Some scholars like Prof. Meenakshi Sundaram, Dr. M Varadarajan etc. opine that the diphthongs 'Ai' & 'Au' are borrowed from Sanskrit, to write words like avvai and pauvvam.

2.1 Ezhuttatikaaram

Ezhuttatikaaram deals with phonemes and morphemes. It is subdivided into nine sections, namely; NuulMarabu, Mozhimarabu, piRappiyal, puNaRiyal, Tokai Marabu, Urubiyal, uyirmayangiyal, PuLLimayangiyal and the KutriyalukarappuNaRiyal.

2.1.1 Nuulmarabu

Nuulmarabu explains the characters of the language, organizes them into vowels, consonants, and diacritic symbols etc. A sample sootra is – "ezhuttanapaTubaakarammutalnakarairuvaaymuppatueNpa", which means there are 30 letters altogether from letter 'அ' (அ) till ண (ண) (svanam). The vowels are called 'uyir', and they are-

அ, ஆ, இ, ஈ, உ, ஊ, எ, ஏ, ஐ, ஒ, ஓ, ஔ.

The vowels are sub classified into 'kuRil' which takes one matra to pronounce, and 'nedil' which takes two Matras to be uttered. This feature is similar to that of Hrasva ह्रस्व and Deergha दीर्घ of Paninian grammar. Tolkappiyam states there is no separate phoneme for three matra-vowel "moovaLavuv isaittal OrezhuttinRaiⁱⁱⁱ (Tolkappiyam- ezhuttatikaaram sootira5), which shows there is no 'plutam' specified in Tamil.

ஃ is the visarga equivalent of Tamil which is known as 'aahdam' or 'aaydam'. It is rarely seen in modern Tamil^{iv}.

The consonants of Tamil are க – ங, ச – ஞ, ட – ண, த-ந் (naadam), ப-ப, ய, ர, ல, வ, ழ, ள, ட் ண(svanam). The letter ன் is pronounced differently in Sanskrit in these two words- नादम् and स्वनम्। While in Sanskrit these two ன்-s have no separate letters, Tamil identifies these two differently.

2.1.2 Mozhimarabu

Mozhimarabu defines rules which specify where in a word, can a letter not occur and which letter cannot come after a particular letter. A sample sootra is "e enavaRumuyiR, meyiiRaagaadu" It also describes elision, which is the reduction in the duration of sound of a

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phoneme when preceded or by or followed by certain other sounds. No words start with the letter ल or र - Raama is 'Iraaman' Lakshmana is Ilakhmana in Tamil.

The rules are well defined. They are classified into five groups depending on the phoneme which undergoes elision. For example, kutriyalukaram, kutriyalikaram, Aikaarakkurukkam, etc.

2.1.3 PiRappiyal

This section deals about production of speech sounds at level of diaphragm, larynx, Jaws, tongue position, teeth, lips and nose. A sample sootra is “अ आ इरण्ट् अङ्कान्त इयलुम्” – which means ‘these two letters a and aa are produced when the throat is fully opened.

2.1.4 PuNaRiyal

This section deals with structural combination of words, the changes occurring to the words when they join together with the following words. puNarchi is the word used in Tamil of which the Sanskrit equivalent is Sandhi.

2.1.5 Tokai marabu

This section gives rules for Combination of words based on meaning.

2.1.6 Urubiyal

This section discusses Combination of words with an initial vowel-phonetic upon vowel-ending. This seems to be स्वरसन्धि
मणि + अडित्तद् – मणियडित्तत् [इ+ अ = य]

2.1.7 puLLi

This section deals with combination of words with an initial consonant-phonetic upon consonant-ending.

2.2 Sollatikaaram

Sollatikaaram deals with words and parts of speech. It classifies Tamil words into four or five categories – **iyarssol** ‘iyalbaahavazhankumsoRkkaL’- words in casual usage, which may not change in course of time – e.g.: nilam, neeR, tee etc.), **tirissol**– ezhatt_ maaRutal / Sol_ maaRutal(words used differently), for e.g.: kiLi /kiLai (bird), mayil / ma~ngai (peacoke) **vadassol** (words absorbed from Sanskrit), **tisaichol** – ‘tamizhakattin_ piRappakutikaLilvazhankumvazhankumsorkkaL (words absorbed from the usages of other parts of tamilagam) and **marabu sol**- ‘puliuRumiyat_, naay_ kuraittat_ etc. There are specific rules for incorporating Sanskrit words into Tamil sentences.

The subsections of Sollatikaaram are the following –

- kiLaviyaakkam– deals with word formation, syntax correlation between subject and predicate in लिङ्ग, विभक्ति, वचन etc.

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- Vetrumaiyiyal – deals with case-endings and syntax
- Vetrumaimangiyal deals with those case-suffix which denote other case-meanings
- ViLimarabu deals with vocative case or सम्बोधना
- Peyariyal deals with nouns
- Vinaiyiyal deals with Verbs
- Idaiyiyal – Partial words of prefix and suffix and their formation in syntax
- Uriyiyal deals with विशेषण-s, like नामविशेषण (adjectives) क्रियाविशेषण (adverbs) etc.
- Echchaviyal deals with the remaining points which are not covered in the above sections, regarding word-syntax formation.

2.3 Porulatikaaram

It deals with life on earth or the subject matter of literature. It includes description of landscapes, seasons, love, war etc. and prosody, figures of speech etc. are also dealt with. In other words, we can say that “in Tamil, grammar is treated as a comprehensive field encompassing all auxiliary studies related to the production and enjoyment of literature and spoken language”^{vi}.

3 Similar features observed both in Classical Tamil and Classical Sanskrit

At the level of Akshara-s, or letters:

- Other than ऀ, ँ, ए् स्वर-s are the same^{vii}.
- Vowels are identified as the life of language as they are named ‘uyir’ (prana). It reminds us of the word svaraH – स्वयं राजते इति स्वरः।
- क, ख, ग, घ all these 4 varieties of kavarga is surprisingly managed by just one letter क (क).
- न (नादम् andस्वनम्) are identified and represented differently like ण, ण

At the level of words:

- Words are also classified into two, uRissol and iDaissol
pErODumvinaiyODumsERnth_ varum
tanakken
- As the उत्तमपुरुष, मध्यमपुरुष and प्रथमपुरुष (1st person, 2nd person and 3rd person respectively), Tamil has Tanmai, munnilai and paTarkkai which are together known as “moovidam.”
- Tamil words consist of a lexical root to which one or more affixes are attached.
- Sandhi and Samasa – Combining of words are discussed under the topic “puNarchi” puNar means joining together. For example, maNi + aDittatu – maNiyaDittatu [i+ a = ya]. Here poorvapadam and uttarapadam together is called ‘nilaimozhi’ and the resultant word is known as “vaRumozhi”. Another example, paal + sORu – paaRschoRu; kal+ kOvil – kaRkkovil
- Samasa is broadly classified into two, namely VeTTrumai and alvazhi. veTTrumai deals with six vibhakti terminations of nouns where the appropriate suffix need

not be present explicitly. As in Sanskrit, the vibhaktipratyaya disappears and samastapadas are formed.

The six types are shown below –

- ✓ Reflecting a case relation – e.g. ‘meenpiDittaaan’ [meenaipiDittaaan]
- ✓ Uvamaithokai - Reflecting comparison/metaphor - e.g.: ‘Taamaraimukam’ – [taamaraipOnRamukam]
- ✓ Vinaithokai- Reflecting a verb – three tenses are indirectly mentioned / not explicitly said
 - E.g.: Sudukaadu - suTTakaaT, suTukinRakaaT_ and suTumkaaT_
 - Uurukaay - uuRiyakaay, uurukinRakaay, uuRumkaay
- ✓ paNputokai – Reflective of adjective – describes quality of the nouns in the compound, may be colour, measure etc. E.g.: veNmEgham
- ✓ uMMaitokai – Reflecting ‘um’ (and) – This is Copulative Compound, which is similar to Dvandvasamasa.
- ✓ Anmozhitokai – is similar to bahuvreehi - Reflective of something connected E.g.: veLLaiaaDai = the person who is pure in heart – SuddhamanaskaH
- As we have कृदन्त/ क्रियाविशेषण and नामविशेषण in Sanskrit, Tamil has vinaiyechcham and pEreychcham. E.g.: ‘vizhunthakozhanthai’ – vizhuntha is pEyrechcham. Vizhunth_ ezhunthaan – here vizhunth_ is vinaiyechcham.

At sentence level:

- Tamil is a SOV language. Generally, the subject precedes the object, and the verb must conclude the sentence. In a standard sentence, therefore, the order is usually subject–object–verb (SOV) though object–subject–verb is not uncommon.
- There can be sentences without verb, if the verb is understood even without being specified. इतु एन् वीड् (Tamil)– एतत् मम गृहम् ।क्रियायाः अनुक्तिसिद्धत्वे सति वाक्ये तस्याःप्रयोगः न स्यात् ।
- Suffixes are also used to perform the functions of विभक्ति-s. Traditional grammarians tried to group the various suffixes into 8 cases corresponding to the cases used in Sanskrit. These were the nominative, accusative, instrumental, dative, ablative, genitive, locative, and vocative. The vibhakti-s in Tamil are ‘ezhuvaayvETTRumai (प्रथमा), irandaaMvETTRumai (द्वितीया), moonnaaMvETTRumai (तृतीया), naalaaMvETTRumai (चतुर्थी), ainthaaMvETTRumai (पञ्चमी), aaRaaMvETTRumai(षष्ठी), EzhaaMvETTRumai (सप्तमी), and eTTaamVETTRumai or viLivETTRumai (सम्बोधना)
- Not all Tamil sentences have subjects, verbs and objects. It is possible to construct valid sentences that have only a verb - such as mutintuvittatu ("It is completed") - or only a subject and object, such as atuenvītu ("That is my

house"). This is a similar feature seen in Sanskrit also. For e.g.: रामः वनमगच्छत्। सीता अपि। The elements that are present, however, must follow the SOV order (कर्ता- कर्म- क्रिया) in Tamil and in Sanskrit word order is not that important.

- अहंगच्छामि – the word गच्छामि is uttamapurushaekavacanam and it is understood that 'I' (aham) is the subject. Even then usually we use the sentence like 'अहंगच्छामि' and not just गच्छामि। But in Tamil, वन्तेन् (Tamil), vantaan, vantaaletc can be considered as one-word sentences.

4 Conclusion

Language is the tool human beings use to express themselves and to communicate to others. Sanskrit, Tamil or Malayalam which ever it may be, can serve the purpose of expression and communication, only when some standardized pattern is followed by the speakers / listeners. There are some common features which all the languages share with, for e.g.: in every language has words and sentences, and properly connected words only constitute a sentence. Words are classified into names and verbs etc. Tamil and Sanskrit though seemingly not very close; there are quite a few features which are common to both the Classical languages.

- Svара-s are considered as the 'prana' of language – It is clear from the word 'uyir' for svaravarna-s in Tamil and the definition for svара as 'svayamraajate'
- We can in a way consider that the 'vargeeyavyanjanas' are similarly identified in both these languages based on the 'ucchaaranasthaanam'. One difference may be that Tamil treats the four varieties of 'ka' [i.e. Ka, kha, ga, gha] as 'ka' alone. Na of naadam and svanam are treated differently in Tamil, and in Sanskrit they are represented by one script.
- Language in use can undergo changes- this is a phenomenon which can be observed both in Sanskrit & Tamil. Hence words when uttered without time gap, or when words come very close, they tend to join together resulting in Sandhi or Samasa.
- Case endings correlates to the role of that word in performing the action mentioned by the verb. Karaka – vibhakti is found common in both Tamil and Sanskrit. Sambodhana also is treated in an elaborate way and separate vibhakti in Tolkappiyam.
- Now a days Tolkappiyam or Senavariyam or even Naannul (later developments in Grammar which are based on Tolkappiyam) is not strictly followed, not taught in Schools or colleges. It is possible in Tamil to learn and master Tamil even without knowing the grammar of it. But Sanskrit can be learned or appreciated only with a knowledge of grammar. This can be advantage of the language as well as a disadvantage.

- In the modern scenario of Global village or globalization, it is important to get along with everyone by protecting one's own identity and it is the need of the hour. In order to make it happen, it is highly recommended to teach the grammar also to the language users so that it can survive more or less the same way for longer time.

Acknowledgement

This paper is not complete without mentioning the name Dr. Meena TR, former HOD, Dept. of Tamil, Mount Carmel College, who patiently taught me the basics of Tamil and with all enthusiasm, discussed with me the features and beauty of Tamil language.

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ⁱAindram, Saakataayanam, Kaatantram etc. are some of the systems of Sanskrit Grammar existed before Panini

ⁱⁱ "Panambaranar opines that Tolkappiyar observed the spoken language of the people and studied the literary language used by the poets before he composed his grammar" – Encyclopedia of Grammatical Literature Part II, Published by Sahitya Akademi, New Delhi. Pg. 1494

ⁱⁱⁱமூவளவு இசைத்தல் ஓரளவு இன்றே (எழுத்ததிகாரம் -௫)

^{iv}Saarnthvarinallatutamakkiyalvilaene

tErnthveLippeTuttaEnaimoonRum

tattamsaarbilpiRappOmpsivani (ezhuttatikaaram)

Language in India www.languageinindia.com ISSN 1930-2940 **18:12 December 2018**

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^veeRupOtaleeDaiukarameeyaatal, aadineeDalaDiaharamaiyaatal which means 'Last one goes away, middle 'u' becomes 'I', First one elongates bottom 'a' becomes 'ai' – sample sootira

^{vi}Grammatical literature, Part 2 Hartmut Scharefe

^{vii} Some scholars like Prof. Meenakshi Sundaram, Dr. M Varadarajan etc. opine that the diphthongs 'Ai' & 'Au' are borrowed from Sanskrit, to write words like avvai and pauvvam.

Madame Neilsen:
A Missionary to Visionary Matriarch in Lorraine Hansberry's *Le Blancs*

Dr. V. Sangeetha, M.Phil., Ph.D.

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Abstract

Les Blancs, a play about African liberation is the most important work by Lorraine Hansberry. She was a leading light of the future generation, a woman who refused to be restrained by the categories of race and gender. While analyzing the role of matriarch in *Les Blancs*, it is evident that not only black African matriarch encourages liberation but also a woman with the racial difference also possesses the traits of black womanhood. Madame Neilsen, a white settler in the utopian land of Zatombe, is the white surrogate mother of Tshembe, the principal character of the play, sacrifices her life in the war taken up by the blacks against the colonialist. The civil war has taken the life of the surrogate mother Madam Neilsen. This visionary white matriarch irrespective of race assumes the traits of a black matriarch and lives up to their expectations.

Keywords: Lorraine Hansberry, *Le Blancs*, Missionary, Education, sacrifice, visionary matriarch

Introduction

The crucial play *Les Blancs* is set in Africa in the midst of the independence era, as colonialism is descending, and as the new native leadership is cautiously emerging into the vacuum. Missionaries were major providers of education to native people in the colonial world. They transmitted and instilled Western notions of race, class and gender to those peoples amongst whom they worked. *Les Blancs* tries to reflect that a black's racial identity is the most important issue the black person must choose among other choices.

“*Les Blancs* captures a moment of exploding colonial tensions and generational transition that exposes the impossible moral and political choices in societies corrupted by centuries of foreign rule, racial domination and economic exploitation. The “blancs” are brutal and rapacious, although we also see the humanitarian impulse from those who maintain a missionary clinic in the back country and try, perhaps naively, to be personally kind and helpful” (Gordon).

Nemiroff claims *Les Blancs* as, “the first major work by a black American playwright to focus on Africa and...the struggle for black liberation” (LB 18). Rajini. P., states in her article “History as an

Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's *The Famished Road* "similar importance of black struggle was given by Toni Morrison in her seminal works.

Morrison emphasizes on the living of black people amongst the whites both in the present and the past. She provides the problems of her folks artistically, historically and politically which is important forever. Through her works she constructs and reconstructs the importance of past in the present. (99)

Tshembe Matoesh returns to his native village for the funeral of his father after five years of his stay in Europe while pursuing his education. Tshembe is torn between becoming involved in the incipient revolution, preaching non violence, and returning to his white wife and son in England, and Madame, an educated, European version of Lena Younger who sides with the revolutionaries even after they have killed her husband because change is needed if 'her' country is to survive. A complicated series of events ends with Tshembe's joining the insurgents and killing Abioseh his brother who betrayed their race.

Madame Neilsen, as Missionary

Madame Neilsen in *Les Blancs* is one of the finest creations of Hansberry. She is a lovable old woman who is "fragile in appearance, genteel in manner, and underneath there is sharp intelligence" (49). She is noted for her nobleness, sound sense and fondness of humour. She is the humble wife of Reverend Neilsen, a person who dedicated his entire life as a missionary for the sake of Africa's development.

Madame Neilsen accompanied her husband to settle in Africa before forty years. She loves the Africans for their innocence and ignorance. She is a blind woman who has sympathy for everyone around there. In spite of her old age and weakness, she always needed someone to support her. At times, she makes the situation light through her comic sense. At one time she amusingly expresses the arrival of Eric, Tshembe's half-brother as, "first will come the liquor fumes and then will come Eric" (LB 50).

Madame Neilsen shows great interest towards Charlie, a journalist. She cheerfully invites him and shares her past life to him. Once she had a dearest friend named Aquah, a native woman. She is the mother of Tshembe Matoesh, the protagonist of the play. Both of them had exchanged the knowledge of their tradition and language. Aquah taught Madame Neilsen the meaning of the drum beats, the language of Kwi people and the preparation of quinine. They went for long walks in the woods in order to 'prick herbs and berries'. After the death of her close friend Aquah, Madame Neilsen missed her a lot. She got tensed of the present behaviour and respect of the Kwi people. Old Abiosh, Aquah's husband was a 'truly remarkable man' (51). He was the first person who neglected the missionary hospital as it was run by the whites and his native people too followed his resistance. They found every means to resist the whites. For example, they resisted by not attending the Reverend's service.

Madame Neilsen can establish satisfactory human relationship with people and this is the most outstanding feature of her character. She eagerly welcomes Tshembe, an African guy, who knows her much better right from his childhood days. She curiously enquires about his education and about his hair which she jovially mentions as ‘marvellous bush.’ She feels delighted when Tshembe describes her beautiful mountains in her native land—Europe. Both of them belong to two different countries. There lies a bond between Madame Neilsen and Tshembe irrespective of race.

Madame Neilsen, as Visionary Matriarch

Madame Neilsen has a great sympathy towards the African people. When the Major announces the murder of the Duchesne family, she is shocked and utters, “The Duchesnes.... the Duchesnes...they were decent people...” (66). At the same time, she gets outraged when Major Rice mentions the word ‘Kaffir’ for the natives and searches for identification marks on Tshemb’s arm. The conversation depicts the ethics of caring in this woman irrespective of race and gender which Lorraine Hansberry desires every individual to possess. The humanitarian vision of the dramatist through this white woman gets revealed as:

RICE: ... (*Noticing TSHEMBE*) Who’s the kaffir?

MADAME: We do not have “kaffirs” here, Major Rice. We have friends who are Africans.

RICE: ... Your papers...

MADAME: (*With restrained outrage*) Major Rice, Tshembe was born here—as *you* well know! Why should he have to carry those ridiculous papers?

RICE: ... Now up with your sleeves!

(...MAJOR *runs the light over TSHEMBE’s arms*)

MADAME: I shall report you to someone, Major! I shall find someone in this country gone mad to whom it is possible to report you! (69)

Madame Neilsen is a very considerate, polite, cultured, humane, kind-hearted woman and she also has a tremendous capacity for making sarcastic remarks. When Major Rice orders everyone to wear side-arms for precautionary purpose, she sarcastically remarks as, “I trust, Major Rice, you don’t expect me to wear one. After all- I might hit you” (70).

Madame Neilsen does not like Major’s unfair action towards the natives. Though he is a European, he calls Africa ‘Our home.’ He wildly tries to capture it. He accepted the Missionary hospital for military operations. Unable to tolerate this attitude of his, Madame Neilsen asks him to wait till the arrival of Reverend Neilsen. Owing to her weariness and inability, she is unable to do any work. After the death of Reverend Neilsen, Madame is ‘in mourning black’ with deep silence. Tshembe enquires whether she would go back to her country or she would stay there. Madame simply says, ‘At my age,

one goes home only to die. I am already home' (124). The speech of hers depicts her involvement and dedication to Africa, her living space.

Tshembe, the hero of the play, is in great dilemma whether he has to go back to his European life or stay in his motherland. During the climax, Madame Neilsen who is an impartial individual advises him to protect Africa from the settlers. Madame Neilsen urges Tshembe to commit himself to fight for freedom in the land where she has come to sacrifice her law; the conversation affirms the sharing of the nationalistic spirit to Tshembe by Madame Neilson:

TSHEMBE: I think so. I thought so. I know longer know. I am one man, Madame. Whether I go or stay, I cannot break open the prison doors for Kumalo. I cannot bring Peter back. I cannot...*(He breaks off)* I am lying, Madame. To myself. And to you. I *know* what I must do...

MADAME: Then do it, Tshembe.

TSHEMBE *(Desperately)* But when I think of ...*(He lowers his head to touch the top of hers)* Help me, Madame.

MADAME: You have forgotten your geometry if you are despairing, Tshembe. *(she strains forwards and rises)*. I once taught you that a line goes on into infinity unless it is bisected. Our country needs *warriors*, Tshembe Matoesh. Africa needs warriors. Like your father (126).

She strongly states that, "Our country needs warriors, Tshembe Matoesh. Africa needs warriors. Like your father" (126). The term 'our' reflects Madame Neilson's possession of Africa as her homeland. At last, Madame Neilsen is killed in the combat between natives and settlers. The play ends with the tragic demise of Madame. Throughout the story she impresses the audience/readers through her good sense and noble sentiments.

Conclusion

The African woman warrior through her dance movements though not in words, physically thrusts the weapon of violence to Tshembe to react immediately. Though Tshembe resembles a black Hamlet, torn between thought and action, he eventually with the guidance of both the visionary surrogate mother and the African mother eventually emerges to choose painful action for his mother land Africa. Hansberry aims for humanism as her themes direct the readers and the viewers to a predominantly African historical and socio-artistic experience. Although Hansberry was very committed to the social, political and economical liberation of blacks, she did not restrict herself to their issues only but extended her themes to cover those of the whites of the same status. By doing so, she categorized herself as a humanist even to the oppressor of any sort.

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Aspects of Forensic Linguistics in Policing

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Abstract

Forensic Linguistics analysis became an independent discipline in last few decades. Forensic Linguistics is the study of Linguistic techniques to investigate Crimes (Criminal/ Civil) especially Authorship disputes, Documentation, Text, Media & Social media disputes Rapes, Murders, Drug dealing, Telephoned Bomb threads, Random threads, Missing, Kidnapping, Counter terrorism, Intelligence and Surveillance. Forensic Specialists who examine spoken or written materials in relation with Crimes (Criminal/Civil) and Legal matter are known as 'Forensic Linguists'. Forensic Linguistics is really helping the Police to detect the real motives and intentions of crimes through the detailed analysis of sounds or texts of suspect by applying above said Linguistics theories. This article probably discusses how Forensic Linguistics tools leads to solve Crime Investigation and implementation of the same in Policing.

Keywords: Forensic linguistics, stylistics, fingerprinting, Voice Analysis, Crime)
Introduction- Forensic Linguistics

Linguistics is the scientific study of languages and this discipline has a large number of applications in different areas in the present technology. Forensic Linguistics is an emerging sub-discipline of Forensic Science and it is a branch in Applied Linguistics. 'Forensic Linguistics is the scientific study as applied to forensic and contexts' (McMenamin -2008: 86). Forensic Linguistics procedure involves two types of expert analysis techniques such as Speech analysis and Text analysis. Forensic Linguistics is the study of Linguistic techniques to investigate Crimes (Criminal/ Civil) especially Rapes, Murders, Drug dealing, Telephoned Bomb threads, Random threads, Missing, Kidnapping, Counter terrorism, Authorship disputes, Documentation, Text, Media & Social media disputes, Intelligence and Surveillance.

In 2009 Toolan writes as

"Linguistics-informed studies of language in legal proceedings of all kinds have enjoyed a striking growth over the past few years, with much of the work recognized as falling within the sub discipline now known as forensic linguistics. A host of law-related issues where language is at issue now benefit from a more searching and rigorous applied linguistic scrutiny than was in the past deemed appropriate and admissible".

Toolan expresses the idea that this new interdisciplinary subject may perform the key role in Interrogation questioning, Investigation related to the area of Crimes and in court of Law. Foster (2000:16-17) find that Linguistics has a close association with law, linked by stylometrics, and that both are needed in courts. (Ferdows Aghagolzadeh, Negar Momeni, Mostafa Asi, Mohamad Farajih, 2010).

Forensic Specialists who examine spoken or written materials in relation with Crimes (Criminal/Civil) and Legal matter are known as 'Forensic Linguists'. Aspects of Linguistics plays important role when it deals with legal texts such as Suicide note, Legal Document and any written form in the Text, by using the branch of Linguistics like Phonology, Phonetics, Morphology, Semantics, Pragmatics, Discourse approaches etc. Forensic Linguistics is really helping the Police to detect the real motives and intentions of crimes through the detailed analysis of sounds or texts of suspect by applying above said Linguistics theories.

Etymology

The term 'Forensic' is an adjective term and it was taken from Latin word 'Forensis', which means that 'public or 'in open court'. The term 'Linguistics' came from Latin terms 'Lingua' and 'istics'. The term 'Lingua' means 'Tongue' and 'istics' means 'Knowledge' or 'Science'.

Definition

Forensic is described in the Merriam- Webster dictionary as relating to the use of scientific knowledge or methods in solving crimes or relating to used in, or suitable to a court of law. The term 'Forensic' is referred to the application of scientific knowledge to legal problems, especially scientific analysis of physical evidence as from a crime scene.

Aim and Objectives of the study

The main objective of this study is to understand the aspects in Forensic Linguistics and give light to the practical sense of linguistics concepts to accelerate the police investigation as a tool.

Review of Literature

An article titled Voice Fingerprinting: A very Important Tool against Crime written by Mr. Pragnesh Parmar and Udhayabanu R in the Journal of Indian Academic Forensic Medicine on Jan-March 2012, Vol34, No.1. In this paper the Researchers discussed about the history of sound spectrogram, basic method of recording the voice and comparison, its utility in the solution of crime and admissibility in the court of Law.

In 1949 Philbrick published Language and the Law: the Semantics of Forensic English, written by Philbrick in 1949 which gives the straight light of future researchers in the field of Forensic Linguistics. Such as Eades in 1994, Levi 1993, Coulthard & Johnson in 2007.

Jan Svartvik's The Evans Statements as the first typical work related to forensic linguistics. Statements that had been made to police officers by Timothy Evans about the deaths of his wife and baby daughter. The analysis showed the incriminating parts of the four statements had a grammatical style measurably different from that of uncontested parts of the statements and thus a new forensic area was emerged.

Forensic Linguistics by Gerald R. Mcmenamin in 2002 is one of the knowledgeable books published by CRC Press gives a good understanding of Forensic Phonetics and its major areas such as Auditory Phonetics, Acoustic Phonetics, Semantic explanation, Stylistics, Discourse and Pragmatics.

Shuy RW explains in his book about the language of confessions, Interrogation and Deception I 1998. This book was published by Sage publication. Confession, Interrogation and Deception were interconnected.

Blake Stephen Howald in his book, 'Comparative and Non- Comparative Forensic Linguistics Analysis Techniques and methodologies of Negotiating the interface of Linguistics and evidentiary jurisprudence in the American Judiciary' discussed the comparative nature of Forensic Linguistics Negotiation.

Hand book of Introduction about the workshop of Forensic Linguistics, by Dr S Prema, Department of Linguistics, University of Kerala conducted on March 26-28, 2018 in collaboration with Police Training College, Government of Kerala carried out a number of classes by experts in the field of Police Investigation and Forensic Linguistics. All classes are excellent and gave a detailed understanding of Forensic Linguistics and its application through scientific analysis of Language.

Dr. N. Vijayan in 2015 studied the confessions, Statements and evidences in Forensic Linguistics. This Research work is the first Ph.D. Thesis in south India. In his work he explained the principle of Legality, the principle of Validity, The principle of Reliability, The principle of Authenticity and the principle of Truthfulness. He discussed the confession from the murder case of Mrs. Vijayalashmi. and also he explained the evaluation of Inter-textual similarities.

Methodology and Data collection

Descriptive methodology was used in this study. Only secondary data is taken for analysis this study. Secondary data can be collected from Interviews through phones, books and some official records. All collected data will be analyzed in a descriptive manner. All data can be collected from experience shared from officers, scholars and works regarding forensic Linguistics.

Problems Identified

During interrogation, the help of a linguist is needed for the documentation process. Because legal documentation and Linguistics documentation are entirely different. When a person is giving his /her statement, that statement must be document without any change. In casual writings, persons may give their own style in statement and when legal writings, some technical terms may be added as procedure. The style of language may change, and some unnecessary terms may add in to the statement, and it will affect further investigation. So the point is language used in (confessions) a statement and the style of the language is more important. The police sometimes give some correction to the accused for describing the crime scene and then ask to explain him what happened (Rutledge, 1994). To getting a good and correct confession is the most essential thing in the investigation and hence the analysis of style of language in confession is more important. (For example, in the case of Murder of Mrs. Vijayalekshmi- Tamilnadu, Dr. Vijayan).

And the second point is Multilingualism. India is a multilingual country. So, most of the time, Investigating Officers may face some difficulty for communicating with in the regional or foreign languages. Because the Officer is not a language expert and he may have to take the help of translators from outside. Reports by MG Radhakrishnan in *India Today*, April 28, 2012 and KPM Basheer in *The Hindu*, May 27, 2015 say that, current migrant population could be around one-tenth of the resident population which was around 33 million in 2011. Murders apart, innumerable cases of theft, burglary, drug peddling, drug abuse, kidnaps, fights and sexual crimes involving migrant workers have been reported.

History of Forensic Linguistics

History of origin of Forensic Linguistics started in the eighteenth century regarding the authorship of some of the Plays and writings of Scholars in Greek of plagiarism. In the 19th century some of the Scholars like Augustus and Mendenhall attempt to develop some methods in the attribution of authorships. And 20th century Udney Yule attempt to develop methods in the attribution of authorships. The term Forensic Linguistics was first used by Professors Jan Svartvik, of the University of Lund, Sweden in “The Evans Statements: A Case for Forensic Linguistics” published in 1968. Hence Professor Jan Svartvik was known as the father of Forensic Linguistics. A group of people consisting of several members of Parliament from different parties formed a committee to campaign on Evans Case. A member from this committee who initiated Jan Svartvik to produce his textual analysis in the Evans Statements. All the statements had been analyzed word for word to the Police. Hence Professor Svartvik had been pointed out a number of clear differences in grammatical usage in different statements. Thus, Linguistics aspects proud to solve this case initially.

Forensic Linguistics in Legal System

Language is the key in Legal System. All Legal Systems like issuing warrants, confessions in crimes, Documentation of Interrogation process in crimes, Suicidal note analysis etc have significant role in language data analysis. Legal proceeding consists of three stages. First stage is the Investigative

stage, second stage is the Trial stage and the third stage is the Appeal stage. (Dr. John Olsson, Dr. Prema. 2018, What is forensic Linguistics, Hand book of workshop on forensic linguistics, Dept of Linguistics; Kerala). Linguistic analysis of language content includes detailed study of dialect variations, style of dialects, pronunciation, word order, selection of usages and phrases, syntactic variations, semantic style and pragmatic expressions.

Author Identification

Author Identification process involves examines the authorship of the questioned documents scientifically. In this Forensic Linguists must examine the anonymous documents in terms of Linguistics tools such as Grammar, Punctuations, Pattern of Usages, Spell check, Word selection, Style of writings, Narrative Style, Types of Register, Dialect variations, Semantic and Syntactic structures. In grammatical structures Forensic Linguists must be careful about usages, discourse, clause used, preposition and word structure (Robert A. Leonard, Juliane E. R. Ford, Tanya Karoli Christensen). Linguistics analysis aims to discern patterns indicating whether a hypothesis of common authorship better explains the data than hypothesizing independent authorship (Robert A. Leonard).

Forensic Phonetics and Voice Finger Printing

Forensic Phonetics is an important branch in Forensic Linguistics. In Forensic Phonetics the sound data from recorded voices or tapes, recorded telephone calls, confessions in Interrogation were analyzed with Linguistics tools such as Phone and Phonemes. Phonetics is the branch in Linguistics and it can be classified in to three. Articulatory phonetics, auditory phonetics and Acoustics phonetics. Articulatory phonetics is the study of the production of human speech sounds. Speech sounds come from the vibration of the vocal cords inside the larynx or voice box. The cavities of the mouth, nose, and throat act as resonators, that making the sound louder. The teeth, lips, tongue hard palate and soft palate are the articulators that shape the sounds in to speech (Pragnesh Parmar, Udhayabanu R, 2012). Auditory phonetics is concerned with perception of speech sounds on the way in which sounds are heard and how the brain forms perceptual representation of the input it receives.

The primary areas of auditory analysis of speech sounds in Forensic phonetics are speaker discrimination, imitation and disguise and identification of characteristics of speakers' dialect variations, accent analysis and speaker age and physique (Ellis, 1994). Acoustic phonetics is the study of the acoustics of speech sounds including an analysis and description of speech in terms of its physical properties such as frequency, intensity and duration. The preliminary area of acoustic analysis in Forensic phonetics is speaker identification and from this we can identify characteristics of speaker, voice characteristics, accent changes, physical measurements such as height, age, dialectical variations, regional similarity of speech and other technical aspects (Dr. Prema. 2018, What is forensic Linguistics, Hand book of workshop on forensic linguistics, Dept of Linguistics; Kerala). Voice fingerprinting is same as the process in forensic phonetics and which is applicable in some cases in which voice is the

only clue for police to identify criminals. Voice fingerprinting is applicable in cases of telephoned bomb threat, kidnapping cases, some terrorist threat etc.

In Voice Fingerprinting, the recorded sound data can be analyzed through a sound spectrograph. Sounds are collected and recorded on a magnetic plate through an amplifier in which the internal sounds entering through a frequency analyzer. This frequency analyzer splits sounds in to different frequencies when the air vibrates as sounds waves. A filter selects a group of frequencies and with the help of the analyser, converts them in to electrical signals. These signals move the pen like device, which marks. These frequencies can be converted in to electrical signals and recorded through a sharp needle. This needle records the signals on a paper. Then a series of jagged lines can be collected. The spectrograph printout is called Spectrogram. Each Spectrogram shows 2.5 seconds of spoken sounds represented as a graph. The vertical and horizontal axis indicates frequencies and time as well. The most important sound of human voice is called fundamental and fainter tones are called harmonics. Both these frequencies are analyzed and detected the way of breathing, unusual speech habits, accents, tones, some supra segmental linguistics areas such as pitch, intonation etc. Each of the deviating points may be collected, analyzed and finally get a conclusion. Then a comparison of the corresponding Voice print is made (Pragnesh Parmar, Udhayabanu R, 2012).

Forensic Graphology

Forensic Graphology is the study of hand writing on ransom notes, Suicide notes, Blackmail demands, Threats Letters etc. After text analysis he Forensic Graphologist may find out the writer's state of mind, time when the note was penned, the dialect, style of sentences, terms, phrases etc. Detailed analysis of the text will give deep insights about emotional status, mood, state of mind etc. From the analysis the exact location of the writer can be finding out by doing deep analysis with the slag, the usages and expressions.

Forensic Linguistics Profiling / Forensic Sociolinguistics Profiling

Linguistics profiling or Socio linguistics profiling is one of the effective analytical concepts in the Forensic Linguistic Analysis, which include language indicators such as Regional, Social Dialect, Age, Gender, Education, Occupation etc. Linguistics Profiling has been most effectively used to narrow down a suspect list rather than to conventional identification for a suspect. Also, Linguistics profiling or Sociolinguistics profiling can be used in the Authorship Analysis.

Forensic Corpus Linguistic Analysis

Software's can be used to find out the source of speech sound specimen. Which include the keywords and phrases of documents from the suspect's texts or speech which can be useful to identify Investigative purpose. Speaker profiling can be used by an expert to listen the samples of speech sounds to identify the demographic background of the suspect and which involves Speaker comparison, Automatic Speaker Recognition and Verification. Other procedures of techniques involve

Transcription, Resolution of disputed utterance, Authentications, Detecting Deception etc. Voice Risk Analysis (VRA), this technology for indicating deception which is used as an anti-fraud tool especially in Insurance related issues. Which is the technology for analyzing speech samples through suprasegmental Linguistics features like stress, emotions etc. (POST note509, Sep 2015, Forensic Language Analysis)

Forensic Stylistic Analysis

Stylistic Analysis is one of the aspects in the text analysis. Which includes comparing the document style with those of other documents written by possible suspects, stylistic analysis of writer's habitual language features, patterns of clause embedding, Punctuations, Mechanical errors, Discourse features, Print features etc.

Forensic Pragmatic analysis

Pragmatic analysis has proven useful in both civil and criminal cases of many kinds. For example, Leonard testified in a U.S. district court in Florida on the contextual meaning of words claimed as trademarks and in state court in Florida on the meaning of internal company-related communications; in state courts in New Jersey, Arizona, and Nevada on the meaning of language.

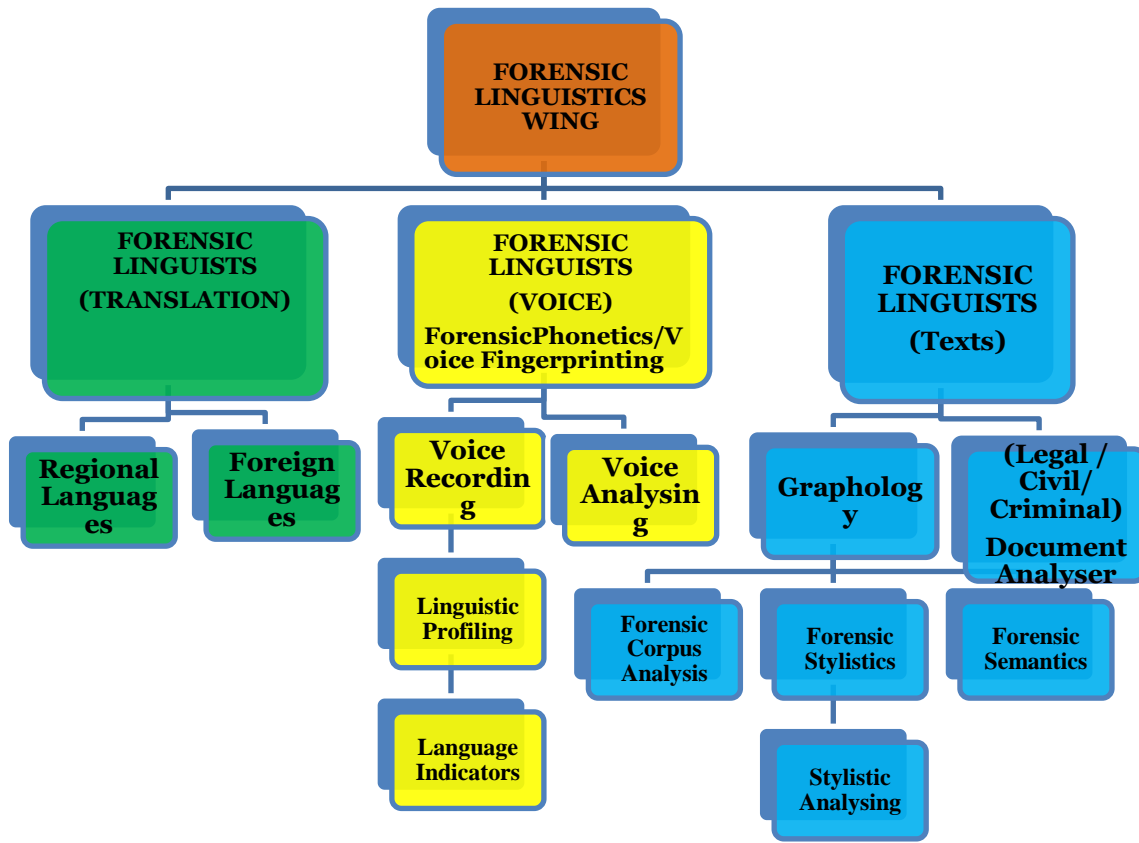
Executing Forensic Linguistics in Policing

We can execute this in Police in the following ways. Every Police Department has certain specialized branches like HTC (High Tech Cell), FSC (Forensic Cell) and FSL (Forensic Cell Laboratory). Forensic Linguistics can be included in the FSL as a new branch as '**Forensic Linguistics Wing**' among its other divisions. Some of the states have Document section, but there are no Linguists in the Document section as far as the Researchers knowledge is concern, and also persons included there have only Physics and Chemistry background.

Structure of 'Forensic Linguistics Wing'

India is a land of so many languages, as considering these conditions, we can divide Forensic Linguistic Team in two or three groups.

- a) **Forensic Linguists as Multi Lingual Translators**
(For Indian and Foreign Languages)
- b) **Forensic Linguists as Voice Experts**
(Voice Fingerprinting /Forensic Phonetics/ Voice Recording and Analyzing)
- c) **Forensic Linguists as Graphologist or Text Analyzer**
(Forensic Semantics/ Forensic Stylistics/ Forensic Corpus Analysis)



Forensic Linguists as Multi Lingual Translators

India is a multilingual country. So, most of the time Investigating Officers may face some difficulty in communicating with people in the regional or foreign languages. Because the Officer is not a language expert, he may have to take the help of translators from outside. Recently most of the labors from different states are coming for getting better job options.

MG Radhakrishnan in *India Today*, April 28, 2012 says that,

“It is ironic that Kerala, which thrives on the remittances of its more than 2.5 million strong Diaspora in the Gulf and Western countries, has become a haven for migrants from other Indian states. An estimated 2 million migrant laborers from the states in the north, east and the North-east work in Kerala, of which more than 1, 00,000 live in Perumbavoor.”

Also, the Crime-rate among these people is increasing.

KPM Basheer in *The Hindu*, May 27, 2015 says that,

“According to a 2013 survey, there were 2.5 million migrant workers in Kerala. The number has gone up substantially in the past two years with even white-collar job opportunities opening up before them. This means that the current migrant population could be around one-tenth of the resident population

which was around 33 million in 2011. And, the huge majority of the migrants are young. Naturally, the increase in the number of crimes is a big concern for the resident population and the administrators. Murders apart, innumerable cases of theft, burglary, drug peddling, drug abuse, kidnaps, fights and sexual crimes involving migrant workers have been reported, especially from the countryside where the workers are in close contact with local residents.”

And as per the problem stated above, to meet the challenge, an excellent group of Forensic Linguistic Experts were needed as professional Multilingual Translators for police interrogations. Linguists for Multilingual Translation of major regional Languages especially Bengali, Assamese, Oriya, Hindi and other recently migrated populations’ Dialects. Also, we can give training in some of the foreign Languages like Arabic, English, French, etc. Select Linguists and give them proper training in Regional and foreign Languages. Linguists are Language experts, rather they are all well-acquainted with the Structures of Languages. So, they can easily learn Multi-languages in a short time.

Forensic Linguists as Voice Experts (Voice Finger Printing /Forensic Phonetics/ Voice Recording and Analyzing)

As stated above, Voice identification techniques are one of the modern techniques that are admissible for solving complicated cases. Suspects knowingly or unknowingly leave voices during crimes. Each person’s voice is different and have different wavelength depending on the lung’s air pressure and air stream mechanism in the vocal organs. If we record all the suspect’s voices during interrogation and analyses the recordings using the Voice spectrographic print outs, we can specifically point out the wrong statements and right statements using Linguistic techniques. We can use Voice or Sound just like fingerprints. (Thomas Gale, 2006)

Voice Fingerprinting or Voice identification techniques are generally known as Forensic Phonetics and its analysis consists of Voice Comparison, Lay voice recognition, Transcription of Spoken Language, Speech signal enhancement and the Authentication of recordings. Forensic Linguists conduct speaker identifications, resolve disputed content recordings and Transcribe spoken text and they are also involved in the setting up of voice line ups in which ear witnesses are asked to take part in order to identify a suspect. (Pragnesh Parmar, Udhayabanu R, 2012)

Voice Finger Printing is a very important tool like Thumb Finger printing against Crime as stated above. Recently there were many technological methods taken to determine the identity of a particular person. Each person has different speech organ and articulator system. Because of that, each person’s voice is different.

Forensic Linguists as Graphologist or Text Analyzer

The investigative Forensic Linguist analyses handwritten evidence or written document, which is the subject of police investigation or of criminal procedure are called by the term Forensic Graphologist.

As described above, It includes Text Messages, Emails, and Website, Fraud Contracts, Chats, Legal Documents, Suicidal Notes, Social Media Contents, Media Messages, Authorship of book contents and other all written documents. All these aspects are included in **Forensic Semantics**. This aspect deals with the study in expressing meaning from words, phrases, sentence, texts, ambiguity in the text and interpretation of meaning in written discourse. In relation to Forensic Linguistics, semantics plays an important role in interpreting the written text which is hard to understand. Recently technologies like Hyper spectral imaging (HSI) is used on forensic analysis in the cases of forensic document analysis (Hitesh P Vora, Kapil Kumar, Himanshu Pandya, TIPJ, MHA).

Recommendations

1. For this task, first of all we have to select candidates from Linguistics background and give proper training to fix in the Forensic Linguistics Wing. The basic qualifications for the candidates must be M.A. in Linguistics and proper Research Experience in the Linguistics Field is needed.
2. We have to develop a Voice Data Bank of Criminals. Because Criminal's speech voice has certain identity measures like human finger prints.
3. Different frequencies of Voice print must be collected at preliminary investigation stage.
4. A joint venture of Linguists and Computer expert may be implemented for analyzing speech sounds through new technologies in speech synthesis.
5. Implement and Document the Spectroscopic Voice Fingerprinting using Phonetic Lab.
6. Sensitive areas will be covered by using High range Voice recorder like Video Cameras.
7. Implement an expert intelligence division to monitor telephone calls of the suspects and from high attention areas.

Conclusion

In the recent word technology there are many tools to determine the exact identity of a person. One of these modern tools is the old inevitable part of human being such as Sound. Recent Technologies are coming to the world quickly, but our system has least interest to receive and implement new investigating methods. As discussed above, forensic Linguistics offers excellent tool to help Policing and counter terrorism through Linguistics concepts. Forensic Linguistics can simultaneously applicable in Civil and Criminal cases to support legal conclusion. We have to focus on every aspect of the recent technologies that are changing our conventional Investigating and interrogation methods in the Police Investigation. When language can be considered as evidence every case can have Linguistic significance.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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A Critical Analysis of Pedagogy of English in B.Ed. and DEL.Ed. Courses in Manipur

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Abstract

The contents prescribed for pedagogy of English in B. Ed and D.EL. Ed courses which are compulsory for student teachers aspiring to teach English language in school are very important as these PSTE programmes are preparing teachers to cope up with any issue relating to teacher education. A lot of change has been taking place in the education system, according to which it needs to address the issues arising out of the children from different backgrounds. It is meant to strengthen the capacity of an education system to reach out to all learners ensuring a stable growth of the society. A developing society should ensure inclusive education irrespective of language, gender, and ethnicity/cultural and disability.

With growing student diversity education system is witnessing a paradigm shift from conventional methodologies to innovative inclusive pedagogy practices. Addressing diverse learning needs require not only recognition of multilingualism but also realization that sign language, Braille, picture based, tactile etc. might also be used by students with special needs to express themselves and also to communicate with others. Being the Lingua Franca, English is an essential part of school curriculum in Manipur. Therefore, there is need to explore the preparedness of English language teachers to identify and take care of the language learning needs of diverse learners (Children with Special Needs, Children with Dyslexia, Children with Dysgraphia, First generation learners etc) studying together in inclusive education settings. With insufficient exposure about the diverse learners, when teacher is introduced to the different learning needs in the service, they find faults with the individual learner rather than modifying his/her pedagogy practice. Majority of English Pedagogy course of B.Ed. under Manipur University and D.El. Ed under SCERT don't adequately prepare student teachers to be sensitive towards diverse and individual needs. While there is a unit on inclusive structure in most PSTE programs, it is evident that pedagogy paper is not updated and need to be re-evaluated.

Keywords: Pedagogy of English, Manipur, NCTE-2014, Diversity, Inclusive Setting, Innovative Pedagogy, Dyslexia, Dysgraphia

1. Introduction

A well-trained classroom teacher is the single most important factor in the success of inclusive education programmes (Sharma and Das, 2015). He or she should be very sensitive to the educational needs of children with disabilities. Pre-Service Teacher Education (PSTE) prepares

teachers for teaching in classroom. As the name indicates it is the education of teachers before they enter the education system as teachers are entrusted with the responsibility of teaching the students. Ideally, PSTE should be an enriching experience for student teachers so that they could justify the demanding role of teaching professional.

In the recent past, the call for understanding the individual needs has laid foundation of inclusive education setup. However, mere understanding is not enough for the successful implementation of inclusive schooling. Education system needs to explore and expand its boundaries, where children are not merely physically included in the schools, but opportunities are consciously and thoughtfully created for effective participation. Undoubtedly, it is the prime responsibility of the Pre-service Teacher Education (PSTE) to prepare teachers to address the diverse learning needs of students in inclusive classrooms.

Several studies had been conducted to find out the teaching/learning process of English in Manipur. Singh (2002) explored the problem, prospect and status of English in Manipur in his research “A Critical Scrutiny of the Position, Problems and Prospects of English in Manipur”. Devi (2006) explored the difference between the sentence structures in English and Manipuri language in her research “Sentence structure in English and Manipuri Language’, A contrastive study. Sujeta Beishamayum (2010) explored linguistic problems in learning English language in her research “Communication and linguistic problems faced by Meiteiron speakers in learning English language.”

However, there is no study available with regard to the study of “A Critical Analysis of Pedagogy of English in B. Ed. and DEL.Ed. courses in Manipur. In the light of the above background, we will investigate the contents prescribed for pedagogy of English in B. Ed. and D.El,T.Ed. courses and find out how the PSTEs are preparing teachers for their roles in inclusive education settings.

The Structure of the Paper

In section 1.1, we will discuss the methodology adopted in the study while section 1.2 discuss objectives of the research paper, 1.3 deals with questions of the research or hypothesis and 1.4 section deals with observation and in the section 1.5, we have findings and an analysis of syllabus of B.Ed. under Manipur University and D.El. Ed. under SCERT. This is followed by section 1.6, where we discuss the findings of the study conducted and conclude with some of remedial measures in order to address the diverse needs of students in English classroom.

1.1. Methodology

The contents prescribed for pedagogy of English courses which are compulsory for student teachers aspiring to teach English language in school were studied to find out how the PSTE is preparing teachers for this role. Pedagogy of English syllabus of PSTE programs under Manipur University and SCERT post 2014. The year 2014 has special significance here, for this was the year when the NCTE revised the PSTE curriculum and issued directives related with for revised curriculum and duration of the PSTE to meet the need of the hour in teacher education. The core curriculum of PSTE remains same for all students aspiring to be teachers of various subjects but

different subjects like English, Mathematics, EVS and other subjects have different pedagogy courses.

1.2. Objectives of This Research Study

- Study how PSTE programs prepares English teachers for identifying diverse learning needs in inclusive education settings
- Study how PSTE programs prepares English teachers for modifying pedagogy practices for addressing the diverse learning needs in inclusive education settings
- Study how PSTE programs preparing English teachers for adapting the assessment evaluation process to assess the students achievements in inclusive education settings
- Study how PSTE programs prepares English teachers for working in collaboration with special teacher, counsellors and other allied health professionals to address the diverse learning needs in inclusive education setting.
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1.3. Research Questions or Hypotheses

1. Is the PSTE program preparing teachers to identify the learning needs of students arising due to disabilities, learning difficulties, social and economic disadvantages?
2. Is the PSTE program preparing student teachers to modify the pedagogy based on the identified needs of the students?
3. Is the PSTE program preparing teachers for teaching in Inclusive Classroom and making Teaching Learning and Assessment Activities Accessible to all students?
4. Is the PSTE program preparing teachers to work in Collaboration with Special Educator/Resource Teacher/General?
5. Is the PSTE program preparing teachers to teach in inclusive classroom rather than in segregated setting?

1.4. Observations

Being the Lingua Franca, English is an essential part of school curriculum in India. The present paper explores the preparedness of English language teachers to identify and take care of the language learning needs of diverse learners (Children with Special Needs, Children with Dyslexia, Children with Dysgraphia, First Generation learners etc) studying together in inclusive education settings. The table below explains the nature and identification of different Learner’s in language classrooms.

Table-1:
Diverse Learning needs of students in language classroom:

S.No.	Nature of Challenge	Identifying characteristics
1.	Dyslexia (challenges associated with verbal aspect of language)	<ul style="list-style-type: none"> • Difficulty in reading • Lots of mistakes in writing, spelling, speaking etc. • Difficulty in following verbal instructions • Inability to follow sequence of letters while writing /telling spelling of a word

		<ul style="list-style-type: none"> • Difficulty in memorizing written words.
2.	Dysgraphia (challenges associated with written aspect of language)	<ul style="list-style-type: none"> • Difficulty with physical act of writing. • Difficulty in organising and expressing their thoughts in writing. • Slow laboured typing with poor spelling and grammar
3.	First Generation Learners (difficulty may result from lack of support for learning English at home)	<ul style="list-style-type: none"> • May have inconsistency in academic achievement • May show irregularity in completing the written work/assignments • May hesitate in participating in discussions
4.	Children with English as second language (difficulty may result from lack of support for learning English at home)	<ul style="list-style-type: none"> • May hesitate in speaking in English in front of peers • May have inconsistent academic performance
5.	Children with social and economic disadvantages (difficulty may result from lack of support for learning English at home)	<ul style="list-style-type: none"> • May hesitate in participating in group activities • May show absence of interest in peers • May have unstable academic result and performance.
6.	Children with disabilities such as VI, HI and Autism (difficulties may arise due to nature of disability)	<ul style="list-style-type: none"> • VI/Low Vision students can't follow visual teaching materials • HI students can't follow verbal instructions • Autistic child is sensitive to social environment around e.g., apparent indifference to pain/temperature, adverse response to specific sounds or textures, excessive smelling or touching of objects, visual fascination with lights or movement • Children with disabilities may also feel shy and find it difficult to mingle and initiate conversation with other children

1.5. Findings

Keeping the discussed diverse children and their needs (Table-1) in mind, we enquired the pedagogy course of English and their reliability towards preparing reflective and sensitive

professionals. The content prescribed for pedagogy of English course which is compulsory for student teachers aspiring to teach English language in school was studied to find out how the PSTE is preparing teachers for this role. The tables below gives analysis of pedagogy of English course of PSTE program in Manipur. The tables below also indicate whether the pedagogy of English syllabus mentions the diverse needs of students in the context of learning English or not. Overt mention of these needs or the children having such needs indicates the further possibility that the course might be preparing English teachers for teaching in inclusive education settings.

Table-2

S.No.	Universities	Course content of Pedagogy paper of English in-lieu with inclusive setup
1.	Manipur University (B.Ed.)	<ul style="list-style-type: none"> • Language across the curriculum discusses first language acquisition and second language learning, language diversity, multilingualism and basic language competencies- LSRW. • Objective of the pedagogy paper includes importance of English language as a second language • Learner’s assessment includes Remedial teaching (error analysis attitude towards errors and mistakes in second language learning). • Reading and reflecting on texts. • Sessional work includes Diagnosis of learner difficulty in speaking English and preparation of remedial exercises.
2.	SCERT, Manipur (D.El. Ed.)	<ul style="list-style-type: none"> • Pedagogy of English: historical view of English as a second language, general principles of teaching English, behaviouristic, Structural and Eclectic Approach, Cognitive and Constructivist Approaches. • Different types of learners, teaching in a large class room and Methods of teaching. Strategies for writing, assessment

Table 3

Diverse Challenges	Whether these curriculum of B. Ed. and D.El.Ed discuss them in their Pedagogy papers of English.
Language learning disabilities (Dyslexia, Dysgraphia)	No
Other Disabilities requiring attention of language teachers (VI, HI, Autism etc)	No
First Generation Learners	No
English as a second language	Yes
Disadvantages (Social or Economical)	No

1.6. Discussion

The above tables are prepared after closely studying the objective, Course content, Practicum and suggested readings of Pedagogy paper of English for Manipur University and SCERT. The tables clearly show that majority of English Pedagogy course of Manipur University and SCERT don't adequately prepare student teachers to be sensitive towards diverse and individual needs. With insufficient exposure about the diverse learners, when teacher is introduced to the different learning needs in the service, they find faults with the individual learner rather than modifying his/her pedagogy practice. While there is a unit on inclusive structure in most PSTE programs, it is evident that pedagogy paper is not updated and need to be re-evaluated.

Conclusion

To justify the need of inclusive English classroom, teachers must be prepared in the PSTE programs. They must understand the individual differences of different learners and yet embrace them together. It is ironical that student teachers are introduced to the concept of inclusive education through an isolated paper or unit and the same is not included in all pedagogy papers. Only if student teachers are trained and empowered to enhance the learning opportunities for diverse learners can they provide enriching experience to all young minds. Supposing the situation that in a class there might be three students with different learning needs when given a text to read. Considering the fact that one is First Generation learner, other one is child with autism spectrum, and the third one is Child with Visual Impairment. If the teacher is well aware of the needs of these learners, he/she can modify his/her approach of teaching by introducing the story via discussion, non-verbal communication, use of tactile graphics to support the participation of these children. These innovative approaches will not only be helpful for special needs children but will be engaging to the whole class. Although there is no one way or solution to be appropriately prepared to deal with inclusive classroom and diverse needs, PSTE is the central key to enable and enrich the student teachers to be reflective and sensitive professionals. It is the responsibility of the English language teacher to value and treat learners' needs equally and to offer equity-based quality education to them. This can only be achieved if the English language teacher himself/herself is enlightened and sensitized to deal with diverse learners, without segregating them from their peers and is also ready

to work in collaboration with the special education teachers. The same applies to language teachers who could be sole partners of evolution.

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Reification of Gender: Women in Indian Children's Fiction

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Abstract

In this research paper, it is discussed how the girls also faced 'interior colonization' from the patriarchy before independence. It is focused on the presentation of a new girl by a children novelist Kashmira Sheth. Children's literature from India is not yet recognized around the world, but it is certainly spreading its wings. Writers of children's literature produce books, both traditional and contemporary, that reflect Indian reality in content, style, visuals and production. This paper focuses on the powerful and enchanting novel juxtaposes Leela's journey to self-determination with the parallel struggle of her family and community to follow Gandhi on the road to independence from British rule. The setting of the novel is before 1947 when India was struggling for independence from the colonizers. The girls like Leela fight against the traditional customs and inequality of gender and tries to get 'Purna Swaraj'. Gandhi's pursuit of freedom from colonial control is shown to inspire Leela's own pursuit of freedom from patriarchal constraints.

Keywords: reification, children, girls, identity, marriage, Karishma Sheth, Leela, Kupi, Suchitra

After a period of aggressive deficiencies which can break certain girls mentally that girls succeed in breaking constraints that are binding them and developing independent identities. Once they have done well in the quest and found their identity, they are at peace with themselves as well as with the world. They turn out to be individuals who have their own goals in life, making their own voices, with a sense of responsibility. They become freed in their actions and thinking, in contrast to their earlier lives, which were similar to the conventional concept of a woman that is docile, dependent, fearful, submissive, and suffering in silence.

Once freed, girls learn to live equal with men and develop qualities earlier connected with manliness like ambition, aggressiveness, broad mindedness, courage and independence. Through finding their identities requires a lot of mental agony and struggle. It is this agony for self-identity that turns out to be a text of most women writers. The quest for self-identity is an off recurring theme in the fiction of many women creative writers. This quest for identity is visible in their rebel against conventions and tradition, their efforts to develop a whole and harmonious self, their pains to develop their individualities, at both intellectual and emotional and levels and thus experience real happiness and peace in their lives. In modern India, one can come across certain courageous and intelligent girls who raise their voices against the patriarchal society. Such girls fight for their self-identity. They not only transform their lives, but also are helpful in transforming others' lives. They

involve actively in the national growth too. These are the girls who rejoice their journey from victimized to liberate.

In modern Indian children's literature, feminist ideology is evident in the pursuit of gender equality and the widespread presence of girl characters, with the result that "girls are central characters and initiate action are... a common feature" (Banerjee, 6). In traditional Indian stories, girl characters were either passive or absent, but over the couple of decades, Indian women writers have begun to create children's fictions which counter this pattern; in this sense, most of the fictions by women Indian children's writers can be measured a form of feminist children's literature. Though the work of feminist children's literature can be classified as one in which the central character 'triumphs' over 'gender-related conflicts' (Trites, 4), a common narrative pattern in many of these fictions, it can also be considered a form that is based on a feminist ideology espousing 'that all people should be treated equally, regardless of class, gender, race or religion' (Trites 2), a definition that makes some of the texts problematic.

Middle-class girls play the important role in these texts. They are empowered; illusory through the lens of liberal feminism, they act to reject or expand traditionally prescribed social responsibilities for Indian girls by insisting that boys and girls are equally respected members of society and deserve equal opportunities, particularly in connection to self-determination and education. Rejecting rigid traditional constructions of girls as dependent, passive, restricted to the domestic subject, and less valuable than boys, contemporary Indian women creative writers both celebrate girls and imagine girlhood as an empowered state by positioning girls as main to the narrative and by positioning women and girls as part of powerful interrelated webs of community and family relationships. These girl characters collectively succeed in achieving change by acting with agency to the lives of people for whom they care and progress their own lives, and/or the well-being of their communities. However, new social roles for Indian girls are also prescriptive, simply with different parameters. Modern Indian English women fictional writers show the dilemma of Indian girls who resist at various levels in their lives.

In *Keeping Corner* (2007), Karishma Sheth creates a 'new girl' who challenges the conventional boundaries of patriarchy by refusing traditional images of imbalanced opportunity. The protagonist Leela is compelled by traditional principle to 'keep corner' by remaining inside her home for a year after she becomes widowed at the age of twelve. Even after the year ends, her ensuing life, as dictated by ritual, will remain an isolated survival: she will be a social outsider and considered a burden for her family. But Karishma Sheth describes a positive resolution for Leela, who declines to be controlled by social restrictions on Hindu widows and protests against this unfair treatment. Instead of remaining dependent and housebound, Leela completes her education and persuades others to see women are capable of providing valuable contributions to society. Afterwards, she becomes an active member in Gandhi's freedom movement. She is the embodiment of the new Indian girl on the cusp of independence. She was engaged to Ramanlal at the age of 2 then married him at the age of 9. When the novel begins, she is about to leave her parents' house (at the age of 12) and go to live with her husband as per custom. She has never been interested in studies. She does not care for the hectic situation in India and Gandhiji's freedom struggle. She is very much a carefree and pleasure-loving girl who passionately looks forward to moving to her husband's house.

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According to her, marriages is just about wearing new jewellery, wearing beautiful cloths, eating good food and have fun. But soon after her marriage, her husband dies, and she becomes a widow at the age of 12. After her husband's death, her life has changed. Instead of being shown with affection, she is forced to tonsure and give away her favourite bangles and saris. She is compelled to follow the customs of 'keeping corner' by remaining inside her home for a year. According to Indian tradition, the succeeding life of Leela will remain the same. Leela will be a social untouchable and considered a burden by her own parents and family. As Leela describes her teacher, "a year of keeping corner won't end. It will be as extended as a river" (*Keeping Corner*, 107).

Religious and social requirements that illogically order women's behaviour; she rails against her family, displeased with their flimsy persistence that this is only the way things have always been. While Leela primarily believes her social position is invariable due to her fate and the vicious strength of society versus her own impotence, then she understands that her actions can make a divergence in changing her life. By reading the newspaper daily and undertaking other reading for her schoolwork, she familiarizes with the philosophical values and protest work of activists, including Gandhi, who are leading the fight to liberate women in India - as well as India itself. In sequence, Leela then identifies that her individual actions can affect her entire society. With the help of her teacher and her brother, Leela not only acts with agency to fulfil her goals, but also realizes that she can amend Indian society.

Considerably, Leela does not induce of herself solely as an individual, but rather sees herself as related with a public whole once she begins to realize her position as part of the larger condition of widows in general, childhood widows and ultimately women's part in Indian society.

In *Keeping Corner*, Kashmira Sheth tries to portray a new Indian girl character through the character of Leela who is shaped by liberal feminist principles and successfully balance tradition and modernity; she honours tradition and customs by working from within its framework and improving family and society relationships; at the same time she holds modernity through her fight for gender equality, which she reaches by developing herself through education and by making worthy contributions to public, outside of the domestic life. After Leela's husband's death, when her relatives force her to behave according to strict Hindu behavioural codes, she begins to question tradition and customs and subsequently rejects it and asks, '[w]ho started this? And why? Can anyone benefit from it?' (*Keeping Corner*, 59). Ultimately, she decides she must try to oppose tradition: 'I realised that this was just a made-up norms, and something inside of me cracked. 'I don't want to follow this custom.' (59) She begins to revolt against the outmoded traditions that literally hold her as prisoner.

In Raddha Padmanabhan's *Suchitra and the Ragpicker*, the character Suchitra fulfils the heroic role of the new Indian girl by improving her society through empowering other girls by converting or overcoming those who oppose such progress. She not only participates in the project of transforming restriction to empowerment, but also initiates it.

In *Suchitra and the Ragpicker* the rescue motif comprises the central narrative. It is telling that Suchitra, a middle-class girl and the protagonist, is named in the title while the girl she purports

to save is known only by her social position. Suchitra becomes inspired to rescue a dirty ragpicker from her present-day suburb of New Delhi when she glances out her window to see the girl sifting through the garbage “with poetry in her movement and a spring in her step” (Suchitra and the Ragpicker 9). KUPI, the ragpicker girl, is described with the baffling combination of being ‘so ragged and so dirty’ and yet ‘so cheerful’ (SR 11).

Suchitra demands of her mother one good reason why she should not go to school like me and becomes compelled to help the girl even though “she hadn’t the faintest idea what she was going to do” (13).

Suchitra begins to gain an understanding of the complexity of KUPI’s situation when her teacher explains that: “[I]n a country like ours, many parents are so poor that they send their children to work” (18). She welcomes her teacher’s suggestion to find a way to send KUPI to school. However, this solution is demonstrated to be overly simplistic when Suchitra learns that KUPI is both an orphan and a virtual slave to a local man who forces her to collect garbage and keeps the money she earns. It seems impossible for KUPI to become educated and begin the journey towards becoming a new Indian girl – clearly an intolerable situation.

As she strives to enact change, Suchitra encounters significant resistance to her new Indian girl value system. Her friends initially wonder at her beliefs: ‘You sure have funny ideas, Suchi. I have often seen children rummage in these bins, too, but never really paid them any attention’ (11) and her mother warn her not to ‘get agitated’ or to ‘think of’ KUPI (13). Later, though, her parents accept Suchitra’s determination to help KUPI, and they begrudgingly support her: her mother both “admire[s] Suchitra and wonder[s] why Suchitra couldn’t behave like an ordinary little girl” (31). Clearly, the new Indian girl in her transformative mode is a novelty, but also ultimately admirable: when “Suchitra’s father later reluctantly admits that he is ‘proud of her,’” (33). Her final point of resistance comes in the form of the man, who controls KUPI, whom she later learns kidnapped KUPI (and other children) in infancy. While she is unable to convert his belief system, Suchitra manages to overcome him, too, by enlisting the help of her friends and the police.

Despite its uplifting message, there are problematic stereotypes at play in *Suchitra and the Ragpicker*. Not only is KUPI a consistently passive, dependent girl, but also the class and caste rift between Suchitra and KUPI is broad, and it is clearly implied that Suchitra’s subject position as a new Indian girl is valuable and right, while KUPI’s, as a Third World girl, is marred. While as a new Indian girl Suchitra attempts to treat KUPI as an equal, it is always clear that they are not equal: KUPI is low-caste, and thus she is inferior. Equally disturbing is the fact that KUPI’s physical attractiveness is the quality that initially compels Suchitra’s attention. It is difficult to understand why Suchitra would be more inspired by a cheerful ragpicker child than a miserable, downtrodden one. It is also unlikely that a malnourished, abused child such as KUPI would move gracefully rather than with exhaustion. The poetry in KUPI’s movements and her large-eyed face make her an exotic, stereotyped figure, and it is troubling that only her physical attractiveness marks her as valuable enough to help.

Thus, it is impossible to argue with the idea that all girls deserve to be educated; however, when middle-class girls are consistently portrayed as heroic saviours of low-caste girls, a skewed balance of power can result erasing the gender stereotypes.

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Classics in Translation in Versoapp-based Flipped Classroom - A Study

J. Jaya Parveen and V. Rajesh

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Background of the Study

Classics in Translation

Classics in Translation is one of the elective papers in the M.A. (English) syllabus of the University of Madras. It contains the following Classics in translation: *Thirukkural* by Thiruvalluvar, *Portrait of Socrates* by Plato, *Parthiban Kanavu* by Kalki Krishnamurthy, *The Outsider* by Albert Camus, *Chemmeen* by Thakazhi Sivasankaran Pillai, *Oedipus Rex* by Sophocles, and *Doll's House* by Henry Ibsen.

Versoapp

Versoapp is a digital platform designed to improve academic engagement by empowering teachers with quality questioning strategies for personalisation. It activates student voice, supports authentic feedback, and personalises learning (Rayner 2017). Versoapp's headquarters is located in Williamstown, Victoria. It has a revenue of \$6.9M, and 70 employees. It has raised a total of \$2M in funding. (*owler.com*)

Flipped Classroom

Flipped Classroom flips or inverts the traditional teaching method by delivering the lesson content (online) outside the classroom and facilitating discussions or activities inside the classroom. In this method, the teacher quits the role of 'sage on the stage' and takes up the position of 'guide on the side'. (qtd. Dunn 2011)

Students watch videos at home during their leisure time and do activities at their own pace, communicating with the teacher or students through online forums. Concept discussion takes place in the class with the help of the teacher. Educational Technology and Activity Based Learning are the two key components of Flipped Classroom model (qtd. Dunn 2011). Different types of Flipped Classroom include

- Flipped Mastery Learning
- Flipped Adaptive Learning

- Flipped Classroom and Gamification
- Flipped Classroom and Peer Learning
- Flipped Classroom and Cooperative Learning
- Flipped Learning and Inclusive Classroom

Location of the Study

Chevalier T. Thomas Elizabeth (CTTE) College for Women located in Chennai, Tamilnadu, India, was the location of the study.

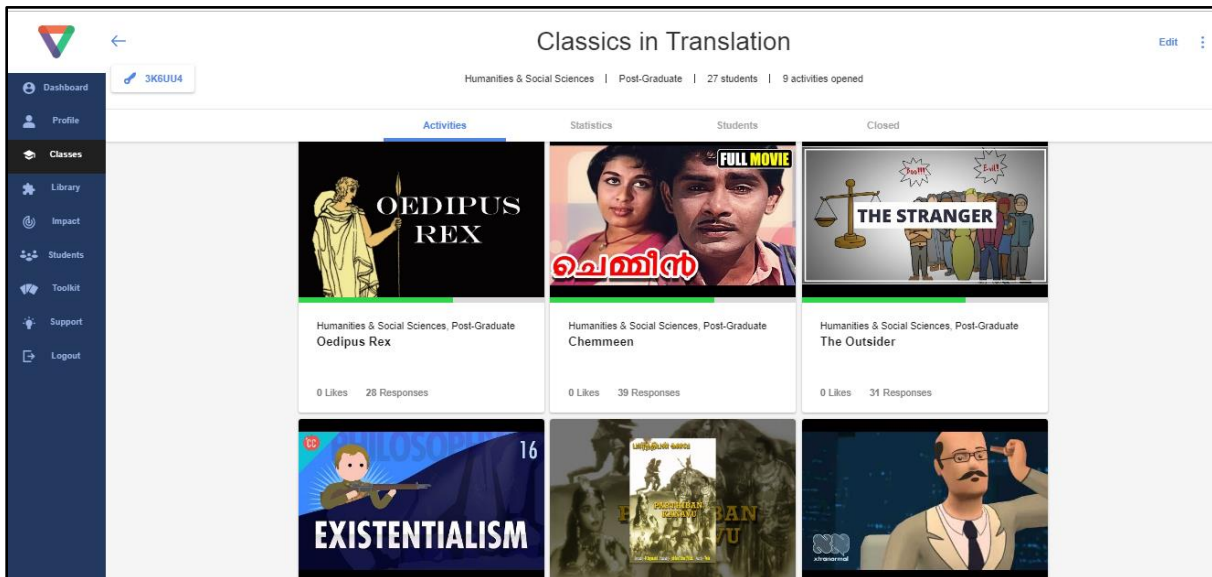
Samples of the Study

I M.A. (English) students of Chevalier T. Thomas Elizabeth (CTTE) College for Women who chose *Classics in Translation* as Elective paper were the samples of the study.

Tool Description

YouTube links for the prescribed Classics in translation were identified and uploaded in the *Versoapp*-based Flipped Classroom. Activities were posted for each lesson. The students were given the Classroom Key to login and view the videos. They were allowed to post their answers, get feedback, and participate in student discussions online. Concept-based discussions were conducted in the classroom.

Fig. 1. Classics in Translation Lessons in Versoapp-based Flipped Classroom



Research Methodology

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

J. Jaya Parveen and V. Rajesh

Classics in Translation in *Versoapp*-based Flipped Classroom - A Study

I M.A. students of 2016-17 batch studied *Classics in Translation* through lecture-based method. They attended 3 Continuous Internal Assessment (CIA) tests as per University norms.

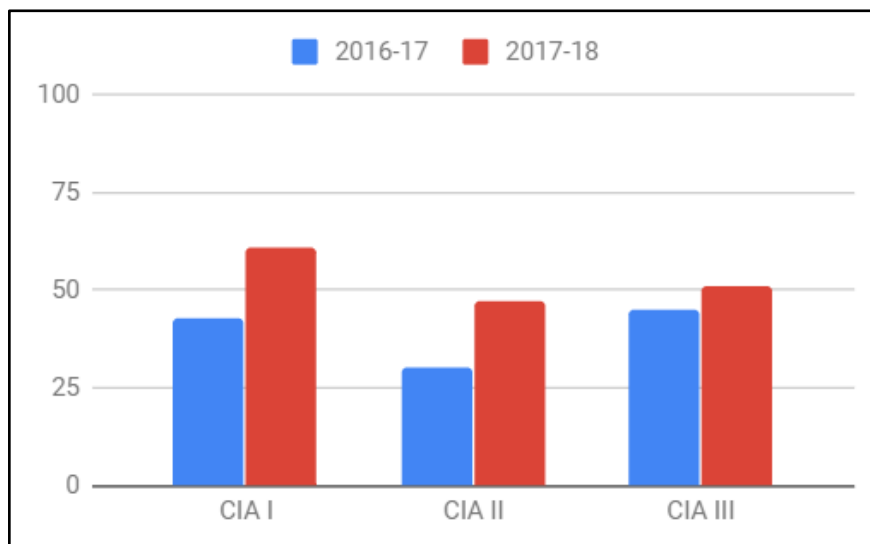
I M.A. students of 2017-18 batch were exposed to *Classics in Translation* through Flipped Classroom model. They viewed *Classics in Translation* lessons in *Versoapp*. Based on the lessons, discussions were conducted in the classroom. They completed assignments in the *Versoapp* and attended 3 Continuous Internal Assessment (CIA) tests as per University norms. Student feedback was collected through *Survey Monkey* by the end of the course.

Analysis and Interpretation

Table 1 Comparison of Class Average of CIA Exams in 2016-17 and 2017-18

Batch	CIA I	CIA II	CIA III
2016-17	43	30	45
2017-18	61	47	51

Graph 1 Comparison of Class Average of CIA Exams in 2016-17 and 2017-18



Quantitative Analysis 1

- Class Average of CIA I in 2017-18 is 61% which is higher than that of 2016-17 batch whose class average is 43%.
- Class Average of CIA II in 2017-18 is 47% which is higher than that of 2016-17 batch whose class average is 30%.

- Class Average of CIA III in 2017-18 is 51% which is higher than that of 2016-17 batch whose class average is 45%.

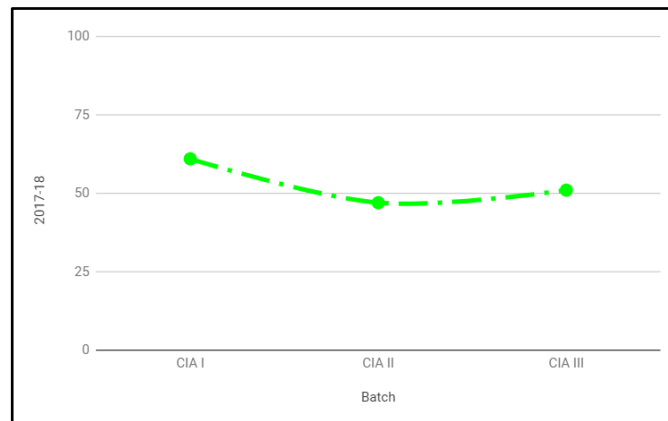
Qualitative Analysis 1

- The test results imply that *Classics in Translation* in Versoapp-based Flipped Classroom is more effective than *Classics in Translation* in lecture-based classroom.

Table 2 Comparison of the Class Average of the 3 CIA Tests in 2017-18

Batch	CIA I	CIA II	CIA III
2017-18	61	47	51

Graph 2 Comparison of the Class Average of the 3 CIA Tests in 2017-18



Quantitative Analysis 2

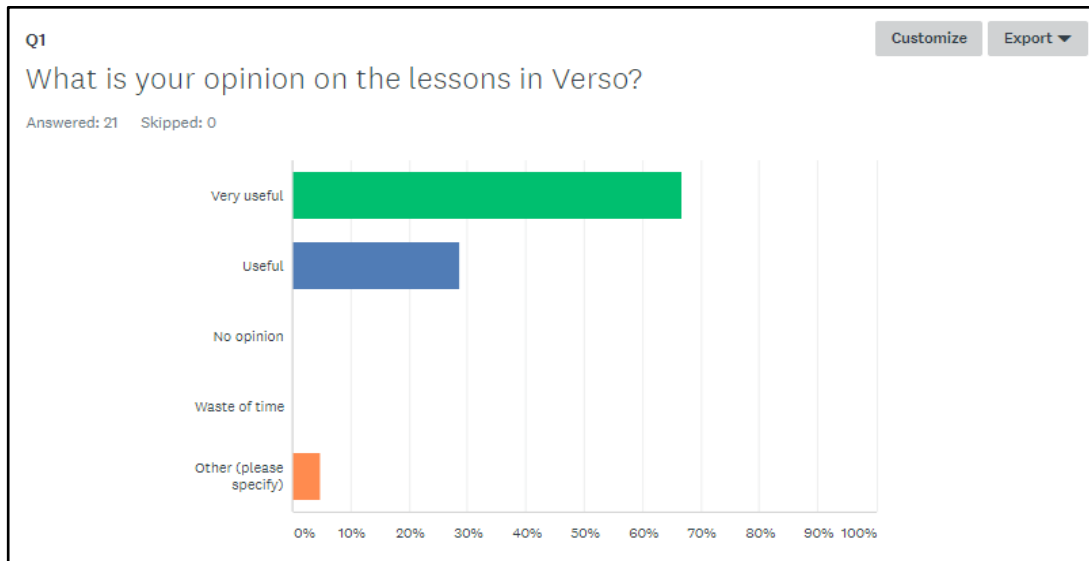
- Class Average of CIA I in 2017-18 is 61%.
- Class Average of CIA II in 2017-18 is 47%.
- Class Average of CIA III in 2017-18 is 51%.

Qualitative Analysis 2

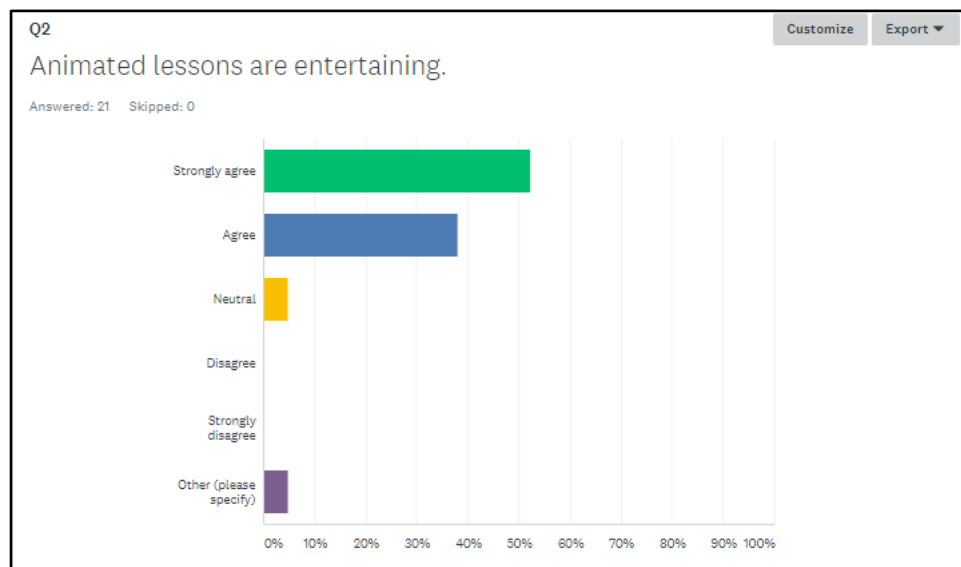
- The test results imply that *Classics in Translation* in Versoapp-based Flipped Classroom has brought no tremendous improvement in the scores of the students.

Students' Feedback from Survey Monkey

Quantitative Findings

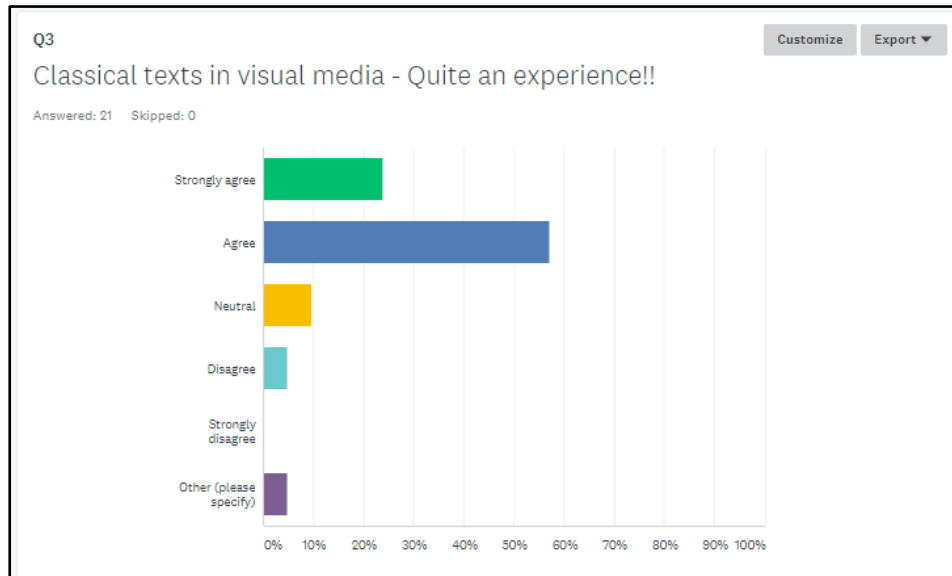


- 67% of the students find the lessons in Verso **VERY USEFUL**, and 29% find them **USEFUL**.
- 5% has requested for subtitles in the videos.
- No student has found the Verso lessons 'waste of time'.

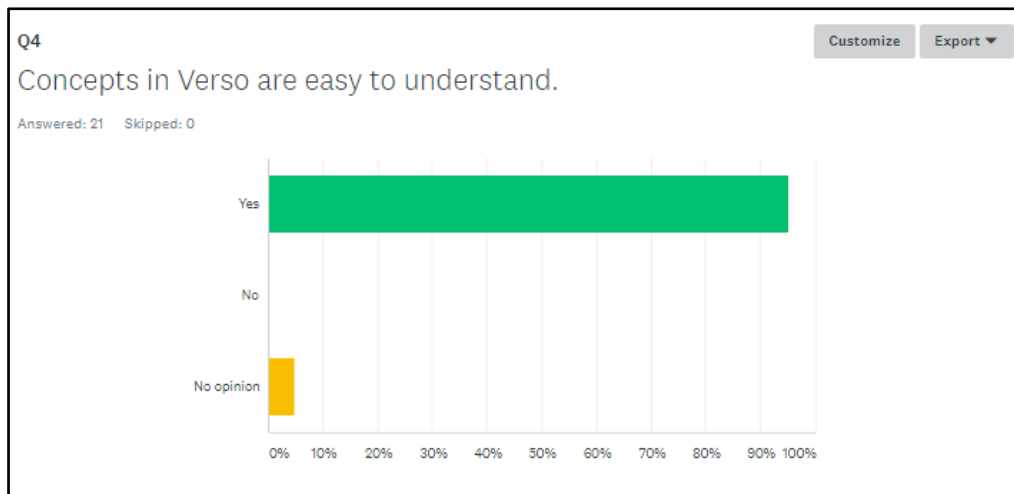


- 53% of the students **STRONGLY AGREE**, and 39% **AGREE** that the animated lessons are entertaining.
- 5% has requested for subtitles in the animated videos.

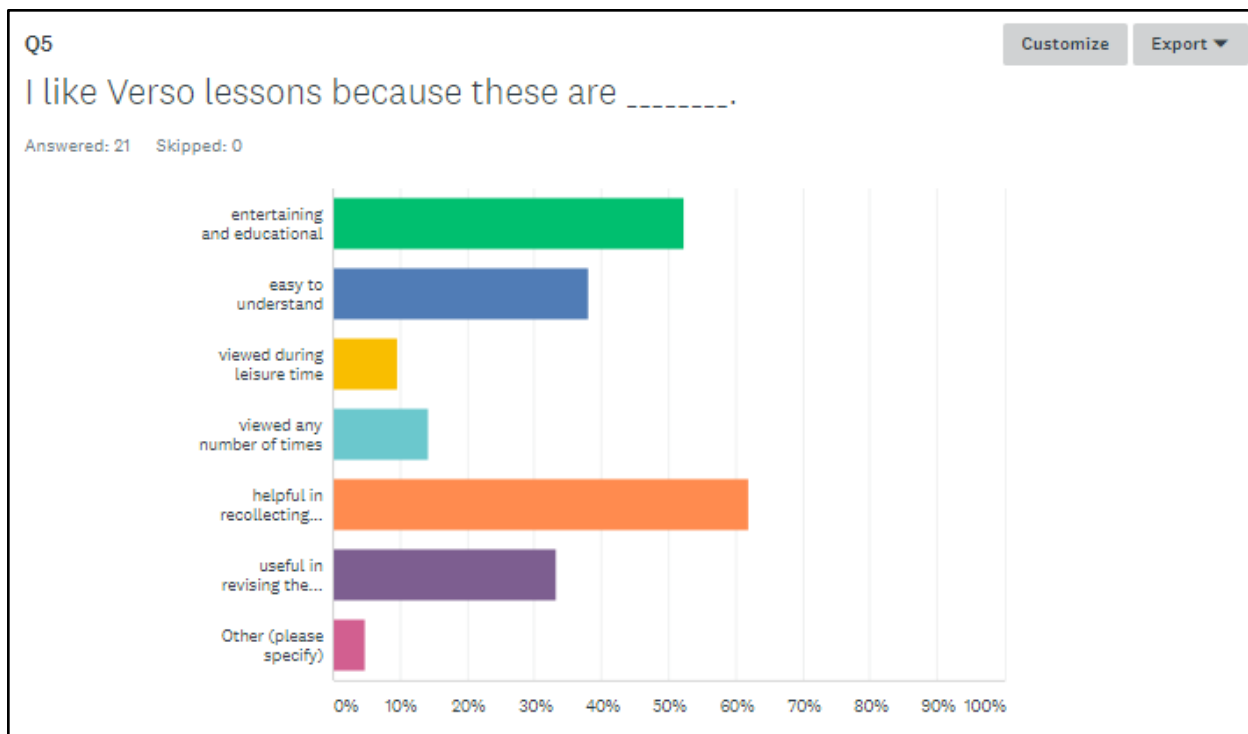
- 3% has chosen ‘neutral’. No student has disagreed or strongly disagreed that animated lessons are entertaining.



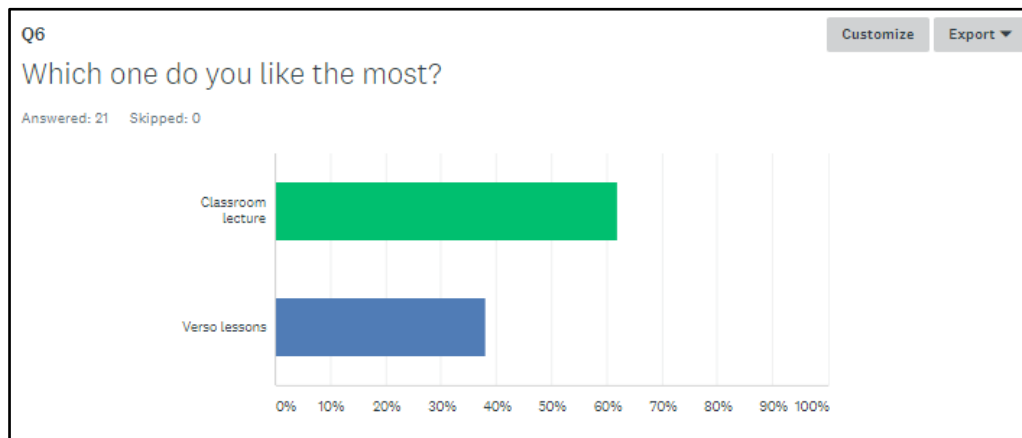
- 24% of the students **STRONGLY AGREE** and **57% AGREE** that the classical texts in visual media are quite an experience.
- 10% have chosen ‘neutral’. 5% **DISAGREE** and 5% complains that the language is not understandable.



- 95% of the students agree that concepts in Verso are easy to understand.
- 5% has ‘no opinion’ about it.



- 53% of the students find the lessons in Verso ‘entertaining and educational’.
- 38% of them find the lessons in Verso ‘easy to understand’.
- 10% like Verso lessons because these can be viewed during leisure time.
- 14% like Verso lesson as these can be viewed any number of times.
- 62% agree that lessons in Verso are helpful in recollecting the classroom lecture.
- 33% state that the lessons in Verso are useful in revising the lessons often.
- 5% finds these lessons ‘quite easy’.



- 62% of the students like classroom lectures and discussions while 38% of them like Verso lessons.
- Some students like both Verso and classroom lectures / discussions.

Comments (4)

RESPONSES (4) TEXT ANALYSIS MY CATEGORIES

Showing 4 responses

I like both class lecture and verso
10/12/2017 5:42 PM [View respondent's answers](#)

I like your lecture alot mam.. you give various examples and really the classes are very interactive..
9/26/2017 9:25 PM [View respondent's answers](#)

I like them both
9/25/2017 10:53 PM [View respondent's answers](#)

both classroom and verso because verso made us to recollect classroom lecture
9/21/2017 7:22 PM [View respondent's answers](#)

Qualitative Findings

Q7 Export ▾

What is your favourite aspect about Verso?

Answered: 21 Skipped: 0

RESPONSES (21) TEXT ANALYSIS MY CATEGORIES

Showing 21 responses

Subtitle
10/12/2017 8:49 PM [View respondent's answers](#)

Animated one
10/12/2017 6:38 PM [View respondent's answers](#)

V r comfortable learning with advance technology
10/12/2017 6:16 PM [View respondent's answers](#)

Easy understanding animated video's
10/12/2017 6:09 PM [View respondent's answers](#)

Animated scenes
10/12/2017 6:05 PM [View respondent's answers](#)

Q8 Export ▼

What aspect do you hate the most in Verso?

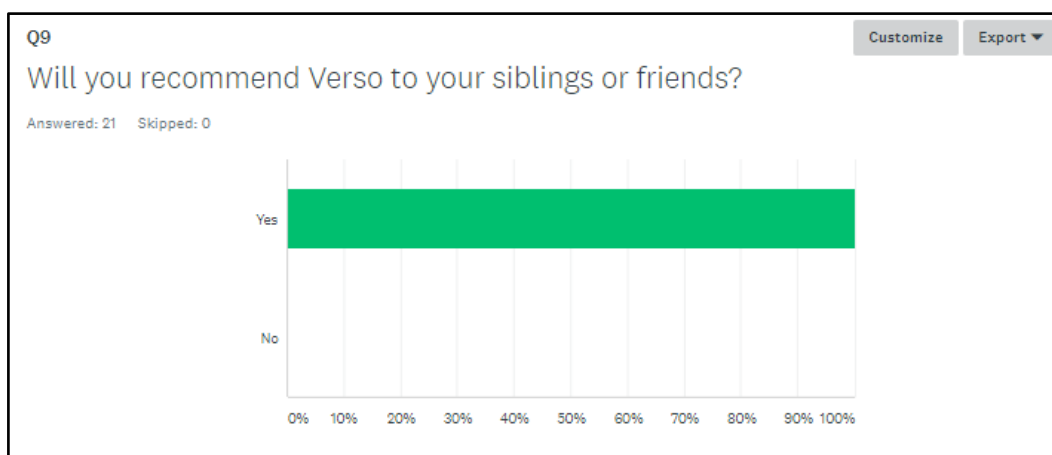
Answered: 21 Skipped: 0

RESPONSES (21) TEXT ANALYSIS MY CATEGORIES

Categorize as... ▼ Filter by Category ▼ 🔍 ?

Showing 21 responses

If there is no subtitle I hate the most in verso	10/12/2017 8:49 PM	View respondent's answers
Nothing	10/12/2017 6:38 PM	View respondent's answers
I not hating anything	10/12/2017 6:16 PM	View respondent's answers
Nothing	10/12/2017 6:09 PM	View respondent's answers
Dailouge is not clear	10/12/2017 6:05 PM	View respondent's answers
it need of data connection sometimes it interrupt in network problem	10/12/2017 5:58 PM	View respondent's answers



- 100% of the students will recommend Verso to their siblings and friends.

Q10 Export ▾

Write a few lines about your learning experience with Verso.

Answered: 21 Skipped: 0

RESPONSES (21) TEXT ANALYSIS MY CATEGORIES

Categorize as... ▾ Filter by Category ▾ 🔍 ⓘ

Showing 21 responses

No idea but very nice ... Because of subtitle it is very useful to learn and animation is good	10/12/2017 8:49 PM	View respondent's answers
Awesone	10/12/2017 6:38 PM	View respondent's answers
The videos r very useful it helps to recollect the characters name	10/12/2017 6:16 PM	View respondent's answers
Very interesting and very clear easy to understand and very useful..	10/12/2017 6:09 PM	View respondent's answers
Awesome nice one .. which is useful to learn more easily	10/12/2017 6:05 PM	View respondent's answers

Favourite Aspects about *Verso*

- Visually taught lessons are not easily forgettable.
- *Verso* helps us recollect the lessons easily.
- Videos are interesting and very useful in exam point of view.
- Animations are interesting.
- These lessons can be viewed anytime, anywhere.
- The activities are better than class tests.

Certain aspects the students hate the most are:

- There are no subtitles in a few videos.
- The dialogues are not clear in a few videos.
- Due to network problem, there is interruption in data connection.
- Some videos are different from the prescribed texts.
- Duration of videos is long.
- It needs patience to watch the animation movies.
- Typing answers in the mobile phone is difficult for a few students.

Student Response Samples:

- My favourite was that I would be waiting eagerly to read the questions. Questions were surprising for me. I would always try to give the best answer.
- I like the precision in answering the questions. I feel like my opinion is considered.
- I'm glued to the phone for learning purpose. I try to give better responses to the questions, and it motivates me to learn more about the subject.
- This is totally a new experience. It looks professional, and I feel this is the right way of brushing our memory. This also helps in building our answering skills. It makes us think on our own. This learning experience is amazing.

Students' Learning Experience in Verso

- *Verso* is useful for me, especially to understand the major points in a work.
- It serves as a great reference source.
- It is not boring. It is also not like writing pages and pages. It is so easy and comfortable.
- Apart from classroom discussion, *Verso* helps me recall what is done in the class.
- This kind of learning is very new. Videos help recollecting the character names.
- It's a new way to evaluate our own listening skills as well as to improve our interpretation.
- I like the teacher's lecture a lot because she gives various examples; her classes are very interactive.

Key Findings

- *Classics in Translation* in Versoapp-based Flipped Classroom is more effective than *Classics in Translation* in lecture-based classroom.
- The students enjoy learning *Classics in Translation* through Versoapp-based Flipped Classroom.
- There is gradual change but no tremendous improvement in the scores of the students.

Limitations of the Study

- The samples are from only one college.
- The study is conducted only with the students of I M.A. (English) class.

- Learning ability of 2016-17 batch students may vary from that of the 2017-18 batch students.
- Evaluation method may vary from teacher to teacher.

Scope for Further Research

- Evaluative studies can be conducted to find whether Versoapp lessons help the students develop their listening comprehension skills.
- Longitudinal studies can be conducted to find whether the students' interest in technology learning can be retained through *Versoapp*.

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Voices of Trial and Triumph for Belle, Cinderella and Job – Finale

Dr. Mrs. Jeba Regis P J., M.A., M.Phil., CELTA, Ph.D.

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If there can be a transformation of the soul by the attachment made to an object how much more can there be a great manifestation and change by the attachment with the Maker. The Beast was changed after torment, abandonment, separation and loneliness. He probably would not have eaten thereby stirring the heart of the Creator to send the fairy/angel to bring Belle once again to save the Beast from Hell. A humble girl she was, and of her kindness, and charity it must be evident. It is wrong to imagine -- for the benefit of all, both small and great.

There are echoes of wishful thinking and pass times for characters who endeavour to soar. It is destiny and faith in goodness and kindness that leads to bliss and tranquillity. However, are there times of bliss in temporal pastures or rocky-mountains. As in the Colorado Rocky Mountains. The question of its authenticity is indeed true -- whether it be in rocky-mountains, or pastures there are green lands and stony lands.

Belle

Belle is fond of the Beast. She grows affections in her heart. As the witch's curse loses strength and gains even more depth, their love grows. This is a dual attempt made -- a very carnal one -- to love an animal that speaks like a man. Man is also considered to be an animal. The lines echo a soft feeling, "There may be something there that wasn't there before" (Beauty and the Beast). An indication of change of heart by the Prince Beast. The world has been speaking of dark magic and it has carved the beast in man, and the curse made on the Beast Prince is lifted after punishment. It presents the portrayal of ancient man as discovered to be 'primitive' man of the olden days. The Beast can be compared to be a primitive man. It can be compared to the generation of man after the fall of man in the Garden of Eden. So, the legend of 'Beauty and the Beast' must be one of primitive origin. A very early legend of good validity during the days after the fall of man in the garden of Eden -- maybe or as depicted, somewhere near another century.

The magic mirror could have been replaced with a Bible, for a mirror can only show one's reflection but a Bibliographical account of the history of man (The Holy Bible) also speaks of characters in its pages who had lived 'once upon a time' as stated by many story tellers, -- people of all stages of life mothers, fathers, children, teenagers, adults, aged, infants, unborn children -- the present generation and of the past and the future and also places and things. It is certain that a great

account will be enquired by the Maker for good and evil. The good committed by mankind for blessing and the bad/evil for punishment.

As Hagee validates in the following lines, "In the pages of God's holy Word, we read not only about what He (the Maker) has done and is doing, but also *what He will surely bring to pass* (v).

The Story of Cinderella: "have courage and be kind" (Cinderella) as her mother observes and teaches her is presumably the best content expressed for the movie production. It is also a phrase quite identical to the theme of the animated feature film *Beauty and the Beast*. Belle's kindness and courage is discovered as a prize to anyone who would use it and of her tears it is the same as Cinderella's. They share a similar tone for their elite desires and wishes – to be unique. At the palace there were indeed special women who surpassed others. It was true of Belle, Cinderella and even Job who surpassed the men of the East.

Job

Job was indeed a very pleasant noble man. He must have frequented the Maker's presence, for it was that aspect that derived essence for his enterprise. "But whatever they tried the magical slipper refused to fit the most eligible of maidens" (Cinderella). This was probably true of his wife, for she held on to him until the end. He was indeed a man who sacrificed plentiful for the sake of children and wife. He was sure of the outcome -- of its eternity. The basis of this truth was indeed a crop intended to be harvested before its prime. The movie adaptations of Cinderella have slightly varied for the purpose of creative pleasure. It can be said that it is presented as the well-known critique 'art for art's sake'. The 'Bonus Chip' explores the voice of the lady behind Belle. She says, "she had quirky funny faces I'd made ... they animated it" (The Making). It is indeed a challenge that the making of these animated films had taken so long into the making. It has flourished over the years.

Outshining Their Real Life

The fancies and wishful thinking predestines these characters to outshine their real life counterparts: "It is fictional and utterly human" (The Making of *Beauty and the Beast* (1991) Disney Classic). The commentator states that the history of *The Beauty and the Beast* had its legend in "ancient Greece, India, Africa, France, and Italy"; It is "a tale as old as time" (The Making). Ashman and Macon "created music that propelled the plot and enhanced character development too" (The Making). As the commentator elaborates,

'the original *Beauty and the Beast* story did not offer the makers much in a way with character development. There were only two major characters in the fairy tale. First the story team searched for ways to enhance those characters. Although Belle is beautiful, the film makers felt she should be unaware of it. They made her a little eccentric, she reads. She is interested in stories. She is interested in adventure and then she ends up in her very own fairy tale. The Beast needed to be defined next. Is he a hero or a villain? Victor or victim? Beast is actually all of this. The tormented Beast

is surrounded by a loyal group of household servants, also the victims of the enchantment. They add warmth and comedy to a gloomy story. They also help guide the audience’.

(The Making)

The commentator elaborates further that the artists did not want to create Belle as the most beautiful animated character. It was to communicate ‘heart and soul.’ There was another character who lived in existence some thousands of years ago. He probably had a castle and enjoyed the privileges of hard labour and sacrifice.

Job rode on a white horse with his wife behind him. He was humble for the sake of the Maker. The pleasure of riding on horseback to meet some of the elders and rulers must have indeed been an awesome episode. Job was not promiscuous, nor was he a “pig” (The Making) like Gaston. He was kind, gentle and handsome in spirit, physique and soul. He was always willing to help. He would not dare to contend with the Creator. His integrity was his strength. His generosity made widows cry for joy and lifted the staggering and lifeless.

Job’s Position

Job was indeed gallant and strong. His daughters and sons were his own flesh and blood, and, he made sure that they were protected in all aspects of health which includes the spiritual. It was a policy made in insured steps. The three daughters drank in the brothers’ house but even Job’s efforts would not be a precaution made in relentless work. His children were somewhat like other men and women; they enjoyed while their father worked. Belle had a situation of apparent loss – the loss of a father, and also had a moment of loss. His children were to be taught the transience of bliss.

Eliphaz, Bildad and Zophar were close friends of Job but they could not translate his true emotions in accurate words. They had accused him of blasphemy against the Maker and of some error in his life. He was indeed afflicted but Job would not deter from his position of afflicted for truth.

He buried each of his seven sons and three daughters. It was indeed a tragic loss. In all this Job did not sin nor charge ... (the Maker) with wrong” (Job 1:22). His friends were of no comfort to him. So, he turned to the Maker who had afflicted him, and the Maker said:

Who is this who darkens counsel / By words without knowledge? Now prepare yourself like a man; I will question you, and you shall answer Me. ‘Where were you when I laid the foundations of the earth? Tell Me, if you have understanding. Who determined its measurements? Surely you know! Or who stretched the line upon it? To what were its foundations fastened? Or who laid its cornerstone, When the morning stars sang together, And all the sons of God shouted for joy?’ ‘Or *who* shut in the sea with doors, When it burst forth and issued from the womb.’ (Job 38: 2-8)

Job knew that the Maker was enlightening Job. He was also restoring him his health, family and fortune. It is to his observation that he is nothing -- a zero before the Creator. Job was given “twice as much as he had before” (Job 42:10). He was given seven sons and three daughters once again, and “in all the land were found no women so beautiful as the daughters of Job and their father gave them an inheritance among their brothers” (Job 42:15). The daughters born to him previously had drunk and enjoyed much but of their beauty the latter daughters of Job surpassed quite too much. Belle’s confessions of love to her Beast prior to his demise broke the curse and shifted his shape to his own self. He was a prince and that too a very humble prince. They were married and so was the ending the same. As for the character Job’s children passed on into a very happy wedded life, and of Job – he died a very old age and watched his grandchildren and great grand-children for four generations as the great book conveys.

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'Paradigm Shift' - the Bottom Line of the Novel *Kayar*

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Abstract

The paper aims to investigate the novel *Kayar* by Thakazhi Sivasankara Pillai, by trying to cull out the crux of the novel. This paper also illustrates how political interventions have tremendous impact on social pattern, cultural values and economical system. This research brings up the discussion on the origin of existing social order and its pros and cons. *Kayar* a realistic novel, portrays the lives of men and women with feudalism and capitalism, matriarchal and patriarchal setup, colonization and patriotism and private ownership and communism. In these binaries the aforesaid are the products of the socio-economic system that existed and followed by the people as law and the following are the counterparts. This novel is the registry of the history of Thakazhi's own village kuttanad in central Travancore. This paper unveils the logic behind the radical changes that are delineated in the novel *Kayar*. The paper also attempts to manifest the conflict theory.

Keywords: Thakazhi Sivasankara Pillai, *Kayar*, Feudalism and Capitalism, Matriarchal and Patriarchal setup, Colonization and Patriotism and Private Ownership and Communism, Conflict Theory.

Thakazhi Sivasankara Pillai's *Kayar* came out in 1978 as a single volume around a thousand pages. The novel narrates the lives of four generations of men and women in Kuttanad. It is unique in its conception and unorthodox form from the classical view of the novel. *Kayar* portrays the social transformation that took place in Kuttanad specifically and the changing patterns of man's relationship with land. *Kayar* the novel expresses both economical and emotional bond between the land and man. It also narrates the birth of a new consciousness which has no resemblance of the world's old consciousness. In this novel Thakazhi Sivasankara Pillai registered the history of the village Kuttanad, which is the political miniature of the Kerala state. Through this novel Thakazhi emphasized the concept of change, which is inevitable in the universe. He focused upon change as the common law of the universe. This research paper substantiates the same as the crux of the novel.

Thakazhi Sivasankara Pillai records the historical changes that affect the village life of Kuttanad. The historical changes consist of political, social, economic, religious and cultural

changes. The political interventions have tremendous impact on social pattern, cultural values and economical system. The novel *Kayar* is contended with dichotomy of the whole society of kuttanad. It brings out the discussion on the origin of existing social order and its pros and cons. The novel is running over nearly a thousand pages and divided into 9 parts and 139 chapters: stretching over the period of nearly 120 years.

In the first part of the novel Thakazhi Sivasankara Pillai explains the past histories of several families and also the arrival of the Klassiper from Trivandrum and another officer Nagan Pillai from Tamil Nadu as the in charge of measuring lands. The reader can trace out the historical record of the first-time land allocation for cultivation on scientific basis. This shows the first change that occurs in the village which leads to several changes. The land allocation for cultivation drags the village people for a new consciousness. The feudalistic setup slowly changes its face into capitalism.

The advent of modernization in the village and the evolution of a new bourgeois consciousness affect the old feudal setup. This made a change in the life of the people who rely on the land and its corps. Money becomes the wage instead of grains. The Tamil Brahmins are the money lenders and lands become their belongings. The farmers become debtors and Brahmins become loaners. This made an encroaching impact into the society. It results in disputes in temple management and leads to ruin the Tharavads. In this novel Ganapathy Potti Iyer of Mankombil, a Brahmin money lender at Palathol Illam becomes accountant of the temple, thereby brings the financial state of affairs of the temple and the people under his control.

The fifth part of the novel delineates the religious and social reforms occurred in the village. Vettippurackal Kunjan Nair, the son of Kunjachi Avar creates awareness about Gandhian thoughts and the importance of ahimsa to the people. He starts an ashram in the village with a small group of people; later many youngsters of the village joined the ashram, when it comes to the quest for independence. But now and then there was a rustle in the ashram about idea of supporting Chovas, Puzhyas and Parayas for their education.

By supporting Gandhi, Kunjan Nair also triggered the patriotic fervor among the youngsters. But after some time Kunjan Nair's speech become unheard and the members attending prayers got reduced. The next generation moves towards the new ideology called socialism. Marxism begins to take roots all over Kerala. In the village Kuttanad Surendaran becomes an icon of the communist party. Kunjan Nair's approach towards the society is patriotism which is against colonialism. After the Second World War the society's needs change and move towards socialism.

After independence first-national level common elections are conducted and congress party has won the election in most of the parts of India, except few states. Kerala is one among the states where communist party heads the power. The party creates awareness among the bonded labourers and other working-class people in the country. This brings the new consciousness among proletariat against private ownerships. The land lords are not happy with the new government's land reform. The new government passes a new bill on the land reform, which restricts the excess cultivating lands with private ownership. The lands are distributed equally among working class who raises their voice with the slogan land for tillers.

The novel *Kayar's* skeleton is paradigm shift. Thakazhi Sivasankara Pillai framed the novel by the documents that he receives from Alapuzha municipal. Thakazhi also explains the important change that occurs due to the land reform. The matriarchal setup of the society is gradually transformed into the patriarchal society. The female hegemonic feudal setup is grabbed by the male members of the family. Women also have lost their sexual liberty. Gradual transformation occurs in the society.

Debi Prasad Chattopadhyaya in his book *Lokayata: A Study in ancient Indian Materialism* has about the existence of matriarchal setup in Kerala. He observes that agriculture is the invention of women. So, in the early stage of agricultural economics women's social status was at its summit. In this book Debi Prasad quoted Kosambi's statement that we can see the remnants of the matriarchal way of life in Thiruvangore and Cochi and that the remnants of the matriarchal way of life is clearly visible only in north east region of India, Kasi, Nairs of South West Malabar coast.

Debi Prasad also has quoted Bells in his book. Bells strongly affirmed the crude use of violence in eliminating the matriarchal governance. In India three kinds of institutions have emerged. They are 1. Hyper gamy 2. Child marriage 3. Sathi. These were practiced in Indian society and to impose the inferior status of women in the society. Bells reasons that the invasions of Aryans make a change in the primitive Indian society. They use limitless violence against the primitive Indian society.

This paper tries to substantiate the basic laws of dialectical materialism. They are the law of transformation of quantitative to qualitative change, the law of unity and struggles of opposites and the law of negation of negation. In the novel *kayar*, Thakazhi Sivasankara Pillai tries to show the dichotomy of the society as well he narrates the story of the village with the logic behind the radical changes. Klassiper from Trivandrum and Nagan Pillai from Tamil Nadu are the in charges of measuring land and land allocation. They allocated the land for cultivation on scientific basis for the first time. This activity demonstrates the law of transformation. This system of allocation leads to modernism and the emergence of new consciousness. The

consciousness requires education, to make use of advance opportunities. So schools opened and people let their children to schools. The arrival of modern technology and it's expansion made a qualitative change in the social life.

Due to new bills implemented by the government the life pattern of the Nayars in Tharavad becomes deplorable. Tharavads lose their value and ends in the disaster. In Kerala under the matriarchal system property belonged to the female members in the family. The male head was only a custodian. The implementation of new bills and the advancement of modernism have great impact in the Tharavads. The male member of the family has to stay with his wife, but not in his Tharavad. The cultivation land remains with the Tharavad and male members of the family received a little piece of land. They also have to take care of their wife and children.

When money is paid as wages, the labourers have suffered. The agricultural labourers' association are formed to raise voice against the land owners. The character Chennatan Kunchu Nair, father of one of the principle characters Manikantan, has lost all his land and received a small piece of land as his share. When the communist party assumes power in Kerala, the extremist group is also formed against the land lords. In Kuttanad the three feudalists are Varkey of Paruthikkattu, Vattathra Gregory and Vattathra Peeli. They are afraid of the extremist group. Many feudalists are killed and some committed suicide in order to escape from the hands of enemies. The union of labourers with significant solidarity and in unison revolt against the feudalist's atrocity. This demonstrates the law of unity and struggles of opposites.

The third law of dialectical materialism is the negation of negation. It means the qualitative changes are not constant and it has to move forward. So, all qualitative changes have to reproduce the new conflicts. This leads to the qualitative changes happen in the society due to land allocation. Owing to the degradation of Tharavads and land reform bill, the matriarchal setup declined and later feudalistic consciousness which paved way for the evolution of Marxism among people. The novel also depicts the contemporary realities, the failure of land reform, decline of interest in farming and nepotism in politics.

Thus, the novel *Kayar* makes its reader realize that paradigm shift is inevitable in the society. The changes occur, so that growth of society is possible. The political interventions like land allocations and reform bills have a tremendous impact on social pattern. The changes also occur in cultural values due to reformation in religion. On account of these small but significant changes the socio- economic system faces a paradigm shift. This is unavoidable in the growth towards the idealistic society.

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Globalization, Women, Migration, and Nation: Analyzing Linguistic and Cultural Identity in Monica Ali's *Brick Lane*

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Abstract

The issues of nationality, language, culture and belongings determine an individual's identity. The concept of identity is in constant flux in the (post-)post-modern world as it is being shaped and reshaped in the metropolis global space. This paper aims at analyzing linguistic and cultural identity in Monica Ali's *Brick Lane* (2003) which concerns individual as well as collective identity caught in the intricacies of globalization and migration and therefore the issues of first- and second-generation migrants in a new/ others land. It explores how the psyche of cultural displacement re-shapes the linguistic and cultural identity in a new land away from home. The paper foregrounds the conflict of identity because of ideological differences and issues of adaptation, assimilation and acculturation in the global metropolis space. Furthermore, it probes the genesis of identity in the twenty-first century globalization in terms of prevalent global politics, the psyche of language and cultural adaptation with reference to the novel. The paper also questions the post-globalization and its idea of nation and nationality.

Keywords: *Brick Lane*, cultural, globalization, identity, linguistic, Monica Ali, nation.

"This is England", she said. 'You can do whatever you like" (Ali 2003, 492).

Brick Lane (2003) represents the twenty-first century globalization which demonstrates the new pictures of contemporary society. The central woman character of the novel is Nazneen, who was born in a traditional Muslim family of Bangladesh. She moves to Brick Lane, London, a metropolis city with her husband, Chanu who has been already living in London. Both of them are first generation migrants. Unlike her husband, Nazneen lives in London as a dependent on her husband and unfamiliar to language, culture, and lifestyle. She was living life full of misery in a ghetto of the Bangladeshi community in Brick Lane where mostly immigrants live. Gradually, her life changes and she starts living a life in London independently as she likes it. *Brick Lane* traces global phenomenon of cross-cultural encounter and emergence of the new idea of issues of identity. Moreover, *Brick Lane* presents the woman narrative of contemporary globalization and the global society of the twenty-first century. The novel moves around the

Bangladesh and Brick Lane in London, a global metropolis space. The depiction of developing and developed countries covers the process of globalization that has paved the way of migration from developing to developed country. The novel artistically and practically tried to present the picture of contemporary globalization which shows the image of immigrants especially the women. The novel is a dramatic fictional narrative of globalization and neoliberal policies that represent the different response of migrants in the twenty-first century.

This study is an attempt to investigate issues of the identity which has emerged due to globalization as it has opened the way of mass migration. It focuses on the identity of Nazneen as she faces many new challenges in life and the situation in an unfamiliar and strange place that has different cultural codes and background. The paper answers the questions that how does she manage her unfamiliar new life in London? How does she experience globalization? How does globalization affect in her life? How does she find herself in the metropolis global space? How does she identify herself in the foreign land? How does her life change? How does her response to cross-cultural interaction? How does her identity reshape? How does she receive a new cultural identity? The paper answers to these questions, moreover. I have also tried to explore the idea of identity, especially woman identity, after a close reading of the text *Brick Lane*.

Ali Rezaie covers in the study "Cultural dislocation in Monica Ali's *Brick Lane*: Freedom or anomie?" Ali Rezaie suggests:

...Studying Ali's novel could help postcolonial critics understand how threatening and problematic their relativistic conception of cultures may appear to some members of non-Western cultures who believe in the universality and superiority of the modernity promised by liberalism (72).

Although the main focus of the paper is to trace the new idea of identity in the central character of the novel that is Nazneen. However, I have also tried identifying the other characters of the novel and compare and correlate to one with another one especially with Nazneen, because of her very different situation relating to nature of time, situation and condition. The novel is about the story of an eighteen years old Bangladeshi girl, Nazneen. The eighteen years old girl leaves everything on destiny and sends off to England after her marriage at an early age. Her marriage is arranged to a man who is much older than her, named Chanu. She has never met the man whom she gets married. Chanu is also Bangladeshi but lives in Britain since so many years. Nazneen moves to London with her husband where she experiences the life in London is dramatic and completely different as compared to Bangladesh where she was born and brought up. She faces many challenges and obstacles to adapt to this new life in London. She confronts many challenges in the quest for her identity and she eventually tries to change, and her identity develops.

Shahana is the daughter of Nazneen. She is a second generation, Bangladeshi immigrant. She is born and grew up in England. She has never been to Bangladesh. In so many ways, she feels like a British. However, she faces problems to be the daughter of a Bangladeshi immigrant family in British society dominated by the majority of white people. Shahana faces many difficulties to adapt in the land where she is born and brought up. She feels a sense of contradiction and confusion to be in a label of particular identification as she cares how others see her. Life of Shahana is also not that easy either. She is characterized as divided and self-contradiction because of the conflict and clash between two completely different cultures –her parents` Bangladeshi culture, and the culture she truly knows and lives in: the English culture. She wants and supposes to learn the English language in school but her father always forbids her to use the language at home. Shahana behaves and acts as she is embarrassed by the background of her family. Even she embraces the Western customs and modern popular culture of youth, having a tattoo and a piercing, and to dress short skirts. She also refuses to eat Bangladeshi food, and reacts to her father`s restrictions and disobeys her parents. Bangladeshi culture also looks something different to her. Religion is also a major concern to Shahana. Shahana develops a sense of fear that she will be sent back to Bangladesh and she will be a victim of an arranged marriage.

In the novel, there are other women characters, who are also facing many challenges and difficulties. Aleya, Amina, Jorina and Monju, have to face and deal with difficult situations for being both a woman and a foreigner. At the same time, Nazneen`s friend, Razia tries to represent the modern, feminist, and westernized woman. She does not care about what other people think about her. She dresses like the natives. She seems to be a symbol of being a modern woman as she has adapted to a new culture and western society. She keeps on wearing it in spite of Bangladeshis gossiping about her becoming too English. She also tells Nazneen about all the positive sides of England. She shares her experiences with English people as nice and polite, even they stay out of your business and does not interfere in others life. Razia represents one of the most dramatic, smart and colorful characters of the novel.

The study has tried to formulate the concept of analyzing the idea of identity in the novel at a different level. The novel suggests that there are different response of globalization and migration. In the study, an attempt has been made to correlate the text and its context. As Mary Bucholtz and Kira Hall rightly suggest the aspects of linguistics identity in their study "Identity and interaction: A sociocultural linguistic approach." In the study, they argue:

This discursive approach further allows us to incorporate within identity not only the broad sociological categories most commonly associated with the concept, but also more local positionings, both ethnographic and interactional. The linguistic resources that

indexically produce identity at all these levels are therefore necessarily broad and flexible, including labels, implicatures, stances, styles, and entire languages and varieties. Because these tools are put to use in interaction, the process of identity construction does not reside within the individual but in intersubjective relations of sameness and difference, realness and fakeness, power and disempowerment. (607-608)

Identity is a relative term which is shaped and reshaped with the sense of belongings and believing. The more emphasis on the postmodern concept of identity is also being. However, traditionally, identity is determined on the basis of culture, language, and nationality as Stuart Hall covers in his study “Cultural Identity and Diaspora: Identity, Community, Culture, Difference.” He strongly argues:

The first position defines “cultural identity,” in terms of one, shared culture, a sort of collective one true self, hiding inside the many other, more superficial or artificially imposed “selves,” which people with a shared history and ancestry hold in common. Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes, which provide us, as “one people,” with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our cultural history. (222)

Although in post-modern world identity is in flux that reshapes in different circumstances, however, identity is always located in terms of the belongings of an individual and collective region, religion, culture and language. Globalization has transformed the life the people, provided an opportunity to adopt and reject multicultural society. The opportunity of acculturation has been intensified due to an effect of globalization. In the novel, although women are allowed to live in England, their lives are far away from England because they are assumed to be the women with the way as brought from Bangladesh that they have to deal with within the boundary of Brick Lane. The Bangladeshi families have settled in this particular part of London but they are living in a small area with their Bangladeshi culture and customs within the English community, where Bangladeshi rules of life are still applied and justified by the patriarchal male-dominated society as it is found in the novel. The novel reveals the double standards of male attitude towards the woman.

However, the protagonist of the novel, Nazneen breaks all the barriers and boundaries of dependency. She rejects the offer to return to Bangladesh with her husband. Although her husband, Chanu leaves London and goes back to Bangladesh, Nazneen decides to stay in London with her two daughters and finds a new and independent life. Throughout the novel, Nazneen

tries to find herself and her new identity in the metropolis third space. She always tries to search a new identity while watching the television and the ice skating which symbolizes the life within an ice-berg which she finds after breaking the barrier of typical Bangladeshi culture of Brick Lane at the end of the novel. She breaks a boundary of bricks of Brick Lane which is symbolized as stereotypical and prejudiced patriarchal Bangladeshi society in London. She gradually explores the other light side of life in London which allows the woman to work and live independently as she starts sewing clothes and generates money to be economically independent and help the family. She accepts the challenges to live freely.

Unlike her husband, she has a very different cultural encounter. She was a young girl and also first-generation immigrant. She was completely unaware of English language and culture, a woman immigrant in London. But with the course of time, she accepts the global multicultural London and gradually starts living the life there better than before. In the end, she embraces London's life despite all odds of cultural differences. She finds a new global identity in global metropolitan space.

This is a more pertinent situation as Nazneen encounters a culture which is completely different and new for her. In the end, she settles in same cultural space which sometimes makes her feel alien. She even does not know the cultural codes and social life of London. She feels completely lonely being a traditional woman and Bangladeshi. Her condition is double marginalized in the metropolitan space. However, she finds a new identity, willingly stays there and feels free. She rejects the patriarchal social and cultural codes and values of Bangladesh and lives without her husband in the metropolis, London. She reshapes her identity from local to the global.

Very distinctly, in the case of Shahana, the daughter of Nazneen and Chanu, who was born and grew up in London. Although she is a second-generation immigrant, it is also an issue and a major challenge for Shahana to find such a model of culture because she is torn between two different cultures. She does not know whether she belongs to and should choose English or Bangladeshi model of culture as she is affected by both of the linguistic and cultural codes. This particular circumstance becomes very complicated in her case. That becomes the source for her identity confusion and cultural conflict within her family and self.

In the study, it is observed that cultural adaptability is an art of life which is measured with the openness of mind of an individual. At an individual and collective level, there is a self-contradiction in the idea of accepting, rejecting and adopting the other culture/global culture in multicultural global space. There are different aspects of acculturation through which an individual adopts a particular culture. The response of cross-cultural encounters differs from

person to person as the study has investigated in the novel. The study analyzed the different responses of culture adaptation between Nazneen and Chanu, although both of them were first-generation immigrants, their cultural interaction is quite different which has been shown in the novel. I have observed that in the case of Chanu who lives in London since so many years, a first generation, English educated man, having a job there, also faces many issues and challenges in London. He encounters many difficulties in dealing with everyday life in the same metropolis place. In the end, he leaves London and goes back to Bangladesh. It is also critically analyzed that he leaves the London aftermath of 9/11.

Chris Weedon studies "Migration, Identity, and Belonging in British Black and South Asian Women's Writing." She observes in her study:

...Whereas Chanu wants to take his family back to Bangladesh, where they will be safe from Western influences and values, Nazeen realizes that her daughters are British not Bangladeshi, and this understanding strengthens the gradual shifts in her subjectivity and identity that allow her to break with conservative community norms and to refuse to accompany him. (28)

The act of accepting and rejecting the global metropolis space are observed in the study both forms. On the one hand, Nazneen accepts the global space and reshapes her identity but on the other hand, Chanu rejects the same global space and returns to the native country. His return to native place leaves so many unanswered questions which need to investigate further as for why does Chanu feel uncomfortable in the place where he lives since so many years? Why does he leave London after 9/11? Does he realize losing the cultural-control in the family? Unlike Nazneen, Chanu wants a life of Bangladesh in Britain, typically with his linguistic and cultural values and practices which allow his conscious to being with what he brings Bangladeshi belongings in Britain. Nazneen adopts a new cultural and linguistic identity and believes as a global citizen of the world in metropolitan space provided by globalization.

Sagarika Chattopadhyay and Jaya Shrivastava study "*Transitional Identities and the Unhomed Space in Monica Ali's Brick Lane and Tishani Doshi's The Pleasure Seekers.*" In the study, they argue:

The question problematizes the identity issue as the diasporic identity is always seen in reference to or as a reaction against the image of the immigrant fabricated by the west... (123)

In the study, it has been observed that there is a completely different response of cross-cultural interaction and the emergence of the new idea of acculturation, adaptation and rejection of cross-cultural identity. On the one hand, Chanu leaves Britain and returns to his native country, Bangladesh. He feels a sense of insecurity and rise of cross-cultural conflict, fear of losing one's native cultural and linguistic identity. On the other hand, Nazneen does not leave and stays in Britain. There are different responses of cross-cultural interaction and the idea of linguistic and cultural identity as I have analyzed in the study. In reference to Samuel P. Huntington's *The Clash of Civilization and Remaking the World Order* (1996) gives an idea of identity-politics and predicts cultural-conflict in the twenty-first century as it is found in the case of Chanu. Furthermore, Francis Fukuyama's *The End of History and the Last Man* (1992) suggests a world without conflict belongs to "The Last Man" paved the way of globalization: migration as promised by globalists for providing multicultural space, it is also analyzed and found in the case of Nazneen.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Globalization, Women, Migration, and Nation: Analyzing Linguistic and Cultural Identity in Monica Ali's *Brick Lane*

**Gender Mystique:
Reframing Gender as Biological, Social, Linguistic, Psychological or
Cultural Imperative**

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Abstract

The researcher aims to concentrate on the *paradoxes of gender* as an imperative of culture. The researcher pin points strategical denotations and connotations of *gender as a mystique*. The researcher re-frames *gender as a cause and effect* of various imperatives. The researcher exposes different dimensions of *gender configuration*, theorized by literary theoreticians.

Keywords: Gender, Gender Mystique, Gender Imperative, Gender Trouble, Gender Terminology

The aim of the researcher is to identify the politics and politricks of the term 'gender' in different corrupted employment, mythical tradition, and hereditary constructed structure. As gender is conceptualized a structure (constraint) since it is embedded in the individual, interactional, institutional, and global action (choice), the vortex of *gender vertigo* paramounts. The researcher tries to search the *anatomy of gender* by dissecting the sexual difference in the body of knowledge. The study is an attempt to explore the inaccurate perceptions of the *gender mystique* that encompasses the biological, social, linguistic, psychological, and cultural imperative - the myths that exist *with and within gender*.

As literary critic Sarah Seltzer says, "writing across gender may be harder, require more research and humility. We may fail or get 'called out' for letting our biases show, or being ignorant. But the attempt at understanding, empathy, and inhabiting the soul of someone whose life experience is not ours, helps us grow as writers, and people too" (*The Mixed Results of Male Authors Writing Female Characters*, 2013). "Is there a gender which persons are said to *have*, or is it an essential attribute that a person is said *to be*, as implied in the question: What gender are you?... If gender is constructed, could it be constructed differently, ... How and where does the construction of gender take place?" (*Cultural Theory: An Anthology*, 2010, 476). Habets anticipates about gender as divine or human ("Prologue- Gender: Divine or Human?": *In Reconsidering Gender: Evangelical Perspectives*, 2011, 5).

Gender comprises the marginal discourse as man versus woman, domination versus subordination, possession versus humiliation, central versus peripheral, and elitism versus underdog, all in the realm of hereditary constructed structure. Its duelling dualisms are male/ female, sex/ gender, real/ constructed, and nature/ nurture with politicized and institutionalized shades of difference. “Why worry about using dualisms to parse the world?” (*Sexing the Body: Gender Politics and the Construction of Sexuality*, 2000, 21)

According to Val Plumwood, gender is placed in dichotomies: reason/ nature, male/ female, mind/ body, master/ slave, freedom/ necessity, human/ non-human, civilized/ primitive, production/ reproduction, and self/ other (*Sexing the Body: Gender Politics and the Construction of Sexuality*, 2000, 21). It has different dimensions: physical, symbolic, metaphoric, sentimental, and political. It is special in discourse and practice, as well as representation and imagination. It travels in the phenomenology of space. Gender concept explores the rhetorical phenomenon and embodies cultural constructions.

Gender space is an abstraction of idea with human experience, meaning, and identity. It informs the lifestyle, emotional conditions of individuals, and psychological social relations. Gender agenda is the wild anthropology between the dominant and sub-ordinant subject; the confusion between the subaltern studies and unexamined culturalism. Gender is a continuum and a multifaceted reality that is dependent on contexts. Judith Butler asserts, “There is no gender identity behind the expression of gender; that identity is performatively constituted by the very ‘expressions’ that are said to be its results” (*Gender Trouble: Feminism and the Subversion of Identity*, 1990, 34).

As Paula Webster states, “... gender is a product of human thought and culture, a social construction that creates the 'true nature' of all individuals” (“The Dangers of Femininity”: *Gender Differences: Sociology or Biology?* 1994, 41-43). Simon de Beauvoir formulates, gender is a “constructed” identity aspect: “One is not born, but rather becomes a woman” (*The Second Sex*, 1973, 301). Sayers questions, “Are women human?” (“Are Women Human?”: *Are Women Human? Penetrating, Sensible, and Witty Essays on the Role of Women in Society*, 1938, 106). “When will women be human? When?” (*The Second Sex*, 1949, 43).

No biological, psychological, or economic fate determines the figure that the human female presents in society; it is civilisation as a whole that produces this creature, intermediate between male and eunuch, which is described as feminine” (*The Second Sex*, 1949, 281). Butler writes, “To understand gender as a historical category, however, is to accept that gender, understood as one way of culturally configuring a body, is open to a continual remaking, and that 'anatomy' and 'sex' are not without cultural framing” (*Gender Trouble: Feminism and the subversion of Identity*, 1990, 10). She advocates that, “The critique of gender norms must be guided by the question of what maximizes the possibilities for a livable life” (*Gender Relations in Global Perspective: Essential Readings*, 87). She believes that gender is performative and not original.

Gender is a kind of ‘doing,’ an incessant activity performed without ‘one’s ‘knowing’ and ‘one’s willing,’ and is a practice of ‘improvisation within the scene of constraint.’ One does not “do” one’s gender alone; but is always “doing” with or for another, even if the other is only imaginary. “What I call my “own” gender appears perhaps at times as something that I author or, indeed, own. But the terms that make up one’s own gender are, from the start, outside oneself, beyond oneself in a sociality that has no single author (and that radically contests the notion of authorship itself)” (*Undoing Gender*, 2004, 1). “What does gender want?” (“Gender and Race: (What) are They? (What) Do We Want Them To Be?”: *Nous*, 34: 31-55). “If I am a certain gender, will I still be regarded as part of the human?” (“Bodies that Matter”: *On the Discourse Limits of “Sex”*, 1993, 2). “Is sex to gender as feminine is to masculine?” (“Bodies that Matter”: *On the Discourse Limits of “Sex”*, 1993, 3).

The four characteristics that constitute gender identification are *gender self-labelling* (self-identification of specific sex/ gendered roles), *gender consciousness* (sensitivity to socio-political situations/ well-being), *gender salience* (political activism/ empowerment), and *gender motivation* (improvement in the status/ rights of women). Gender divisions perform in different perspectives which are biological, social, linguistic, psychological, or cultural. Gender refers to a “factor” or a “dimension” of an analysis, it applies to embodied persons as “a mark” of biological, linguistic, and cultural difference (*Gender Trouble: Feminism and the Subversion of Identity*, 1990, 12-13). Lewis defends gender essentialism, “Gender is a reality, and a more fundamental reality than sex” (*Perelandra*, 1946, 9). The “third-gender” or “trans-gender” challenges the non-gendered phenomena since they are gender-neutered. Sylvia Walby offers “gender mainstreaming” as an “inevitably and essentially a contested process” to promote “gender inequality” (*Conversing on Gender*, 2007, 92).

Gender as an imperative, is a biologically sexual diversity, socially derived concept, linguistically represented discourse, psychologically discursive approach, and culturally varied construct. It is an achieved status rather than an ascribed characteristic. Dichotomous gender role behaviours are over-layered on dichotomous gender and form with di-morphically distinct biological sexes. *Gender attribution* process (biological and social), *gender identification* resultant (linguistical and psychological), and ‘gender differentiation’ phenomena (cultural) enhance *gender construction* imperative.

Biological perspective of gender functions in the attribution of anatomical characteristics which constitutes the individual identity. Gender is indirectly related to genetic make-up. In the biological or organic context, gender is assumed in relation to sex: the traits and behaviour that are related to the physical perception of the self. It is not restricted to basic biology, but beyond anatomical variations there are the distinct notions about gender. Biologically, people are born with different genes and hormones that acknowledge the primary division. The ‘female’ body is the arbitrary locus of the gender ‘woman,’ and there is no reason to preclude the possibility of the body becoming the locus of other constructions of gender. As Freud says, “anatomy is destiny” (*Anatomy is Destiny*, 1924, 274). Beyond anatomy, there are multiple gender dimensions.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Gender Mystique: Reframing Gender as Biological, Social, Linguistic, Psychological or Cultural Imperative

Socialization of gender involves within the human birth with *social conditioning* and *gender discrimination* which constitutes the collective identity. It organizes the evolution of gendered identity and provides the stereotypical and contrastive roles with diversity. According to Sra Llama, man/woman, masculine/feminine are merely cultural constructions, and heterosexuality is the natural sexuality that is only another example of a *biological social construction*. Social constructionist thought creates the inequalities in educational experiences and occupational status of male/ female genders in society; since the individual belief is socially acceptable. The social construction of gender is a part of reality construction. Hence, the gender is a socially constructed accomplishment. The relational and contextual view of gender in socially constituted subjects denotes a relative point of convergence among culturally and historically specific sets of relations. Gender is a social temporality, and it is socially monitored by society. Two social dimensions of gender are *difference theory* (two-culture theory) and ‘dominance theory’ (power- based theory). As Elizabeth Grosz states, “without human sociality, human sexuality cannot develop” (*Sexing the Body: Gender Politics and the Construction of Sexuality*, 2000, 24).

Linguistic construction of gender theorises bilingualism in language, philosophy, and metaphorical implications. Gender is primarily a grammatical term, which may be determined by a distinguishing characteristic, that is, sex, but gender is arbitrary as language. Man/ Woman differ in their linguistic behaviour, competence, and functions. “How is linguistic performativity connected to gender?... Gender identities are constructed and constituted by language, which means that there is no gender identity that precedes language. If you like, it is not that an identity “does” discourse or language, but the other way around—language and discourse “do” gender” (*On Judith Butler and Performativity*, 2002, 56).

Speech difference in gender is due to power, status, and dual-culture. Gender correlates with grammatical and perceptual category since language has gender distinctions. It is associated with contextual factors. Irigaray says that, the feminine sex is a linguistic absence and grammatical impossibility that expose the foundational illusion of masculinist discourse. “Gender is the linguistic index of the political opposition between the sexes” (*Gender Trouble: Feminism and the Subversion of Identity*, 1990, 20).

As stated by Grey, the comparison between female co-operativeness and male competitiveness in linguistic behaviour is noticed in 1970’s (“Towards an overview on Gender and Language variation”: Retrieved November 21, 2006). Mulac has concentrated on *gender as culture* and an empirical study on linguistic differences between men and women. The linguistic forms used by men and women contrast in all speech communities since it is *gender- bound language* (“Empirical support for the ‘gender as culture’ hypothesis: An Intercultural Analysis of Male/ Female Language Differences”: *Human Communication Research*, 2001, 121-152). As Lyotard says, “There is no sign or thought of the sign which is not about power and for power” (*Libidinal Economy*, 1993, 86).

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Psychological perspective contributes to the specification of patriarchal thought, female castration complex, penis envy, and dual nature. Gender stereotyping involves in psychological aspect. As a consequence, gender cannot be understood as a role which either expresses or disguises an interior *self*, whether that *self is conceived as sexed or not*. As performance which is performative, *gender is an act*, broadly construed, which construct the social fiction of its own psychological inferiority. George Devereux claims, "...much of mankind's high degree of sexual dimorphism is due to the *woman's* conspicuous femaleness than 'female'" (*The Anatomy of Prejudices*, 1988, 131). Gender reality is created through sustained social performances that the very notions of an essential sex, a true or abiding masculinity or femininity, are also constituted as part of the strategy by which the performative aspect of gender is concealed.

As Luce Irigaray argues, women constitute a paradox or contradiction within the discourse of identity itself (*Gender Trouble: Feminism and the Subversion of Identity*, 13). Gender "as a psychological transformation of the self- the internal conviction that one is either male or female (gender identity) and the behavioural expressions of that conviction" (*Sexing the Body: Gender Politics and the Construction of Sexuality*, 2000, 3). To adopt a gender perspective, is to distinguish between what is biological and social, as well as, what is linguistically, psychologically, and culturally constructed, it is possible to negotiate the inflexible and transformable boundaries.

Kate Bornestein states that, a man who underwent a sex change argues the way to liberate women is to deconstruct gender: "... doing away with gender is key to the doing away with patriarchy Gender fluidity is the ability to freely and knowingly become one or many of a limitless number of genders, for any length of time, at any rate of change. Gender fluidity recognizes no borders or rules of gender" (*Gender Outlaw, on Men, Women and the Rest of Us*, 1994, 115).

According to Wittig, "gender not only designates persons, 'qualifies' them, as it were, but constitutes a conceptual episteme by which binary gender is universalized" (*The Straight Mind and Other Essays*, 1992, 28). "Genders can be neither true nor false, neither real nor apparent, neither original nor derived" ("Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory": *Performing Feminisms: Feminist Critical Theory and Theatre*, 1990, 114). Gender is instituted through the stylization of the body and is understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self. This view of gender does not pose a comprehensive theory about what gender it is or the manner of its construction, and neither does it prescribe an explicit feminist political program. Regardless of the pervasive character of patriarchy and the prevalence of sexual difference as an operative cultural distinction, there is nothing about a binary gender system that is given.

As a corporeal field of cultural play, gender is a basically an innovative affair. Gender is not passively scripted on the body, and neither is determined by nature, language, the symbolic, or the

overwhelming history of patriarchy. Gender is under constraint with anxiety and pleasure, thus power is relinquished to expand the cultural field bodily through subversive performances of various kinds. As Butler points, "... that gender is a choice, or that gender is a role, or that gender is a construction that one puts on, as one puts on clothes in the morning, hat there is a 'one' who is prior to this gender, a one who goes to the wardrobe of gender and decides with deliberation which gender it will be today" ("Bodies that Matter": *On the Discursive Limits of "Sex"*, 1993, 158). For Foucault, "... an institutional incitement to speak about [sex], and to do so more and more; a determination on the part of the agencies of power to hear it spoken about, and to cause it to speak through explicit articulation and endlessly accumulated detail" (*The History of Sexuality: The Will to Knowledge*, 1978, 18).

Henrietta A. Moore says, 'gender,' 'culture,' and 'experience' are "linguistic and cognitive elements" (*Sexing the Body: Gender Politics and the Construction of Sexuality*, 2000, 2-4). Gender concept is "a devil, a born devil, on whose nature nurture can never stick" (*Sexing the Body: Gender Politics and the Construction of Sexuality*, 2000, 20). Plumwood comments that, gender can be "mined, refined, and redeployed," and the "old oppressions stored as dualisms facilitate and break the path for new ones" (*Sexing the Body: Gender Politics and the Construction of Sexuality*, 2000, 23). Gender is nothing, but myriad of either biological, social, linguistic, psychological, or cultural imperative that creates the myths of gender. Gender myths are persistent, persuasive, and unrealistic. Biological determinism, sex-role socialization, linguistic speech, psychological perspective, and cultural hegemony are prevalent in gender phenomenon. Gender concept is clouded with inadequate discrepancies, misconceptions, and ill-informed perceptions. "Gender is something that we *do* rather than something that we *have*" (*On Judith Butler and Performativity*, 2002, 42). Gender is a combination of imperatives: "Equally imperative is a comprehensive approach ...demilitarizing national security and bringing an end to patriarchy" (*The Gender Imperative: Human Security Vs State Security*, 2010, 33). "...equality and security, each of which we assert to be integral one to the other; and that the approach to that challenge so fundamental and essential to its success as to be imperative is gender" (*The Gender Imperative: Human Security Vs State Security*, 2010, 3). It is said in the theology of gender, "As Eve is the mother of sin, so the body, associated with woman, continues to be sin's cause" (*Becoming Divine: Towards a Feminist Philosophy of Religion*, 1998, 162).

Kassam's saying serves as a cutting edge for the maladies of gender concept. To be 'literate' is to become liberated from the constraints of dependence, gain voice and self-confidence, participate meaningfully and assertively in decisions that affect one's life, and be politically conscious, critically aware, and demystify social reality (*Gender, Literacy and Empowerment*, 2004, 25). To Lorber, "...the gender vanguard doesn't want freedom from gender, but freedom with gender, queering and multiplying genders are part of an evolutionary process toward dissolving the binary" (*Paradoxes of Gender*, 1994, 315).

As Butler says, "gender is rather an identity tenuously constituted in time, instituted as an exterior space through a stylized repetition of acts. The gendered reality is created through sustained

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social performances” (“Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”: *Performing Feminisms: Feminist Critical Theory and Theatre*, 1990, 140-5).

Denise Riley in “Am I That Name?": *Feminism and the Category of Women in History*, explicates the impossibility of generalizing the term women (gender) as: “women is a very volatile collectivity in which female persons can be very differently positioned, so that the apparent continuity of the subject of ‘women’ isn’t to be relied on, ‘women’ is both synchronically and diachronically erratic as a collectivity, while for the individual, ‘being a woman’ is also inconstant, and can’t provide an ontological foundation” (“Am I That Name?": *Feminism and the Category of Women in History*, 1988, 126).

The womanhood is negatively constructed in patriarchy. Gender remains a miracle, a mystery, a mystique, a malady, - a construction, a representation, a discussion, an interpretation, non-definable, non-fair,). Michelet writes: “‘Woman, the relative being ...’ And Benda.... ‘The body of man makes sense in itself quite apart from that of woman, whereas the latter seems wanting in significance by itself ... Man can think of himself without woman. She cannot think of herself without man’” (*A Critical and Cultural Reader*, 2004, 52). And she is simply what man decrees; thus, she is called ‘the sex’, by which is meant that she appears essentially to the male as a sexual being. For him, *she is sex – absolute sex*, no less. She is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the absolute – she is the Other (*The Second Sex*, 1949, 3). ‘The female is a female by virtue of a certain lack of qualities,’ said Aristotle; ‘we should regard the female nature as afflicted with a natural defectiveness’ (*The Second Sex*, 1949, 15-16).

For Beauvoir, “The terms *masculine* and *feminine* are used symmetrically only as a matter of form, as on legal paper. In actuality the relation of the sexes is not quite like that of two electrical poles, for man represents both the positive and the neutral, as is indicated by the common use of *man* to designate human beings in general; whereas woman represents only the negative, defined by limiting criteria, without reciprocity” (*The Second Sex*, 1961, xv). Lévi-Strauss says, ‘Passage from the state of Nature to the state of Culture is marked by man’s ability to view biological relations as a series of contrasts; duality, alternation, opposition, and symmetry, whether under definite or vague forms, constitute not so much phenomena to be explained as fundamental and immediately given data of social reality’ (*A Critical and Cultural Reader*, 2004, 52).

Gender is pervasive that gender is constantly created and re-created out of human interaction, out of social life, and is the texture and order of that social life. Gender is like culture, is a human production that depends on everyone constantly “doing gender” (“Doing Gender”: *Gender and Society*, 1987, 125-151). As everyone “does gender,” it takes a deliberate disruption of our expectations of how women and men are supposed to act to pay attention to how it is produced. Gender signs and signals are so ubiquitous. Genders are not attached to a biological substratum. Gender boundaries are

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breachable, and individual and socially organized shifts from one gender to another call attention to “cultural, social, or aesthetic dissonances” (*Vested Interests: Cross-Dressing and Cultural Anxiety*, 1992, 16). The building blocks of gender are *socially constructed statuses*. Gender is both ascribed and achieved (“Doing Gender”: *Gender and Society*, 1987, 125-151). “If we do gender appropriately, we simultaneously sustain, reproduce, and render legitimate the institutional arrangements, ... If we fail to do gender appropriately, we as individuals-not the institutional arrangements-may be called to account (for our character, motives, and predispositions)” (“Doing Gender”: *Gender and Society*, 1987, 146).

“‘Man’ and ‘woman’ are at once empty and overflowing categories. Empty because *they* have no ultimate, transcendental meaning. Overflowing because even when they appear to be fixed, they still contain within them alternative, denied, or suppressed definitions” (*Gender and the Politics of History*, 1988, 49). Gender inequality represents the devaluation of “women” and the social domination of “men” - has social functions and a social history. It is not the result of sex, procreation, physiology, anatomy, hormones, or genetic predispositions. It is produced and maintained by identifiable social processes; and built into the general social structure and individual identities deliberately and purposefully.

The continuing purpose of gender as a modern social institution is to construct women as a group to be the subordinates of men as a group. According to Clement and Cixous, the life of everyone placed in the status “woman” is “night to his day-that has forever been the fantasy, Black to his white. Shut out of his system’s space, she is the repressed that ensures the system’s functioning” (*The Newly Born Woman*, 1986, 67).

Gender refers to the ways of seeing and representing individuals and situations based on sex difference. Gender is *positioned* with preconceptions. Gender becomes a buzzword in development frameworks and mechanisms; and in technocratic representations and policy makings. Gender orthodoxies become embedded in gender advocacy that frames gender. Gender is diluted, denatured, and depoliticized without *gender justice*. Gender is on the agenda with gender gestalt or changing perceptions. Gender is proved to be a double-edged sword. For Scott, gender is “a social category imposed on a sexed body” (*Gender and the Politics of History*, 1999, 32).

For Millett, “sex is biological, gender psychological, and *therefore cultural*” (*Sexual Politics*, 1970, 29-31). As Butler says, “...gender is an identity tenuously constituted in time, instituted in exterior space through a *stylized repetition of acts*. The effect of gender is produced through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding gendered self” (“Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”: *Performing Feminisms: Feminist Critical Theory and Theatre*, 1990, 140). Mary Wollstonecraft argues that women are made, not born: “Everything that they see or hear serves to fix impressions, call forth

emotions, and associate ideas, that give a sexual character to the mind” (*A Vindication of the Rights of Women and A Vindication of the Rights of Men*, 124).

Mealey defines gender-identity as “one’s personal sense of one’s own gender, which may or may not correspond to one’s sex or to the perceptions of others” (*Sex Differences: Developmental and Evolutionary Strategies*, 2000, 466). In *Gender Trouble*, Butler argues that, there is no gender identity behind the expressions of gender (*Gender Trouble: Feminisms and the Subversion of Identity*, 1990, 25). The birth of the ‘gender’ is at the cost of the death of the ‘culture.’ The supremacy of male gender as a culturally constructed ethnic identity, that is positioned and privileged in contra-distinction to subaltern female gender who are silenced and victimized. The study examines the threatening perspective of gender equations within the patriarchal framework and explores the burden and affectation regarding the community that happens to be born in wrong gender. Michell sees patriarchy as a dominant feature with cultural rooting and ideologies, organized power structure with key positions and supporting mechanisms.

Gender equations attain threatening dimensions within framework of patriarchal dominance. Heidi Hartmann defines patriarchy as: ... set of societal relations which has a material base and in which there are hierarchal relations between men and solidarity among them which enable them in turn to dominate women ... patriarchy is not simply hierarchical but hierarchy in which particular people fill particular places (*Social Class and Stratification: Classic Statements ad Theoretical Debates*, 2006, 188).

The hierarchical positions, the authoritative domination and subjugation, perpetuate the superiority of masculine gender and inferiority of feminine gender. Though femininity and womanhood are not similar, patriarchy has rendered them identical, and women marginalized from the supremacy of phallogocentric order have occupied a position allied to unreason, madness, and chaos. Helene Cixous focuses attention on the patriarchal value system which deals with sexual difference that validates the hierarchical construction of binary oppositions. The biological opposition of male/ female is used to construct a series of negative female values which are imposed as definitions of the female. Where the male is equated with activity and power, female is equated with passivity and powerlessness. For meaning to be acquired by one term, it must destroy the other; as signifying supremacy is attached to the male, the battle is one in which the female must always lose. The metaphorical structures place women in the realm of negative, evil and dangerous, in need of control. The binary oppositions have been extended to the realms of gender and sexuality to circumscribe female identity and to restrict female sexuality.

Gayle Rubin’s concept *sex/gender system* describes “a set of arrangements by which the biological raw material of human sex and procreation is shaped by human, social intervention” (“The Traffic in Women: Notes on the ‘Political Economy’ of Sex”: *Toward on Anthropology of Women*, 1975, 165), articulates that “part of social life which is the locus of the oppression of women” (“The

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Traffic in Women: Notes on the ‘Political Economy’ of Sex”: *Toward on Anthropology of Women*, 1975, 159), and defines gender as the “socially imposed division of the sexes” (“The Traffic in Women: Notes on the ‘Political Economy’ of Sex”: *Toward on Anthropology of Women*, 1975, 179). He recounts that gender differences are oppressive results of social interventions that dictates gender behaviours. Women are oppressed *as women* and “by having to *be* women” (“The Traffic in Women: Notes on the ‘Political Economy’ of Sex”: *Toward on Anthropology of Women*, 1975, 204). Feminism should aim to create a “genderless (though not sexless) society, in which one's sexual anatomy is irrelevant to who one is, what one does, and with whom one makes love” (“The Traffic in Women: Notes on the ‘Political Economy’ of Sex”: *Toward on Anthropology of Women*, 1975, 204). ‘Gender is the social interpretation of sex’ (“Interpreting Gender”: *Signs*, 20, 1994, 81).

Nicholson calls the ‘the coat-rack view’ of gender: our sexed bodies are like coat racks and “provide the site upon which gender [is] constructed” (“Interpreting Gender”: *Signs*, 20, 1994, 81). Gender conceives of as masculinity and femininity is superimposed upon the ‘coat-rack’ of sex as each society imposes on sexed bodies their cultural conceptions of how males and females should behave. This socially constructs gender differences – or the amount of femininity/masculinity of a person – upon our sexed bodies. That is, according to this interpretation, all humans are either male or female; their sex is fixed. But cultures interpret sexed bodies differently and project different norms on those bodies thereby creating feminine and masculine persons. According to Haslanger, in distinguishing sex and gender, they are separable in that one can be sexed male and yet be gendered a woman, or vice versa (“Gender and Race”: (What) are They? (What) Do We Want Them To Be?”, *Nous*, 34, 2000, 31-55). This means that genders (women and men) and gendered traits (like being nurturing or ambitious) are the “intended or unintended product[s] of a social practice” (“Ontology and Social Construction”: *Philosophical Topics*, 23, 1995, 97).

Gender is not something one is, it is something one does; it is a sequence of acts, a doing rather than a being. And repeatedly engaging in ‘feminising’ and ‘masculinising’ acts congeals gender thereby making people falsely think of gender as something they naturally *are*. Gender only comes into being through these gendering acts: a female who has sex with men does not *express* her gender as a woman. This activity (amongst others) *makes* her gendered a woman. The constitutive acts that gender individuals create genders as “compelling illusion[s]” (“Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”: *Performing Feminisms: Feminist Critical Theory and Theatre*, 1990, 271). Our gendered classification scheme is a *strong pragmatic construction*: social factors wholly determine our use of the scheme and the scheme fails to represent accurately any *facts of the matter* (“Ontology and Social Construction”: *Philosophical Topics*, 23, 1995, 100). Butler says, woman as open-ended and “a term in process, a becoming, a constructing that cannot rightfully be said to originate or end ... it is open to intervention and resignification” (*Gender Trouble*, 1999, 43). Cultural conceptions about gender figure in “the very apparatus of production whereby sexes themselves are established” (*Gender Trouble*, 1999, 11).

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Young writes that, without doing so “it is not possible to conceptualize oppression as a systematic, structured, institutional process” (“Gender as Seriality: Thinking about Women as a Social Collective”: *Intersecting Voices*, 1997, 17). Some take the articulation of an inclusive category of women to be the pre-requisite for an effective feminist politics that aims to conceptualise women as a group or a collective. Recent articulations of this category can be divided into those that are in *gender nominalist positions* who denies there is something women *qua* women share and that seek to unify women’s social kind by appealing to something external to women; and gender realist positions that take there to be something women *qua* women share. Young identifies two broad groups of such practico-inert objects and realities: the phenomena associated with female bodies (physical facts), biological processes that take place in female bodies (menstruation, pregnancy, childbirth) and; the social rules associated with these biological processes (social rules of menstruation, for instance). Gender-coded objects and practices are pronouns, verbal and visual representations of gender, gender-coded artefacts and social spaces, clothes, cosmetics, tools and furniture. Women make up a series since their lives and actions are organised around female bodies and certain gender-coded objects. Their series is bound together passively, and the unity is “not one that arises from the individuals called women” (“Gender as Seriality: Thinking about Women as a Social Collective”: *Intersecting Voices*, 1997, 32).

By contrast, Stoljar says, *woman* is a cluster concept and our attributions of womanhood pick out “different arrangements of features in different individuals” (“The Politics of Identity and the Metaphysics of Diversity”: *Proceedings of the 20th World Congress of Philosophy*, 2000, 27). For Stone, any woman who challenges her subordinate status must by definition be challenging her status as a woman, even if she does not intend to ... positive change to our gender norms would involve getting rid of the (necessarily subordinate) feminine gender (*An Introduction to Feminist Philosophy*, 2007, 160). Stone says, one should be able to challenge subordination without having to challenge one's status as a woman. It is also false: “because norms of femininity can be and constantly are being revised, women can be women without thereby being subordinate” (*An Introduction to Feminist Philosophy*, 2007, 162).

Gender (being a woman/a man) functions in a similar fashion and provides “the principle of normative unity” that organizes, unifies and determines the roles of social individuals (*The Metaphysics of Gender*, 2011, 73). Gender is a social position that “cluster[s] around the engendering function ... women conceive and bear ... men beget” (*The Metaphysics of Gender*, 2011, 40). These are women and men's socially mediated reproductive functions (*The Metaphysics of Gender*, 2011, 29) and they differ from the biological function of reproduction, which roughly corresponds to sex on the standard sex/gender distinction. Witt writes: “to be a woman is to be recognized to have a particular function in engendering, to be a man is to be recognized to have a different function in engendering” (*The Metaphysics of Gender*, 2011, 39). For Witt, the unifying role is undertaken by gender (being a woman or a man): it is a pervasive and fundamental social position that unifies and determines all other

social positions both synchronically and diachronically. It unifies them not physically, but by providing a principle of normative unity (*The Metaphysics of Gender*, 2011, 19–20).

By ‘normative unity’, Witt means the following: given our social roles and social position occupancies, we are responsive to various sets of social norms. These norms are “complex patterns of behaviour and practices that constitute what one ought to do in a situation given one’s social position(s) and one’s social context” (*The Metaphysics of Gender*, 2011, 82). The sets of norms can conflict: the norms of motherhood can (and do) conflict with the norms of being an academic philosopher. In order for this conflict to exist, the norms are binding on a *single* social individual. Witt asks: what explains the existence and unity of the social individual who is subject to conflicting social norms? The answer is gender.

Gender is not just a social role that unifies social individuals. Witt takes it to be *the* social role as she puts it, it is *the mega social role* that unifies social agents. Gender is a mega social role if it satisfies two conditions: if it provides the principle of synchronic and diachronic unity of social individuals, and if it inflects and defines a broad range of other social roles. Gender satisfies the first in usually being a life-long social position: a social individual persists just as long as their gendered social position persists. Gender satisfies the second condition too. It inflects other social roles, like being a parent or a professional. The expectations attached to these social roles differ depending on the agent’s gender, since gender imposes different social norms to govern the execution of the further social roles. Gender as opposed to some other social category, like race is not just a mega social role; it is the unifying mega social role. Witt claims that patriarchy is a social universal (*The Metaphysics of Gender*, 2011, 98). By contrast, racial categorisation varies historically and cross-culturally, and racial oppression is not a universal feature of human cultures. This account of gender essentialism not only explains social agents’ connectedness to their gender, but it also provides a helpful way to conceive of women’s agency — something that is central to feminist politics.

As Alcoff points out, “The very subjectivity (subjective experience of being a woman) and the very identity of women are constituted by women’s position” (*Visible Identities*, 2006, 148). Alcoff holds that, there is an objective basis for distinguishing individuals on the grounds of (actual or expected) reproductive roles: *Women and men are differentiated by virtue of their different relationship of possibility to biological reproduction, with biological reproduction referring to conceiving, giving birth, and breast-feeding, involving one’s body* (*Visible Identities*, 2006, 172). Since women are socially positioned in various different contexts, “there is no gender essence all women share” (*Visible Identities*, 2006, 147–8). Alcoff acknowledges that, sex/gender distinction insofar as sex difference (understood in terms of the objective division of reproductive labour) provides the foundation for certain cultural arrangements (the development of a gendered social identity). But, with the benefit of hindsight we can see that maintaining a distinction between the objective category of sexed identity and the varied and culturally contingent practices of gender does not presume an absolute distinction of the old-fashioned sort between culture and a reified nature (*Visible Identities*,

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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2006, 175). That is, her view avoids the implausible claim that sex is exclusively to do with nature and gender with culture. Thus, gender mystique is a cultural imperative.

Gendered subalternity is a drawback of cultural imperatives since female identity is dipped in cultural norms. Thus, gendered subaltern-ism is a cultural symptom. Culture designs women through hegemonic discourse. What should be reformulated and rejected among culture: as Connell comments, “hegemonic masculinity and emphasized femininity”, a single pattern of power, the “global dominance” of men over women (*Gender and Power*, 1987, 183).

Gender is always relational, and patterns of masculinity are socially defined in contradistinction from some model (whether real or imaginary) of femininity. Gender is a way in which the cultural practices are designed and structured. Gender power depicts pulsating and heart-throbbing infra-human experiences within malevolent and maleficent system. Gender promotes an unconstitutional in-stigma with monolithic social structure and without an action and staunch opposition for the atrocity. The question about gender ponders to “feminine” -Stewart Clegg notes that gender power is “contingent, provisional, achieved, not given” (*Disappearing Acts: Gender, Power, and Relational Practice at Work*, 2001, 23).

Gender grassroots democracy is a neologism that proposes the inseparability of the meanings and implications associated with two key concepts: *gender democracy* and *grassroots democracy*. According to Nussbaum’s theory, gender is an accidental relative to essential nature of human being. She mentions gender as a dimension of women’s oppressive cultural predicament that can be rectified by policy-making on the basis of normative essentialism. She does not trivialize the repressive gendering of women, but claims that policy-making is the universal solution to culturally specific repressive gender relations. She shows the ontological nature of repressive gendering in *Third world society* (*Feminists Contest Politics and Philosophy*, 2005, 216).

If the study rethinks the *gender* and interrogates the *gender mystique*, it will remain as a riddle that never resolves the conclusion, since the *re-thinking* itself is the problem that paradoxically signifies the conclusion. So, the research challenges the disputes about gender since it serves a boomerang mystique in the world.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Gender Mystique: Reframing Gender as Biological, Social, Linguistic, Psychological or Cultural Imperative

Labyrinth of Life, Existence and Reality in *The Last Labyrinth*

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Abstract

Arun Joshi (1939-1993) was an Indian writer. He is known for his novels *The Strange Case of Billy Biswas* and *The Apprentice*. He won the Sahitya Akademi Award for his novel *The Last Labyrinth* in 1982. His novels bear contemporary characters who are urban, English speaking and disturbed for some reason.

Labyrinth is a symbol of bewilderment, a symbol of being lost in life. All the people at one time or the other have felt that they are lost, and one sees in the labyrinth the symbol of that condition. The labyrinth is a symbol of banality or absurdity of existence like Camus Sisyphus. The essence of Joshi's thematic concern may be stated as "life itself as a therapeutic process" or that "it is an apprenticeship in soul-making". There is no end or beginning in this process.

The Last Labyrinth is basically a love story. It explores the hero's search for the meaning of life, and pre-occupied with men having a mystical urge. It is a novel extending the characteristic search of Arun Joshi's heroes for their roots and their identity in a more involved technique of story-telling. But the confrontation of the individual this time is not with society alone but with forms and forces beyond the reckonings of reason and science.

Keywords: Arun Joshi, Life, Existence and Reality in *The Last Labyrinth*

Arun Joshi's novel *The Last Labyrinth* won him the Sahitya Akademi Award in 1983. *Indian Literature* mentions: "After Raja Rao's *The Serpent and the Rope*, *The Last Labyrinth*-without attaining to former's stature- is the second work in English to portray the passion between a man and a woman. However, in the first, the lovers are symbols for east and west. In *The Last Labyrinth*, the lovers are individuals, operating in their own modest span of consciousness" (28). The word 'labyrinth' and its analogues recur frequently in Joshi's novels. Sindi says in *The Foreigner*, "Even after several years, somewhere in the labyrinth of my consciousness the wound still bleeds. I felt sad..." (68).

Romesh, the narrator of *The Strange Case of Billy Biswas* at the very outset says:

Life's meaning lies not in the glossy surface of our pretension but in those dark mossy labyrinths of the soul that languish forever, hidden from the dazzling light of the sun, that I do not know of any man who sought it more doggedly and having received a signal, abandoned himself so recklessly to its call (4).

Labyrinth is a symbol of bewilderment, a symbol of being lost in life. All the people at one time or the other have felt that they are lost, and one sees in the labyrinth the symbol of that condition. The labyrinth is a symbol of banality or absurdity of existence like Camus Sisyphus. The essence of Joshi's thematic concern may be stated as "life itself as a therapeutic process" or that "it is an apprenticeship in soul-making". There is no end or beginning in this process.

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The Last Labyrinth raises some pertinent questions about life and its meaning and tries to unravel the still unresolved mysteries of god and death, the greatest of all cosmic mysteries. The almost irresistible call of the primitive world which Billy Biswas longingly heeded is presented on a more intense level of experience in *The Last Labyrinth*. Arun Joshi presents the story with a sensuousness that is all pervading, highly evocating and soulful. *The Last Labyrinth* presents certain difficulty in deciphering the precise meaning of the term 'labyrinth' and the novel's social-criticism is limited to specific targets in society against which the writer's attack is surmised.

This novel intends to include the protagonist's restless search for his roots and his search for directions, those directions of existence. The author's ideals are arrived at more by implications than by specifically criticized social issues. *The Last Labyrinth* can be seen as a tale of two cities, Benares and Bombay - one symbolizing the western, rational, industrial and technological and the other the oriental, occult, feudal and treacherous. The protagonist, Som Bhasker, is a modern millionaire who is guided by reasons and not by faith. Pointing out his problems he says,

"If I believed in god I could pray, may be run a rosary through my fingers. But that's out. Sitting around, I get into argument, with the living and with the dead, with myself. And I have had enough of world's arguments." (10)

Som's troubles get multiplied not only because of the terrible loneliness of his heart but also because of his awareness of the lack of relevance in life.

He finds the world meaningless. Added to that, he is always in a hurry “like a hare chased by unseen hounds.” (12) At the same time his existential quest takes him into “a bottomless pit of despair, like a ship-wrecked sailor sinking into the ocean.” (144) As a student, he is upset by futile activities of life and begs his headmaster’s wife to explain it all. Later, he becomes even more convinced that life is full of complications and resembles labyrinths within labyrinths like the lanes of Benaras. He calls life vanity of vanities, which could be compared only to meaningless flights of stairs or a fisherman’s net. Summing up life, Som remarks that nothing is straightforward and one is always running a sort of a hurdles-race. Some struggle hard to come to terms with life and to find out its meanings but to no avail.

Curious to know the secret of life, he tries to probe into “that core of loneliness around which all of us are built.” (54) Som’s search for life’s secret becomes hopelessly complicated because of his yearning to have the best of both the worlds - the worlds of matter and spirit. He maintains what he needed was perhaps something, somebody or somewhere at which point the two worlds combined. Som would like to know whether there is a mystery into which everything fitted properly. As a consequence of his grim experiences in life, he develops a “new loathing for the squalid world.” (54) He is disgusted with people and himself. He maintains: “It is the voids of the world, more than its object that bothers me. The voids and the empty space within and without...” (47) Most men and women, irrespective of their social status get lost in the labyrinthine alleys of modern life. The tragedy of existence is not that people get lost in these alleys, but that of their either not finding a way out or their being incapacitated by modern civilization from finding a way out.

Som refers to his dream-like state more than once. He says “I dreamt I was in a narrow alley at the end of which a shroud laid... the alley and the houses were deserted.” (105) His past life “had been like a dream” (83) and he is “glad that the dream was over.” (83) Som is a product of twin worlds - the western world of science and rationalism and the Indian world of faith and transcendentalism. The western world is spelt by Descartes, Kant, Darwin, Freud, Jung, Bombay and Leela Sabins. The Indian spiritual world of faith is represented by Anuradha, Gargi, Benaras and Krishna. Here is the authentic dilemma of an Indian with western orientation and education. The cultural background of Som is universal though not to the extent of being as universal as those of Billy and Sindi. He is always haunted by mysterious voice:

... audible only to my ears a grey cry thrashed the night air. I want, I want, I want through the light of my days and the blackness of my nights and the disquiet those sleepless hours ... the same strident song, I want, I want, I want (11).

Arun Joshi suggests that applying scientific principles to social problems would only be confusing and confounding people. Som's approach is very close to the scientific methods of experimentation and validation. With this approach however, he does not go a centimeter near the secret of life. Som tries to quench his ravaging desires by possession of an object; a business enterprise and a woman named Anuradha of interminate origin and age. He desires, however, know no satisfaction:

“My hunger was just as bad as ever...later, it became more confused ... a world spinning all by itself.” (189)

It looks as though ignorance would be bliss. Som is unimpressed by what he calls Gargi's mumbo-jumbo, or the religious minded people's half assessed regime mole. His obstinate questionings however would not solve the riddle of life for him. Still there is no doubt about his eagerness to know the meaning of life. He says to Gargi: “I want to know, probably I want to believe, but one can't order belief. I must have evidence.” (213)

Som was born in a prosperous family and inherits his father's anxiety for the first cause. The anxiety is spelt out at the very beginning of the novel when Som's father says: “I believe in science, yes, but science cannot solve the problem of the causes. Not many realize this paradox.” (26) Som accordingly, has an inbuilt hunger for something vague, unidentified and undefined. He does not know what he is searching for. Initially he mistakes his hunger for sex and indulges in sex with several women. Though married to a modern woman he is more attracted towards an antique looking woman, Anuradha living in an antique Haveli of the more antique environs of Benaras. But Som fails to get any peace of mind. Som resembles Ratan Rathor, the hero of *The Apprentice* in exposing the anguish and corruption of his own character in a mock-heroic way and understanding that one cannot blame other people for one's own short comings.

Unlike Sindi, the hero of *The Foreigner*, Som has ambitions and the corresponding intensity of search for solutions. Hari Mohan Prasad mentions: “*The Last Labyrinth* illumines fresher perspective on the earlier novels, because, apart from carrying their geniuses it explores their dilemma of existence with greater intensity and against a wide back drop of experience and relationship.” (20) *Arun Joshi: A Study of His Fiction*. The world of dreams, illusions and doubts has been juxtaposed with that of reality and understanding in *The Last Labyrinth*. Words like ‘dream’, ‘mystery’, ‘doubts’, ‘reality’ and ‘understanding’ serve as recurrent motifs. Som is a rationalist who believes in intelligence and expediency. He has built up a huge business empire and is bent upon buying all the shares of Aftab's company. He has an insatiable hunger – physical as well as mental-crying “I want, I want, I want” (11) without knowing what he wants or may be as Leela Sabnis tells Som. “May be what you want is a hysterical identification. Identification with a god head as most Hindus want, sooner or later.”

(113) But Som is a skeptic who resists giving himself to any faith without proofs, as observed by Aftab: “You must have faith. But you also want to reserve the right to challenge your faith when it suits you.” (166) Leela Sabnis, a scholar’s child, trained in philosophy and a believer in free love, is the clear spirit of reason. She tries to explain Som’s sickness through analysis.

As in the case of *The Foreigner*, *The Apprentice* and *The Strange Case of Billy Biswas* the narrator finds himself in the shattered mirror, and in each fragmented piece he looks deformed and distorted with a funny face and a funny voice. The Haveli itself is a labyrinth reminding one which resists foreigners. In a way Som is similar to Billy Biswas. Arun Joshi has said in his interview published in *Sunday Statesman*:

“Yes, there is a similarity between the two. The faceless god is prominent in Billy Biswas’ inner thoughts. One finds the same facelessness in Bhasker.” (An interview, *Sunday Statesman*)

In contrast to Som, Anuradha exhibits a firm belief in faith. Though born in a downtrodden caste and scarcely educated, Anuradha has wisdom higher than Som’s. At a height of their love affair, the enigmatic woman disappears. She embodies the concept of sacrifice. Explaining this, Arun Joshi says: “Anuradha’s role in this novel is to lead Bhasker through the subconscious. Then he loses her. I was hinting at the old classical dictum that you do not get anything without sacrificing something. So she is to be taken away from him.” (An interview, *Sunday Statesman*).

The novelist has tried to indicate that the more rational approach to life as represented by the western educated and affluent Som is not sufficient. The labyrinths of life can be chartered better through intuition and faith rather than with science and reason. *The Last Labyrinth* thus ends with the possibilities of coming to faith. R.K. Dhawan says: “It makes a fervent appeal to understand the true spirit of India and resolving its apparent contradictions through faith beyond the logic of science and reason.” (49) *The Fictional World of Arun Joshi*. Som, of course, cannot achieve unwavering faith, for in order to do so, one has to make a complete surrender of oneself, including one’s intellectual rationalism. The novel fails to resolve Bhasker’s dilemma. He had always been vexed by the questions of life and death and his mystical craving remains unfulfilled and he continues to remain alienated.

Most of Joshi’s protagonists progress from alienation to existential affirmation. But *The Last Labyrinth* is an exception as mentioned by Joshi. In R.K.Dhawan’s reply to V.Gopal Reddy, he says:

“Alienation of the heroes of my novels which I have written so far ultimately leads them back to community. I realize that in my latest novel *The Last Labyrinth* for the first time it does

not happen.” (62) *The Fictional World of Arun Joshi* Probably the novelist has concluded that alienation is a psychological condition which cannot be overcome totally. Having failed miserably to comprehend life and its dilemmas, Som cries, requesting Anuradha to listen to him:

Is there a god where you are? Have you met him? Does he understand the language that we speak? Anuradha, if there is god and if you have not seen him and if he is willing to listen, then Anuradha, my soul, tell him tell that god, to have mercy upon me. Tell him I am weary of this dark earth and these empty heavens (222-223).

Gargi summarizes the essence of Som’s problem when she writes: “We are all children trying to reach up to a crack in the door to peep into the room” (214). The understanding born out of suffering and humiliation is presented as a possible solution to life’s meaninglessness. The readers of the novel realise that “there is an understanding that only sufferings and humiliation bring and Anuradha has that” (217). Som is “empty of that understanding.” (217) The unwavering faith has been given as a sensible substitute for rationalism. Som’s mother had it and she preferred to die rather than relinquish her trust. Fortified by their all-encompassing belief, saints remain “uninvolved, unmoved.” (173) Even Som, while climbing his way to the temple, finds the sky turn “lighter, brighter, more hopeful.” (180) When he reaches the temple, he comes to know that it is a day for vows. Asked by Som if people’s wishes get fulfilled there, the panda replies: “it depends on their faith. Faith can move mountains.” (198)

To get the unwavering faith, however, is not an easy job? One has to make an unqualified surrender of everything, including reasons and questionings. Aftab tells Som: “You have to sacrifice before you are given. You can’t have your cake and eat it too” (166). Som is a perfect spokesman for the westernized Indian aristocracy which has lost its spiritual roots. Looking at Som superficially, one wonders why he indulges in existential quest. Som becomes a millionaire by the time he is twenty-five. His father has spent an immense fortune on his education by sending him to the world’s most reputed universities. He returns from Harvard to inherit an empire in plastic industry. He has an extraordinary wife who has borne him two children and is all that a wife could be. Yet he “goofed it all up.” (40) He is relentlessly driven by undefined hungers. He compares his struggling self to an ant threading through a maze, knocking about, against one wall, then another.

The novelist creates the apt atmosphere and thereby projects the problem of meaninglessness as an intense one. Som does not lack the education to analyze the problem rationally and philosophically. At Harvard, Som has completed a paper on Pascal. He knows Krishna and the Buddha. Though affluent, he knew that money was diet. *The Last Labyrinth* presents certain specific targets in society against which the writer’s attack is surmised and also presents the difficulties one has to encounter while attacking such targets. This chapter intends to include the protagonist’s restless search for the basis and direction of existence. It is by the implication more of specifically criticized social issues that the author’s ideas are arrived at. The

root cause of Som's problem is that he is relentlessly chased by unidentified hungers. It has been mentioned by A. Rama Krishna Rao:

Soul-making is an awesome process. It is a maze, a labyrinth out of which one cannot easily release self. Right from the start Joshi seems to associate the word labyrinth and its analogues with soul. While the world in its varied meanings often turns up in his early fiction, it acquires a thematic resonance and metaphoric inclusiveness in *The Last Labyrinth*. (13)*The Literary Endeavour*.

The Last Labyrinth deals with Som Bhasker's anxiety and agonized mystical craving that remains unfulfilled till the end of the novel. The labyrinth is perhaps the only symbol that is frequently used to convey the various levels of awareness. The following conversation between Aftab and Som provides an initial clue to the mystery of labyrinth:

"And what is the last labyrinth in the last labyrinth?" "Why, death, of course." "I looked at him puzzled. I meant the last labyrinth of this house." "Yes" ... "Yes" ... he said vaguely and went ahead. (37)

According to Aftab, the last labyrinth contains death. Som's trouble gets multiplied not only because of the terrible loneliness of his heart but also because of his awareness of his lack of relevance in life. He also develops a new loathing for the squalid world. He says:

... I felt a new loathing for the squalid world that carried on beneath my hospital window. All those buses and cars and taxies and men scurrying back and forth like cockroaches. For what? But is it was loathing, then why that long to get right back among the vermin as soon as possible? (46-47)

Som feels disgusted with the world around him and with himself. His mother and wife are emblems of endurance. His mother dies of cancer. The lack of trust in him and others leads him to his alienation from the society. He says:

But I needed the trust. I needed it all the more because I did not trust myself, or my men, or my fate, or the ceaseless travel on the social wheel. Between the empty home and the cluttered office so many men, unknown, each with a quiver of axes to grind between these poles of existence, friendless in a city that I did not love and which, for that matter, did not love me, even though it eyed my money, in this whore of a city what I needed most was to be reassured that all was well. (63)

Som's obsession voids and his little fornications are a part and parcel of his problem. He consults a psychiatrist, but he is not convinced by the psychiatrist's explanation:

You can imagine this planet humming with souls, each wanting something. Of course, many might also imagine that his wants, desires are best met through another soul, if that soul is the right one that no doubt, is big. Until he meets the right soul, there is no peace. When you meet the right soul then, of course things might be peaceful, may even move on towards a higher goal. (74)

Som is still confused. Leela Sabnis, his girlfriend tries to help him by prescribing Descartes' theory. Without much success, she tries to keep the two worlds - the world of matter and the world of spirit - separate. He pits Spinoza against Descartes. Som says:

In the world of matter, we have fed on sex... in the world of spirit we still enjoyed conversation. The two worlds, by her lights did not meet, could not meet. May be, that was why we fell apart. What I needed, perhaps was something, somebody, somewhere in which the two worlds combined. (81-82)

Som's interest in Aftab's company is largely the result of his obsessive passion for Anuradha. She lives with Aftab in Lal Haveli in Benaras. She is a labyrinth of a woman. Som lusts frantically after Anuradha. He suffers from delusions. He undergoes a definable experience in the blue room of Lal Haveli at Benaras.

"In the darkness, tears flowed down my cheeks, into the pillow. Anuradha peered into my face. I could see the whites of her eye, "what is wrong" she whispered, her hands tightening on my shoulders." (128)

To get rid of her, he goes on a tour of Europe with his wife but there also he has a trance-like flash of Anuradha in her erotic moods. He rushes back and opens his heart before Gargi, the daughter of a Sufi. She tells him that Anuradha is his Shakti. He returns to Lal Haveli and both he and Anuradha possess "each other with singular ferocity, neither willing to loosen the grip." (121) One day when they are under the influence of liquor, Anuradha tells him that there is a god up in the mountains. Bhaskar's world grows mistier by the presence of god who comes floating from the mountains to the room of Anuradha and this confounds him. He goes to Gargi and asks her to explain why after all man has been gifted with a spirit:

The point is that this spirit is there, and if it is there, if man has inherited it, and then what is it to do with it? In other words, what precisely is expected of him, of you and me, of Anuradha, of everyone else? Darwin didn't say how we are supposed to evolve further. (132)

Aftab replies that it is a matter of vision. Anuradha illustrates it further and wants to give up Som in order to make Gargi give him a new lease of life. Gargi's father gave Aftab his eyesight. Her grandfather had promised his life to God, if He spared his son's. For Anuradha, Aftab

and others, they are part of Lord's "leela" which is a labyrinth that includes the first and the last, life and death. At a crucial point of their relationship, Anuradha requests Som to accompany her to the mountain to see god there. Som's mental state is similar to the one painted by Albert Camus:

In this world rid of god and of moral idols, man is now alone and without a master. From the moment that man believes neither in god nor in immortal life, he becomes responsible for everything alive, for everything that, born of suffering is condemned to suffer from life. It is to himself... the most painful, the most heart-breaking question, that of the heart which asks itself: where can I feel at home? (61-62) *The Rebel*

For Som, in the novel, the dilemma is not resolved in the end. Som's dilemma is not a consequence of causes or situations but it is deep down in his own self and consciousness. In the inner world of a man, which is the fountain spring of deeper anxiety this is a metaphorical awareness of human loneliness. Like Sindi Oberoi, Som Bhaskar is a foreigner to his soul. Like Billy Biswas, he is an adventurer trying to know as to why there is a constant blurring of reality in existence. But he resembles Ratan more in exposing the anguish and corruption of his character in a mock-heroic way. Som's experience of loneliness is not a matter of place and company but of the mind.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Labyrinth of Life, Existence and Reality in *The Last Labyrinth*

**Mystery and Politics in Doris Lessing's *The Fifth Child* and
*Ben, in the World***

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Abstract

Doris Lessing, one of the most prominent women British and Rhodesian writers of the post war generation, Lessing has explored most of the important ideas, ideologies, and social issues of the twentieth century. Her works display a broad range of interests and concerns, including racism, communism, feminism, psychology, and mysticism. In *The Fifth Child* and *Ben, in the World*, Nobel she creates a character whose naming attempts to socialize the unsocialisable. In the first novel, Harriet and David Lovatt raise four endemic children, until the birth of Ben, their atavistic son. Exiled, Ben reappears as the sequel's title character, a monstrous throwback searching the globe for home. *The Fifth Child* and its sequel serve to confuse the reader and that the flat characterization, not only hinders the reader from identifying and even sympathizing with the character, but also from addressing some cardinal issues, such as the otherness in our society and the controversial question of the coexistent humanity and animalistic in human beings.

Keywords: Doris Lessing, *The Fifth Child* and
Ben, in the World, Rhodesian, Ideologies, Psychology, Monstrous, Controversial

Doris Lessing, one of the most prominent women British and Rhodesian writers of the post war generation, Lessing has explored most of the important ideas, ideologies, and social issues of the twentieth century. Her works display a broad range of interests and concerns, including racism, communism, feminism, psychology, and mysticism. The major unifying theme of her work is the need for individuals to confront their most fundamental assumptions about life as a way of avoiding preconceived belief systems and achieving psychic and emotional wholeness.

From her post-colonial articulation in her first novel *The Grass is Singing*, which she brought with her to London from Southern Rhodesia, where she grew up, was published in 1950, she has been a well known and active writer for forty-seven years. And then *The Golden Notebook*, Which was published in 1962 to massive approval, must have lost some of her original readers through its elaborate and programmatic structure, even as it collected huge number of new ones, who inevitably ignored the way in which this novel drew on and developed the material of the earlier work.

Lessing published a cautionary tale about a kind, liberal couple with a large house, four well-loved children, friends and holidays galore. Into this happy home is born 'The Fifth Child', a violent, monstrous boy whose presence threatens the family's stability and raises dreadful philosophical questions. Parents love, Different creature ever find in the social order. *The Fifth Child* was published in 1988. In several interviews, Lessing mentioned that her inspiration for writing *The Fifth Child* comes from numerous sources. The first one originates from her longstanding interest in little people. The novel *The Fifth Child* dwelled in Lessing's mind for quite some time and it was influenced by diverse sources.

However, Lessing did not totally concur with some critic's readings which tend to narrow down the scope of *The Fifth Child* by addressing only one issue. Just as grey areas always exist, she also feels ambivalent about whether or not what Ben causes all around him is evil.

Lessing, now in her eighties, provides few answers in this sequel *Ben, in the World*. Ben is eighteen, through he looked much older. He is not a normal human being, but Ben searching himself what he is exactly and family others also think the same question. The old lady who looks after him for while and teaches him how to keep clean and brush his unruly hair, thinks he might be a yeti. Others call him a throw back or beast. Sometimes he cannot restrain a bark or growl, but, when he speaks, Ben has an educated accent.

Lessing has written *Ben, in the World* to satisfy some readers curiosity about what happens to Ben later and it received some negative comments from book reviewers. From the start, we see how Ben's inability to understand the world makes him prey to the abuse of every person he meets. After being utilized as a labourer, Ben becomes a drugs courier, to France. There he is grounded until a director spots him and takes him to Brazil to make him famous in a film about a primitive race.

The research is common in arguing that the differences in Lessing's writing style between *The Fifth Child* and its sequel serve to confuse the reader and that the flat characterization, not only hinders the reader from identifying and even sympathizing with the character, but also from addressing some cardinal issues, such as the otherness in our society and the controversial question of the coexistent humanity and animalistic in human beings.

As for literary critic's responses, some of them focus on the subgenres that Lessing utilizes and on the conflicts that the use of these genres create to disturb the reader's responses by taking critics arguments which focus on the luminosity of Ben as the starting point, this research wants to probe into the character, Ben, who seems to embody the threshold between human and animal, and who disrupts this very boundary by unsettling our definitions of human and animal.

A series of questions are asked and scrutinized. Ben a human with an uncontainable and insatiable animalist, or is he an animal just covered by the body of a human being. When Rita, a prostitute in *Ben, in the World* taunts herself "Well, aren't we all (human animals?)" (42), can we transform this irony into a philosophical question, which focuses on not the intricate relation between

human and animal, but on how and where can the self place itself in the face of this other? What I mean here is when critics lay their focus on how Ben embodies the “marginal matters of the self as abject” (Robbins 94), assumptions as such focus on the clean and competent entity of the self and how the self thus feels perturbed by the very existence of Ben who seems unclassifiable to them.

Then, can we shift our focus to Ben, to this creature who is outside of the self-Actualization and self-consciousness but whose exteriority still calls for the ethical attention from the self? This paper endeavours to set out an ethical reading of *The Fifth Child* and its sequel *Ben, in the World* by drawing on Maslow’s theory of self-Actualization. The research argues that the Lovatt’s in *The Fifth Child* embody the Heideggerian homeliness of ontology, whose rejection and exclusion of Ben represents the secluded interiority of the self.

Ben is away from home and is wandering around in the world in the sequel, he encounters two characters (Mrs. Briggs and Teresa) who become his substitutions and who not only take responsibility for him. Thus, the first half of this paper will take a short detour to discuss Maslow’s ethics theory, and the second half of it is the examination of how Maslow theory can provide a different perspective to read Lessing’s two books on Ben.

Even though Maslow does not see the animal as other, Ben, who seems to be a human being and an animal, arouse the ethical response from the self? Despite the fact that ethics is not the same as politics, his theory still aims for a just society practiced in political terms, in which ethics for the sake of a more just society. Then, can we undertake a reading of Lessing’s *The Fifth Child* and *Ben, in the World* by incorporating a political dimension to the extent that the ethical is political, or, to put another way, can we read Lessing’s two books on Ben as the very practice of ethics in terms of textual politics.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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The Challenges of Cultural Translation and the Problems of Immigrant Identity in Amy Tan's *The Joy Luck Club*

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Abstract

The Joy Luck Club is a novel by Amy Tan that traces the sentimental stories and relationships of four pairs of mothers and daughters. Tan develops the novel by handling the traditional Chinese beliefs to highlight the differences in values between mothers and daughters. In Tan's *The Joy Luck Club*, one of its themes is the challenges of cultural translations that causes misunderstanding in relationships. The immigrant identity in the novel reveals the sufferings and the difficulties of the mothers and the daughters which they face leaving their native land since they are genetically Chinese.

The novel describes four women with different characters and their fates to immigrate to America when facing the dangerous disasters of the country and their life and which covers the growing experience of the four daughters of the four women. This paper focuses on this novel and tries to bring out the features distinguishing men and women and gives a perspective from the feminist point of view.

Keywords: Amy Tan, *The Joy Luck Club*, Relationships, Challenges, Translations, Misunderstanding, Immigrants

Amy Tan's writings attest to her success at feminist and universal themes. Her novels, stories and essays brim with support for strong mother-daughter relationships and she better links woman-to-woman relations. She fills her plot with praise for female characters who accept near-impossible tasks. The story of gender differences in Shanghai during the war contrasts the male and female digestive systems. Men earn prestige by their loud belches and women survive by swallowing their sorrows a private act implying the beginnings of life-long secrets, silencing and internal unrest.

The Chinese view of fate is a dominant focus in Tan's novels. In *The Joy Luck Club*, four immigrant women – An-mei Hsu, Lindo Jong, Ying ying St. Clair and Suyuan Woo – dispossessed of wartime China, a weekly game of mah jong. Their laughter in the face of family separation, exile, unhappy marriage and violent death characterizes powerless women as risk takers who have nothing to lose by grasping at joy and luck.

In Amy Tan's works a generational problem develops over time, and cultural displacement occurs as family lines expand. While this is not the problem in and of itself, indeed, it is natural for current culture to gain over culture, it serves as the backdrop for the disorientation that occurs between generations. In *The Joy Luck Club*, Amy Tan calls close attention to the idea of forgetfulness. Through these two factors, Tan tries to explain displacement on the parts of both mothers and daughters. The daughters, we find, are lost and found always wandering, and the mothers themselves seem paralyzed by past secrets of pain and sacrifice. The death of Suyuan Woo is explained like this:

“ ‘had a new idea in her head,’ said my father. ‘But before it could come out of her mouth, the thought grew too big and burst. It must have been a very bad idea.’”

“The doctor said she died of a cerebral aneurysm. And her friends at the Joy Luck Club said she died just like a rabbit: quickly and with unfinished business left behind” (Tan 19).

Suyuan maintained a secret she had kept from her daughter, Jing-Mei to her entire life about the two sisters that had been left behind while she fled from China. She could never tell her daughter about her past life and to Jing-Mei because she could never know her mother completely till the end of her life.

Ying-Ying St. Clair is an excellent example of this separation. In the chapter “The Moon Lady” she describes how the pain of being separated from her family on a trip to see the Moon Lady. The whole theme of the story is lost in the beginning and regained at the end. Interestingly enough, Ying-Ying tells us this story has gone unremembered for so long, that up until now, she had never remembered the end of it: “It is my earliest recollection: telling the Moon Lady my secret wish. And because I forgot what I wished for, that memory remained hidden from me all these many years” (67). She never reflected upon her tale enough to glean from it the lesson of being found and not being lost. She had kept her silence and never thought about her memory enough to tell her daughter up until the present, when she sees the state in which her daughter lives:

“All these years I kept my true nature hidden, running along like a small shadow so nobody could catch me. And because I moved so secretly now my daughter does not see me. She

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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The Joy Luck Club

sees a list of things to buy, her checkbook out of balance, her ashtray sitting crooked on a straight table. And I want to tell her this: We are lost, she and I, unseen and not seeing, unheard and not hearing, unknown by others” (67).

All of the mothers in *The Joy Luck Club* suffer from the same problem. They do not want to talk about their pasts and so China never enters the minds of their daughters. Their daughters never find a compass to guide them through life because the mothers never offer concrete anecdotes to teach them with. Entire chapters of their mothers’ lives are locked to them, and because of that, the daughters simply cannot accept the wisdom their mothers give. The mothers, in turn, fade into the background of their daughter’s lives, never being heard. Ying-Ying wisely compares herself to a shadow and realizes what her silence has cost her. She understands that because of her silence, she has faded into the background, and because she has never told her daughter what she knows. All the aunts suffer from this problem. As Jing-Mei Woo accurately observes:

“They are frightened. In me, they see their own daughters, just as ignorant, just as unmindful of all the truths and hopes they have brought to America. They see daughters who grow impatient when their mothers talk in Chinese, who think they are stupid when they explain things in fractured English. They see that joy and luck do not mean the same to their daughters, that to these closed American-born minds ‘joy luck’ is not a word, it does not exist” (41).

While Tan creates a situation in which it seems like all is lost – the daughters do not respect their mothers and their mothers realize too late that they have their daughters –we understand that in case of Jing-Mei Woo. Jing-Mei follows the wishes of her aunts and deceased mother and goes in search of her long-lost half-sisters. She journeys back to China, and in doing so reunites herself with her past:

“The minute our train leaves the Hong Kong border and enters Shenzhen, China, I feel different. I can feel the skin on my forehead tingling, my blood rushing through a new course, my bones aching with a familiar old pain. And I think, My mother was right. I am becoming Chinese” (266).

Finally, Suyuan Woo gains a form of new life in the unification of her past in the form of her Chinese daughters and her present in the form of her American-born daughter, Jing-Mei. In *The Joy Luck Club*, therefore, the past is an important element to the Chinese-American identity.

Throughout the novel, the narrators consider on their inability to convert concepts, emotions and sentiments from one culture to another culture. The incomplete cultural understanding of both the mothers and the daughters raise obligation to their incomplete knowledge of language. In addition, the hurdles that exist between the mothers and the daughters are often due to their impotence to communicate with one another. Although the daughters know some Chinese words and the mothers speak some English, communication often becomes a matter of translation between them, of words whose intended meaning and accepted meaning are in fact quite separate, leading to ethereal misunderstandings.

At some point in the novel, all the characters express anxiety over her inability to reconcile her Chinese heritage with her American surroundings. Indeed, this reconciliation is the only aim of Jing-mei's journey to China. While the daughters in the novel are by genetically Chinese and have been raised in mostly for Chinese households, they also identify and feel comfortable in modern American culture. Waverly, Rose, and Lena all have American boyfriends or husbands, and they consider many of their mothers' customs and their decisions as old-fashioned or even unbelievable. Most of the times the childhoods always try to escape their Chinese identities as they belong to America. Jing-mei didn't accept during adolescence that she had any Chinese aspects inside her, insisting that her Chinese identity was under only to her external features. Lindo observes that Waverly would have joined her hands for joy during her past years if her mother had told her that she did not look Chinese.

The first difficulty with translation occurs when Jing-mei links the story of her mother's founding of *The Joy Luck Club*. After attempting to explain the intendment of the club's name, Jing-mei perceive that the concept is not something that can be translated. Tan points out that the daughters think their mothers are ludicrous because of their damaged English, while the mothers are impatient with their daughters who don't understand the cultural differences of their language and who do not intend to pass along their Chinese inheritance to their own children.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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**Arun Joshi's *The Apprentice*:
A Study on Narrative Techniques**

**Manjunath G
Research Scholar**

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Abstract

The Apprentice is a novel which is different from other novels of Arun Joshi, the novel uses the techniques of first person confessional narratives though which is not new in the Indian context, the narrative techniques used in the novel parallels narrative techniques used by Browning in his most of the poetries i.e., dramatic monologue. The novel is shaped as a series of dramatic monologues spoken by the protagonist-narrator to a listener. These monologues form its narrative body. The whole novel is seen through the lens of the protagonist, Rathor, son of an advocate who turned into freedom fighter. The personality of his father greatly influences him. As a son, Rathor has stuck between two different ideologies of his parents, the Gandhian ideology inherited from his father and the materialistic ideology or the ideology of realism inherited from his mother. As the novel progresses we witness Rathor's conflict with the alien world, each stage of his life he becomes a tyro and learns the tactics of livelihood to suit his living.

Keywords: Arun Joshi, *The Apprentice*, narratology, homodiegetic, heterodiegetic, extradiegetic, intradiegetic, hypodiegetic, analepsis, prolepsis.

Jonathan Culler, in his work, *Literary theory: A very short introduction* states that narrative is not just an academic subject. There is a basic human drive to hear and tell stories. Children at very early age develop the basic narrative competence of demanding stories.

Once upon a time, literature meant above all poetry. The novel was a modern upstart, too close to biography or chronicle to be genuinely literary, a popular form that could not aspire to the high callings of lyric and epic poetry. But in the 20th century, the novel eclipsed poetry, both as what writers write and what readers read and, since the 1960s, narrative has come to dominate literary education as well. People still study poetry-often, it is required-but novels and short stories have become the core of the curriculum. (Culler 2011)

The genre of novels has occupied a prominent place in literature replacing poetry after the second half of twentieth century. Narrative and the science of narratology have become dominate in literary sphere after the development of novels in literature. Narrative theories attempt to spell out the basic competence of any narrative i.e., plot, story and the aspects of focalization. And tries to answer the basic questions of a reader for instance; who speaks? Who speaks to whom? And who speaks when? Narrative voices may have their own distinctive language, in which they recount everything in the story, or they may adopt and report the language of others.

To understand the aspects of narration in any novel, first one should understand who speaks in the novel, in order to identify the dynamics involved in this question, narrative theorists distinguishes among the real author, implied author and narrator. According to Booth as the implied author and the persona 'he' constructs when writing a narrative. The persona which is visible to the reader in the narrative text as the agent who established the cultural and ethical norms of the text, the three agents of telling indicates that narration is not the direct transmittal of a story from author to reader.

Narrative theorists believe that through the narrator, the authorial communication in the novel is mediated. At a wide spectrum the author-narrator relation can vary. In one spectrum the narrator may be indistinguishable virtually from the implied author on the other end of the spectrum, the narrator who has almost nothing in common with the implied author as a fully developed character.

Genette calls the commonly made distinctions of a narrator that who speaks in the story and the point of view of a narrator as focalization. In that focalization he distinguishes between homodiegetic (participating) and heterodiegetic (non-participating) narrators. Further he distinguishes among extradiegetic (one level above the main action), intradiegetic (within the main action) and hypodiegetic (one level below the main action). Besides the issues of the relationship of a character narrator to the story, the question of reliability also arises in character narration.

For James Phelan narrative techniques is the umbrella term for the multiple devices of storytelling. In the terms of narratology, a narrative technique is a rough synonym for discourse with the publication of Henry James prefaces to the New York edition of his novels. Theorist paid increasing attention to the subject. Reminon-Kenan identifies four classifications of narrative tense representative of different ways that narratives relate to the tie of the story. First, 'ulterior' or 'prior' narration, this narration is the recounting of events that have already happened. This is the most common form of narration. Jane Austen's Emma can be a good example for this. Second anterior narration, this narration is predictive or subsequent which

suggests future happenings, such as those in prophecies. Third narratives, consists the actions and narrative occur 'simultaneously and fourth type of narration intercalated or interpolated here the telling and action are not simultaneous but impact each other throughout the narrative.

First-person confessional narratives are not new to Indian English novelists. But the narrative strategy that Arun Joshi adopts in *The Apprentice* is certainly something new in the Indian context, and justly invites scrutiny; the novel is shaped as a series of Browning- like dramatic monologues spoken by the protagonist-narrator to a listener. These monologues form its narrative body. This strategy has bound definite advantages. It allows the protagonist- narrator to tell his dark story uninterrupted and so reconstruct and present a connected narrative of his life of the distant past to the present. Secondly, it helps the novelist to present dramatically the protagonist's confrontation with his own self, inner and outer, probe directly into his psyche and lay it bare for the reader to examine it without the mediation of another person. It conveys best the protagonist's sense of inner compulsion and urgency to communicate and confess, and provides the complete narrative a like urgency.

In the words of Dhawan, Arun Joshi's fiction conforms to Conrad's conception of the novel. Joshi recognizes a reality beyond the mere phenomenal world, a reality which the artist could imagine and capture by giving a consistent form to the shapeless facts of human existence. The source of most of Joshi's novels is actual experience. Joshi the artist, however, is not content merely to restate experience in a coldly scientific manner. He feels a need to shape it, a need to discover the reality which lies hidden in the actuality of his own life.

Ratan's monologues are naturally addressed to the listener, however he addresses himself too. Particularly once his narration takes an introspective flip and dwells on such repeated questions on right, wrong, God etc. On the total the monologues sustain the tone, impression and atmosphere of an oral narrative self-addressed to a single listener. They conjointly retain the language, the pace, and even the gestures of a man talking to his single listener. The role of this listener in the narrative which is chiefly spoken to him has not been properly understood by some critics. He is neither an imaginary companion, whom the narrator addresses now and then, nor he passively listens to the narrative, the listener takes active part in the narration, while the narrator himself puts the questions and expresses the disbelief that may arise in the listener's mind. In fact he has a visible and active role to play all along the narrative. He is an alert and intelligent listener and gets genuinely interested in Ratan's story as the narration further proceeds. He responds to it sensitively. His active presence is felt throughout the narration. That he listens attentively to Ratan and punctuates the narrative intermittently by raising intelligent questions, in spite the fact that his voice is audible only to the narrator and not to the readers, all implicit in the very manner Ratan tells his story, the turns it takes and the emphasis it acquires now and then, After all, the convention of the monologue requires that there is only one audible speaker. It does

not follow necessarily that the audience is or ought to be passive and silent. Ratan solely repeats the queries raised by his young friend.

The Apprentice as a novel in confessional form gives a running commentary on the decaying values of a degenerating civilization. It is the story of a young man who out of sheer exhaustion of joblessness and privation is forced to shed the honesty and the old world morality of his father to become an apprentice to the corrupt civilization. One is alienated in this counterfeit world unless one accepts and adjusts to the guilt of the modern society in order to survive. There are a number of literary influences that have worked on Arun Joshi. He has been influenced by Albert Camus and other existentialist writers. Joshi admits that he did read Camus and Sartre, in an interview with Purabi Bannerji to *The Sunday Statesman* says “I liked *The Plague* and read *The Outsider*. I might have been influenced by them. Sartre I did not understand clearly or like. As for existential philosophers like Kierkegaard, I have never understood anything except odd statements.” (Dhawan 9)

Ratan Rathor started his life as a common young man with full of ideals and defined code of conduct for himself. The days with his childhood friend, Brigadier is beyond his imagination, the protagonist, who narrates the story of his life to an N.C.C. cadet who came to New Delhi to participate in the Republic Day parade. In the beginning chapter the protagonist meets a student and then he gets into a conversation with him by that he comes to know that he is requesting the protagonist to direct him towards grounds to attend rallies. Then the protagonist continues his conversation with the student in a nearby shop, he takes him there for tea because that tea shop seems to be the best of the neighborhood and adds that the proprietor is an excellent man. When the student enquires him about his residence he explains that he lives in a government colony, which are identical flats, yellow by day and colorless at night with an occasional park, library without books, a boy’s school, a girl’s school, a sub-station, an area neither poor, rich nor hostile, friendly.

Rathor is from Punjab, who grew up in the foothills of Punjab, where his father was killed. His father is about fifty years of age, young, grave and clear eyed with six feet tall and his mother is short, dark and tubercular, lays on bed, coughing and spitting blood. She refuses to go to sanatorium even his father insists her to. She prefers to stay back at home in order to balance the monetary issues of her family. She mocks about her husband’s passion over processions. One fine day soon after Gandhiji’s meeting, Ratan’s father has declared that he has handed out all his wealth and abandoned his practice despite of being a successful lawyer. This act of generosity proves fatal and annoys his mother a lot. The mother who has a worldly knowledge of materialism tells him:

It was not patriotism but money...that brought respect and brought security. Money made friends. Money succeeded where all else failed. There were many laws...but money was law unto itself. (Joshi 20)

As a student Ratan Rathor also has ideals like his father and hoped that free India will bring new light to the citizens of the Republic. The hope of better India shatters after nation's independence, the politicians of free India proves to be worse substitutes for the alien Englishmen. Ratan Rathor comes to Delhi, 'a city of opportunities', after his graduation in search of a job for his livelihood. In his search for employment he realizes that the posts advertised are already filled in some manner. Even his father's friends could not come to his aid for finding job for him. During his stay in Delhi he gets shelter in a *sarai* (inn) beside a *masque* where several others also occupy the same room with him. A stenographer living at the same inn manages a temporary job for him in a Government office, dealing with war purchases.

As the novel proceeds we get to know that the protagonist begins his life as an apprentice clerk. He keeps his eye upon his career despised by his father as bourgeois filth. He leaves the inn as soon as he gets the job to settle somewhere and tries to keep him away even from the stenographer who had been instrumental in securing a job for him. He works hard to please his superintendent. In very short period of time over six months, on the recommendation of the superintendent, he gets confirmation in the service on his assurance that he would marry the superintendent's niece. Henceforth he never looks back and on the superintendent's retirement he gets this most coveted post which brings him every comfort in his life. With the accumulation of riches, Ratan rather gets himself associated with the pleasure of wine and woman in Bombay.

In the Post-independence era where career and class define any human in addition to it is the period of an inferno of corruption, Ratan also goes in the pursuit of career "one had to live. And, to live, one had to make living. And, how was a living to be made except through careers". (Joshi 39) in order to live he indulges himself in the act of corruption. At the earlier stage of his career, he hesitates and with the words of his superintend he justifies his deed that there was no point in looking for truths aside from the truth of God. Money in the world always changed hands. God was only concerned with what one did with the money. Did a man, for example, use it for good purposes (43) Deals that is what the world is all about (49) Money is law unto itself (73) Freedom, Freedom. What is freedom but a word, my friend?.....Yes, a New Slavery with new masters; politicians. Officials, the rich, old and new... (Joshi 61)

During the time of Indo-China war, he is not only one to gain prosperity by clearing sub-standard war materials supplied by the Sheikh Himmat Singh, being used in the war ignoring the safety of the lives of innocent people. The gravity of the offence committed by Ratan Rathor is surely more intense than the solution of polishing the shoes in front of the temple. Ratan rather forms a view that a successful career cannot be achieved through diligence and sincerity, but be

realized through flattery and cunning. So he deceives his very close friend by giving a false statement without admitting his crime. Ultimately, the Brigadier commits suicide. His best friend Brigadier's death acts as an eye opener for the protagonist, he never confess this with anyone apart from the reader and he silently bears guilt and at one stage he wanted to confess it to the omnipotent, but he couldn't do so because the evil of corruption has stretched its arms even there too. When he heard poojari's word of paying some amount to him in order to bring out his son unlawfully makes Ratan to come back from temple in the later days of his life he stands outside the temple and cleaning the shoes of devotees through his deed he wants to cleanse his guilt. The whole novel is in first person narration, every words of other characters are spoken by the protagonist himself, this novel seems to be in a confessional tone and by narrating story of his own he confesses his guilt to the reader through the NCC student.

To avoid the monotony of listening to a single voice in a series of monologues, Joshi uses certain devices. First he varies the duration and length of the monologues. The first few are short and brief, and more or less introductory. The contents become tangled and complex making it difficult for Ratan to speak with ease and clarity, as the narrative progress. The monologues tend to become long; In fact the varying lengths of the monologues indicate the pattern of the narration as well as the narrator's state of mind. Further the monologist Ratan is made to report faithfully, often in their own words, his conversation with different people. This device brings into the monologues several other voices – those of Ratan's parents, the Brigadier, Ratan's companions in the sarai, his colleagues in his office, the Sheikh, the police officials, the young listener etc. - so that one is hardly aware that he is listening to a monologist. By these devices the attention of the reader is held and the narrative interest is sustained from first to last.

The distinction of narrative audience and the narratee has been made by Peter. J. Raninowitz that the narrate is a textual construct identifiable through the teller's address, whereas the narrative audience is a role the real audience takes on as it assumes an observer position in the story world and regards the characters and events as real. The concept of narratee and narrative audience nicely complements each other with a characterized narratee in a novel.

Oral narration of the narrator, its continuity, development and success depends upon the interest evinced by the listener, the narrator's confidence in him and in his own ability to establish rapport with him. The questions implicitly raised by the auditor also form a part of the narrative. By asking the right questions at the appropriate moments Ratan's listener helps him to maintain the continuity of the story. Further, whenever he tends to digress or go off at a tangent from the main story, the young man's questions bring him back into it.

The novel enacts three stages in the human-divine comedy of Ratan. The pre-independence period is the dawn, the period of idealism, the phase of innocence, the post-

independence India is the broad daylight of experience, the inferno of corruption, the last part the area of expiation, and is the door to the purgatory. (Prasad 65)

In the view of Dhawan, for Joshi, the fiction is neither a source of entertainment nor an instrument of publishing some sets of ideas unlike Mulk Raj Anand, he does not use his genius for propagating any political or social creed, nor does he escape from the world of human struggle and seek aesthetic relief in an imaginary place as R K Narayan does. Joshi does not write fiction according to a formula, rather he grapples with the moments of acute trying situations in human life. He experiments with the medium of literature for studying man's predicament, particularly in the light of motives responsible for his action and the reaction of his actions on his psyche. In a particular context Joshi says that his novels are essentially attempts towards a better understanding of the world and of himself...if he did not write, he imagine he would use some other medium to carry on his exploration.

Genette's views on narrative structure states that the reconstruction of the story in narration can be chronological order or it can be anachronisms such as flashback (analepsis) and foreshadowing (prolepsis). Here the protagonist uses the techniques of analepsis in order to narrate his own story to the N C C cadet and confesses his guilt. He feels guilty over the involvement in the deeds of corruption. He hesitates to accept his guilt in front of anyone despite knowing the truth that his childhood friend Brigadier's life hangs over the truth of him. The novel ends with the anticipation of Ratan on the youth of the nation. "Mark my words, youth can conquer all but not the mischief of older men, in fact like me." (Joshi 127) "there is a hope as long as there are young men willing to learn from the follies of their elders. Willing to lean and ready to sacrifice. Willing to pay the price." (Joshi 144)

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Arun Joshi's *The Apprentice*: A Study on Narrative Techniques

Communicative Language Teaching as an Innovative Method in English Language Teaching

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Abstract

The paper focuses on the 'Communicative Language Teaching' (CLT) is an innovative Method in the English Language Teaching. In this aspect the researcher gives importance to the 'Communicative Language Teaching' as an action research. Through this method the researcher brings out the development of the language teaching as well as Communicative Language Learning (CLL). With the help of 'Group Communication' (GC) the researcher brings out the action research in language teaching. The Group Communication which is clubbed with the methods of communicative language teaching. It is also known as action research in language teaching. In this paper the researcher brings out the effective on 'Communicative Language Teaching'. (CLT)

Keywords: Communicative Language Teaching, Word Games, Converse, Showing Picture cards, creating a context, Demonstration, Raising-Falling tone.

Introduction

The aim of this paper is the development is based on the different innovative methods in the modern world. Even though there are traditional methods in English language. Basically, the English language teaching is followed by Listening, Speaking, Reading and Writing.

- . The Nature of language
- . The nature of language learning
- . Goals and objectives in teaching
- . The types of syllabus to use
- . The role of teachers, learners, the instructional materials
- . The techniques and procedures to use

Literature Review

Goh & Burns (2012) introduced the components of second language speaking competences and also explained in detail how each of them works and affect to each other. Source: (Goh & Burns, 2012). The diagram shows the model of second language speaking competence developed by Goh & Burnes (2012) consist of: core speaking skills, knowledge of language & discourse, and communication and discourse strategies. To develop the fluency and accuracy in speaking second

language, the speaker must comprehend and strengthen their ability of using the discussed components.

Riitta et.al. (2009), speaking is a highly complicated and dynamic skill that requires the simultaneous combination of human cognition, social culture and physical operations to perform it rapidly in real-time communication. Due to its' complexity, teaching speaking is not only 'doing' teaching the student to 'doing' speaking activities, but also teaching them the speaking knowledge, skills and strategies. Despite the fact that the concept sounds theoretical, it still is significantly important to teach explicitly speaking skill both theoretically and practically.

Alvarado, Ann S. **Discourse style and interactive tasks in the classroom of English as a second language. Ph.D.**, University of Florida, 1990. For teaching English as a second language, communicative activities in pairs and groups are common. Yet teachers know little about the quality of the students' verbal interaction tasks. This study deals with a qualitative analysis of students' patterns of participation on several well-known (44) tasks. The basic research question was whether and how students judged assertive (active) by their teachers (passive) when paired together. The investigator also had the questions like whether changing patterns affected the patterns of participation as active and passive speakers and whether passive speakers anticipated more with active or passive partners.

The results showed that students would verbally active indeed dominated by managing conversations, giving information, and making decisions more than their passive partners. Moreover, speakers manifested distinct discourse styles by examining similar patterns of participation regardless of the speaking style of their partners the task type or the language. The results also showed that two-way tasks produce balanced conversations and suggest directions for future ESL research and classroom procedures.

Research Methodology

These aspects are the basic aspects of the English language teaching. With the help of some methods the English language has flourished. There are different methods in English. Language Teaching aims broadly to apply the theoretical perspective of the communicative approach by making communicative competence the goal of language teaching and by knowledge the interdependence of language and communication.

The 'Communicative Language Teaching' is one of the practical perspectives in English. Through this approach the researcher gives importance to the 'Group Communication'. With the help of this approach the researcher divides the two different groups of students and analyse them in the various field which is known as 'Rearrange the word, Complete the conversation, Word Games Conversation on creating a context, Raising-Falling tone, jumbled sentence'.

Learning the language through the Word Games, Showing Picture cards, with the help of some pictures the students can develop their own sentences. This is known as really a creative work

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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of art. Students can communicate with the help of the image which has shown in the cards. Through this cards the teacher can teach the grammar like Subject, Object and all the parts of speeches like, Noun, Pronoun, Verb, Adverb, Adjective, Preposition, Conjunction and Interjection. This is somewhat effective teaching method of English not only that but also there is a real development in communicative skills.

Significance of the Study

The students can be divided into two groups and ask them to develop their own ideas, share with them and communicate among them and develop their own sentences. Through this activity the students are very interested in communication and they eagerly come forward and they can develop their language skills. The ‘Group Communication’ is one of the major techniques in the English Language Teaching with the help of this technique the teacher plays vital role because where ever the students commit any mistakes in the communication the teacher will correct them.

The ideas which were created by themselves and the students themselves created their own context in their communication. This is really an action research work. With the help of this method the teacher can develop the creative mind among the students not only that but also correct their mistakes in various aspects.

Methods

Mostly, the students use conversation among them in the Group Communication. The researcher can study in different fields in the development of communication which is known as Raising-Falling tone, gives real expression of feelings, asking questions, answering the questions, etc., Through this method the students can get the confidence among them in their communication language skills.

With the help of this method the students develop their confidence because they get the ideas of their own which is easily communicated with other and that idea has accepted by others this is the first victory of them. Not only that but also their confidence level has been developed.

‘Conversation’ is also one of the methods of communicative language teaching. Through this method, the researcher divides two students and gives a topic for conversation between them. Both of them must talk on that particular topic. So, they use some questioning words, answers for question, some suggestions, some exclamations etc., through this conversation the communicative language has developed.

‘Showing Picture cards’ is the effective method because it is based on the ‘listening aspect’. Each and every student is interested to visualise the picture in the screen. It is applicable in the Language Lab. Some pictures have shown to the students. In that picture, some quizzes may be conduct. It is most effective method. “Visualising” is one of the most attractive method not only that but also it will be useful to the students for remembrance. The pictures may be in the different colours. Those colours maybe unique in one common aspect. For example: **Raju is reading a novel.**

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Here the verb has coloured by different from others. So, it is very easy to observe and with the help of reading images very nearby.

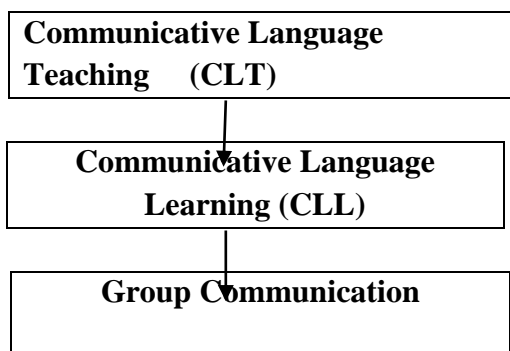
‘Creating a context’ are an essential as well as important to the Communicative Language Teaching. When the researcher has shown any object to the students ask them to create a context with any particular incident which has happened in our country or anything that will happen in our country. Through this aspect the student can develop their own communication skills. If we conduct any competitions like, Essay Writing, Story Writing competitions the researcher has shown some images or pictures for example- The image of child Labour, Deforestation, Fire accident, etc.

‘Demonstration’ is one of the best ways of Communicative Language Teaching. Through this aspect the researcher clearly explains the concept to the students. Even though some students those who are weak in the observing capacity they can easily learn through this method of language teaching as well as language learning. “Demonstration” is very effective because it is practicable by each and everyone.

‘Raising-Falling Tone’ through this method of communication, the students gives importance to the teacher’s sound of vocabulary. The effective teaching must be with the tone of teacher. While the teacher teaching(or) communicate the ideas to the students, he/she must be use this method because the students can differentiate the meanings of the word and get the importance of the meaning of a word which has stressed by the teacher.

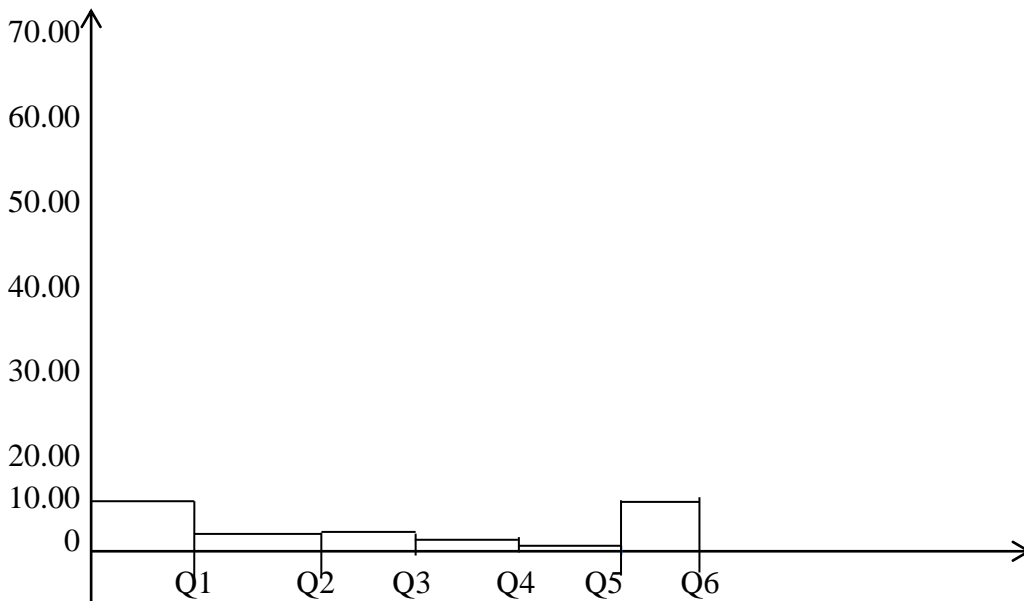
Eg: ‘What a beautiful building is this!

Graph

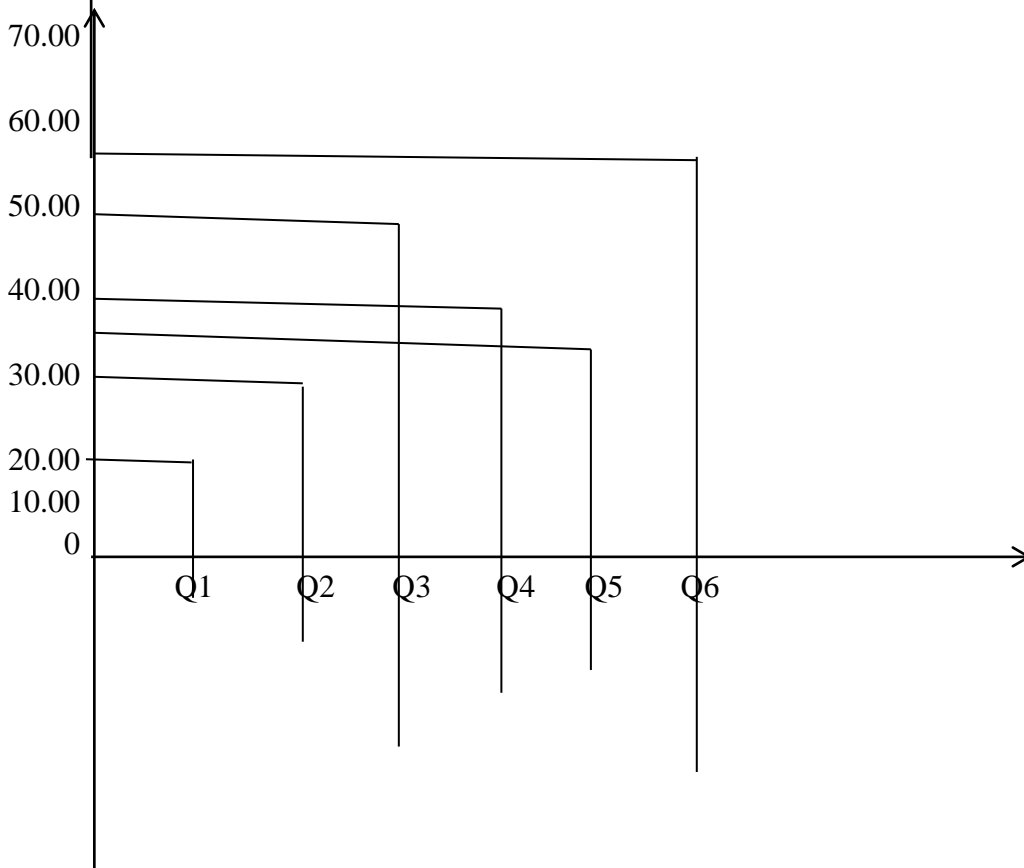


Perfect Progressive

BEFORE INVESTIGATION



AFTER INVESTIGATION



Rearrange the word, Word Games, Complete Converse, Jumbled sentence, Creating a Context, Raising-Falling tone.

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Data Collection Procedure

The data for the present paper was based on a grammaticality judgement test. Fifty arts and science students were selected for this study. The students are pursuing an arts and science degree. The increasing number of different educational institutions in the fast globalizing. English communication skills an indispensable quality in any successful life.

Fifty participants were selected based on the following parameters.

- a) Class: First Year Under Graduate students from the arts and science institutions located in Tamil Nadu.
- b) First Language: Tamil
- c) Medium of Instruction in college: English
- d) Marks in Graduation: 50%- 70%
- e) Gender: Fifty male students

The data for the present research is based on a grammaticality judgement test. The test consisted of six meticulously designed questions aiming to judge the communicative competence. A higher degree of uniformity in the preparation of the grammaticality judgement test could be achieved as the items were targeted at subjects who shared the same mother tongue, i.e., Tamil.

The questionnaire and the grammaticality judgement test were administered to hundred Undergraduate students belonging to arts and science college students understand that it was not an examination and that the responses given by them would be used to improve their teaching modules and materials. The test consisted of both the closed ended and open-ended questions. The test consisted of open questions. The test consisted of open questions. The test is consisted of six sections.

Question 01 Re-arranging the word

‘Re-arranging the word’ was the first question in the questioner. It gave innovative thoughts to create a new word. It gave a thinking ability to the students to arrange in a proper way and make a meaningful word.

Question 02 Complete the Conversation

‘Complete the Conversation’ has given a correct response to the questions which was asked by the opponent. Not only had that but also created a contextual questions and answers. Through this question the student can think himself to answer the question which was asked by the teacher. Through this type of conversation, we can develop the communicative skills.

Question 03 Word Games

‘Word Games’ is a type of communication to develop the communicative skills. Most of the students were not interested wholeheartedly in the teaching instead of that they can develop their language through the ‘Language Games’ or ‘Word Games’. Knowingly or unknowingly they can learn the language in a playful method.

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Question 04 Creating a Context

‘Creating a Context’ is also another type of communication methods. Generally, some important issues in the Universe or any general topics have to be given to the students and make them to speak about that topic to be a context. This method will develop the creativity among the students and make them to analyse themselves and make to know their identify and ability.

Question 05 Raising - Falling Tone

‘Raising - Falling Tone’ is one of the important aspects in the speaking. Wherever or whenever we speak knowingly or unknowingly, we give intonations in different types. Through that intonation we can identify the importance or necessary of the message. It plays vital role in the speaking aspect. This is considering being a prime in the communication because the tones itself give the meaning.

Question 06 Jumbled Sentences

‘Jumbled Sentences’ is one of the playful methods of learning language. The sentence was collapsed, and it has given to the students to make arrange in a proper way. The student must know the basic grammar sentence pattern then only he can frame this sentence in an order. Otherwise it cannot. Through this method the student can frame a sentence in a proper order.

Data Analysis

The data received from the results of the test was evaluated. It consisted of both correct answers and wrong answers. The errors made by the students were analysed in the light of the comparative study of the conversations. A simple descriptive statistical feature of the verb phrase in the conversations. The errors which were further compared and systematically analysed to identify the extent to which the first language interferes with the second language which acquiring the communication.

Findings

After analysing the questionnaire from the collected data that this method is really an action method. The researcher found from this analysis that this communicative language teaching is action method and through this method some students were benefited in the field of speaking.

Conclusion

So, with the help of ‘Communicative Language Teaching’ and ‘Communicative Language Learning’ the researcher concentrates to develop the “Communication Skills” in English Language Teaching. Not only that but also this method is very effective, practical and enjoyable by the teacher and the students at the time of language learning and teaching.

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APPENDIX-I QUESTIONNER

I) REARRANGE THE WORD

1. ROCTDERI -
2. EEERAASSPAKH-
3. GGNIER -
4. YSOCEDANR -

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5. EECUONNARGMTE-

II) COMPLETE THE CONVERSATION

1. TEACHER: Did you complete yesterday's work?
STUDENT: -----
TEACHER: Do you have any doubt in yesterday's lesson did I teach?
STUDENT: Yes. Madam.
TEACHER: -----?
STUDENT: I have a doubt in changing voice madam.
TEACHER: what doubt is there?
STUDENT: -----.
TEACHER: O.K. no issues. I will teach once again
STUDENT: Thanks a lot madam.
TEACHER: -----?
STUDENT: Yes. Please Madam. Kindly give some exercises to practice.
TEACHER: Do more practice then only you will get master in this part of grammar.
STUDENT: Yes Madam. Thank you very much.

III) WORD GAMES

1. yoolgehcr-
2. yphargoliibb-
3. lardehtac-
4. eeccclti-
5. uuoslafb-

IV) CREATING A CONTEXT (Conversation between two friends)

1. DAVID: Hello, My name is David It's nice to meet you.
JENNY: Hi, I am Jenny. It's my pleasure to meet you.
DAVID: Am sorry

V) RAISING- FALLING TONE

1. This is a Dog -
2. Ram is a business man-
3. Are you Veena? -
4. Was he killed? -
5. It is Monday today. Isn't it-

VI JUMBLED SENTENCE:

1. hurry in are we a -
2. House in this live I -
3. Succeed you you hard work will if-
4. Go will you I allow not to -
5. Captain probably best is the Dhoni -

THANK YOU

QUESTIONNER -1 KEY

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I) REARRANGE THE WORD

1. ROCTDERI -DIRECTOR
2. EEERAASSPAKH-SHAKESPEARE
3. GGNIER -GINGER
4. YSOCEDANR -SECONDARY
5. EECUONNARGMTE-ENCOURAGEMENT

II) COMPLETE THE CONVERSATION

1. TEACHER: Did you complete yesterday's work?
STUDENT: ----- (Yes. Madam)
TEACHER: Do you have any doubt in yesterday's lesson did I teach?
STUDENT: Yes. Madam.
TEACHER: -----? (May I know where do you have a doubt?)
STUDENT: I have a doubt in changing voice madam.
TEACHER: what doubt is there?
STUDENT: ----- (I do not know how the active voice change into passive)
TEACHER: O.K. no issues. I will teach once again
STUDENT: Thanks a lot madam.
TEACHER: -----? (May I give few exercise to do for your practice?)
STUDENT: Yes. Please Madam. Kindly give some exercises to practice.
TEACHER: Do more practice then only you will get master in this part of grammar.
STUDENT: Yes Madam. Thank You very much.

III) WORD GAMES

1. yoolgehcr- ARCHEOLOGY
2. yphargoliibb- BIBLIOGRAPHY
3. lardehtac- CATHEDRAL
4. eeccclti- ECLECTIC
5. uuoslafb- FABULOUS (Mythical)

IV) CREATING A CONTEXT (Conversation between two friends)

1. DAVID: Hello, My name is David It's nice to meet you.
JENNY: Hi, I am Jenny. It's my pleasure to meet you.
DAVID: Am sorry

V) IDENTIFY THE RAISING- FALLING TONE

1. This is a Dog -**Falling**
2. Ram is a business man- **Falling**
3. Are you Veena? - **Raising**
4. Was he killed? - **Raising**
5. It is Monday today. Isn't it? – **Falling**

VI JUMBLED SENTENCE:

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1. We are in a great hurry.
2. I live in this house.
3. If you work hard you will succeed.
4. I will not allow you to go.
5. Dhoni is probably the best Captain.

THANK YOU

Inclusive Leadership and Effective Communication: An Unbreakable Bond

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Abstract

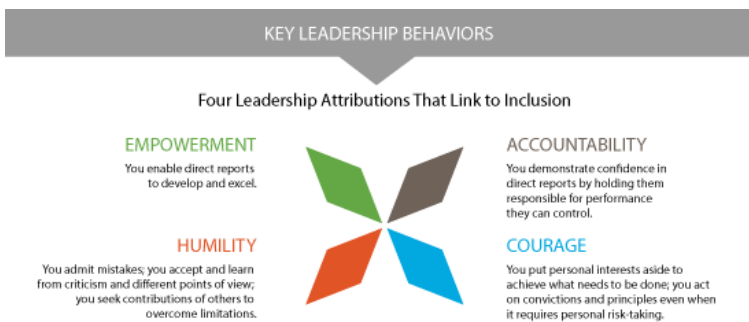
The study's objective is to derive and develop the core heart that of an Inclusive Leader. The importance of being inclusive comes out when cross-culture individuals communicate and tend to have differences among themselves. An inclusive leader comes into picture during that communication process and by using his/her communication skills; help others feel included, valued and heard. The study looks into what great leaders are doing that made them outstanding in their fields. This paper also entails effective methods and techniques from different researches, to illustrate that how one can be an inclusive leader with the help of communication skills, in order to shape one's personality and bring people from diverse backgrounds, on a common platform. The paper also seeks to explore challenges one might face during communication and ways to tackle them with the help of inclusive leadership thereby making this bond of inclusive leadership and effective communication stronger.

Keywords: Inclusive Leadership, Effective Communication, Cross-cultural differences, Communication Skills, Outstanding Leaders, Communication Challenges, Tackling challenges.

Introduction

On a course of leadership, there is a requirement of specific skills and strategies for effective communication. All of which are essential building blocks for inclusive leadership. Specific tools, skills and resources are necessary to bring the best out of yourself and others. Yes, others, because inclusive leadership means bringing the best out of everybody in the team. Good leaders change the world. Changing the world doesn't mean having a lofty goal like removing hunger from world; if that's the case I am glad but changing the world might mean changing the world of the community you live in, the world of your home or workplace, it can be big or small. But in both cases, a good leader is always required, and good communication skill is a pre-requisite of being a good leader. And if we all do that, imagine the impact that can have. It is up to the reader to define the size and nature of the world and the kind of change. Think of a person who inspired you, who is your role model who listens to you, understands your viewpoint. That is, the heart of inclusive leaders do well. Inclusive leaders make others feel included, valued and heard. We face challenges while communicating; in particular, the other person may be different

from us, from different culture and different background. This opens the floor for potential misunderstanding or miscommunication from either side. Just imagine if a person uses a lot of non-verbal cues to communicate and is asked to communicate to a visually impaired person, and that person definitely wouldn't be able to read any of those cues and that's where effective communication would become important. Research shows a methodology of EACH which we will explore in this paper that will help anybody become an inclusive leader. EACH stands for Empowerment, Accountability, Courage, and Humility.



Definition of Inclusive Leader

The meaning of the word Inclusion is, “A state of being included or including others in groups and structures”. Inclusion happens when you value both the differences and the commonalities of the others.”

Empowerment, an Adhesive between Leadership and Communication

Consider a situation when a direct report of yours is sitting silent during the performance review and is not engaging in the discussion. Empowerment means converting a situation where communication is blocked by one or more factors like intimidation, or grief, or fear into a situation where communicators are free from any blockade and is able to transfer thoughts freely without any hesitation. So, under given situation, the best bet would be to ask very politely if there is any shortcoming from your side, and also ask things that can be done to improve future endeavours. Simply telling the direct report that you were hired that implies you are capable of doing world class job, so there is nothing to fear. What we generally end up doing is reach conclusion very quickly and does not communicate what needs to be communicated. Taking another example, this would be clear. If a son is not doing his homework on time even after being told daily to do, the general reaction would be to conclude that the son is not interested in studies. But this type of situation can be easily handled by empowering and by politely asking why he is unable to do homework on time, by discussion with him different ways, brainstorm different strategies in which he finds time to do his daily routine and also the homework.

Making determined effort to understand the situation of other, empathy for the other person is very necessary for better communication. Creating space for other person to speak their heart out is very necessary, and that can only happen by making efforts to make others feel heard. Seek to

understand before being understood. While communication over social sites, pause and read the message before sending it. Encourage feedback on how your way of communicating affects others. Also, when somebody comes up with a problem, encourage them to find solution that works best for their situation, and resisting telling them what to do.

Accountability, Responsibility that Every Leader Must Possess

Accountability is about holding yourself and others responsible for inclusive communication. Accountability is really about remaining committed to using your voice. Accountability is very important when there are setbacks and bumps in the road of communication. Holding yourself responsible and actively trying to rectify the situation is accountability. One can use the EACH method to rectify the issues that arose during communication. You can ask for clarification from people to check your own assumptions and the ways you are thinking about something to be better be able to connect to others and really create opportunities for making meaningful change in situation. Getting clarification would only include listening but also courage, both of which will be explored in later sections. For leaders, clarifications may be asked via emails or texts, so that the communication is empowered by giving others the time and space to respond. All of it would entail the perspective of the others rather than relying on your own assumptions and would make you a better inclusive leader. Let us take an example here how this works in real life. If you received a mail from your employee that last night at a restaurant all employees discussed how bossy you can be at times, general tendency is to reply back that you are not at all bossy. But taking accountability in mind, the best response would be to take a pause and think why this could have happened and rectify those reasons which made your employees think that. In another example, your friend posted something on social media which you find offensive, general tendency is to comment something in the spur of the moment and ask him to delete that. But if you hold yourself and him accountable, you would ask him open ended questions on why he posted something to understand his viewpoint. It happens a lot when a frustrated employee post something and is fired on the spot for saying such things, but there are ways to get of this type of situations and that is communicating. As another example mentioned in *How to Make friends and Influence People* by Dale Carnegie when he was asked to pay double the money for staying in a hotel, the general tendency would be to leave hotel on the spot but he went down and had an open conversation with the manager, he was able to get room at previous price only.

Courage in Communication

We all have designed our closet and getting out of that closet is scary. Courage is about helping us to understand, address and communicate across difference. In the context of communication courage is about the willingness and the ability to engage across differences. It's about stepping outside of our comfort zone to consider things from another perspective and viewpoint. Courage as a tool is very helpful in situations which are unfamiliar or uncomfortable to us. Courage requires vulnerability and requires us to be willing to step outside of comfort zone in order to interact or engage with others. Discomfort in communication is caused by differences and differences may arise from difference in gender, ethnicity, or personality attributes, anything that makes anybody unique.

DIFFERENCES ARE WHAT MAKE US UNIQUE

We can use these differences as a way of connecting us and bridging and helping us to really bridge difficult conversations. Courage is about using perspective-taking as a tool to step outside of ourselves. It is also about sharing personal stories and beliefs, sometimes a taboo in workplace settings, but creates a sense of belongingness and opens the door for further communication. Courage is contagious. If somebody gets out of comfort zone, others at the same time get out of their comfort zone. For example, let's say Akhil is sad because of recent divorce and Rakhi a friend didn't ask anything about it. A general conclusion would entail that Rakhi is selfish and don't care about others. But when Akhil asked Rakhi that isn't she bothered at all by his sadness, to which Rakhi replied, I was bothered, and I wanted to know about it, but from where I come, it is completely impolite and inappropriate to barge in. So, it took courage to go ask or answer honestly as there are number of differences lying around us and may hinder effective communication. There is no "best opportunity" that we wait for and then make action into play, courage is about removing ambiguity as soon as possible. Take a look at the TAKE 5 communicating with courage and endorse the steps written in it.

TAKE 5 *communicating with courage*

1

Think before you speak or act. Calm your emotions to create a space for you to choose a more inclusive nonverbal posture and language.

2

Ask thoughtful clarifying questions. Gain a deeper understanding of where the other person is coming from to reduce defensiveness.

3

Use "I" (and "We") statements instead of "you" statements. Discuss your reactions in a way that avoids interpreting intent or assigning blame.

4

Getting others to think or feel the same as you do is not the goal of inclusive communication. Sometimes, you will have to gain an understanding of each other's perspectives, agree to disagree, and move on.

5

Commit to follow up, learn from missteps, set a new course of action, and explore potential areas of growth.

Humility, the H in EACH

Humility is taking the opportunity to reflect and think about how we can learn, and understand, and accept our mistakes as well as learn from others, particularly criticism about our own limitations, on areas where we need improvement, as well as going proactively after and getting feedback to help us develop and grow and learn. It is more about listening which is often overlooked. Generally, when we talk about communication general tendency is to think about speaking, may be about writing, but less so about listening. But listening with humility is a critical element how effective communication and inclusive leadership happens. Listening neither means that we have an understanding nor an agreement. We need to work on our listening to make sure we reach understanding and that we then reflect back that understanding to whoever is that we are communicating with. So that we can make sure communication is really moving forward. There is a difference between sympathy and empathy. Humble listening is inclined with showing and having empathy for others. Empathy is putting yourself in other's shoes and understanding the situation the other person is in, even if you don't agree. Thus, humble listening is not a passive act.

HUMBLE LISTENING IS NOT A PASSIVE ACT

Many times, it happens that if we are given a role of power, we tend to dominate everybody by telling them that we are right anyway, because we are boss, and we have more experience about situations, so others felt left out. But humble listening in these cases can have a great impact of the effort others put in if they are feeling heard and valued.

Listening doesn't mean you have to be silent, listening can also occur when you are the one who is speaking but is taking account of non-verbal cues the audience is giving you. If whatever you are saying isn't making any sense to your audience or is making them angry, taking the note of their expressions and reacting to it effectively will prevent any disaster to happen.

Humble listening is not about acting that you are listening; it is not about nodding while the other person speaks but failing to understand his viewpoint. It's not listening when you are busy with your smartphone or busy texting or watching TV, which is common in today's generation, so one must keep this in mind that listening is pure dedication towards the other communicator.

Listening is not agreeing, listening is just giving full attention and to empathize the other person. Humility is about feeling other person's emotion and then conveying that level of understanding back to them. General tendency is to relate experience and hard skills with leadership, but in actual, a good listener is a good leader.

Best decisions are taken when perspectives of all is taken in not by autocracy. We don't know what we don't know and it's great to ask and listen to other people's perspective on the prospect. Nobody is bound to have all the right answers, and listening is about taking that pause to let others speak on the situation.

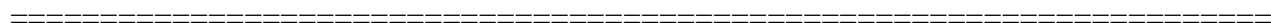
Referring to 4 stages of awareness (modified version of psychologist Abraham Maslow's 4 stages of competence (https://en.wikipedia.org/wiki/Four_stages_of_competence) first stage would be UNCONSCIOUSLY UNAWARE, where the information is so lost that nothing is actually known absolutely. As a leader this is problematic that we are unaware of the fact that there is some deficit that can truly help us. Second stage would be becoming conscious of this unawareness, let's call it CONSCIOUSLY UNAWARE, this stage is difficult for those "know it all" leaders, its unsettling to admit that there is some information missing, that they lack something, this can be fearful. But one can focus on end result here that if one is ready to admit, that more information is bound to make more effective decisions. This is a lot about humility to admit that there is something we don't know, and we also don't know how much we don't know. This also requires courage.

Next stage is to become more receptive to incoming information and of course, to visualize how to better implement it. Now that others have given information and opinions, it is required to better utilize it as if we move back in circle, they may feel that their opinion is not valued and may refrain from helping us next time. That takes us to CONSCIOUSLY AWARE, the third stage where we have accumulated all information from others that is needed to make better decision. And by continuously doing this, the fourth stage, UNCONCIOUSLY AWARE is achieved where we by nature know how to make a better decision on any prospect.

TAKE 5
humble listening

Here are some methods to demonstrate humble listening in your communication—both face-to-face and online.

- 1** Be open to different perspectives. Demonstrate empathy in your communication—regardless of your own expectations about what another person “should be” saying.
- 2** Use encouragers. Encouragers are verbal and nonverbal reassurances that you are present and listening deeply.
- 3** Clarify understanding. To check your understanding, paraphrase by using tentative language and asking if you got it right.
- 4** Reflect meaning when communicating. It is important to reflect both content (what is being said) and feeling (the feeling or mood behind what is being said).
- 5** Pausing in the moment allows you to take a deep breath and reflect. Sometimes this means postponing a conversation for another time.



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Appendices



Note:

The paper owes its acknowledgement to the Ted talks and various online sources as the paper is being developed by carefully listening to the listed below:

<https://hbr.org/2016/01/can-your-employees-really-speak-freely>

<http://www.bbc.com/news/business-34911118>

<http://www.chicagotribune.com/lifestyles/ct-technology-improves-family-relationship-balancing-20141103-column.html>

<http://www.makers.com/moments/assume-positive-intent>

<http://www.catalyst.org/knowledge/infographic-how-combat-unconscious-bias-individual>

https://www.youtube.com/watch?v=xkM-SDNoI_8

<https://hbr.org/2016/01/the-right-way-to-hold-people-accountable>

<https://hbr.org/2015/04/assessment-are-people-likely-to-misunderstand-you>

<https://hbr.org/2015/03/you-can-have-constructive-conflict-over-email>

<http://www.catalyst.org/knowledge/getting-started-marc>

https://www.ted.com/talks/ash_beckham_we_re_all_hiding_something_let_s_find_the_courage_to_open_up?language=en

https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en

https://www.ted.com/talks/sue_austin_deep_sea_diving_in_a_wheelchair?language=en

<https://hbr.org/2015/12/a-mental-trick-to-help-with-challenging-conversations>

https://www.ted.com/talks/margaret_heffernan_the_dangers_of_willful_blindness?language=en

<http://www.catalyst.org/knowledge/infographic-how-combat-unconscious-bias-leader-your-organization>

https://www.ted.com/talks/brene_brown_on_vulnerability?language=en

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<https://hbr.org/2016/01/defusing-an-emotionally-charged-conversation-with-a-colleague>

<https://www.youtube.com/watch?v=WER63AY8zB8>

<https://www.youtube.com/watch?v=iR-jlgWE9GQ>

<https://storycorps.org/animation/listening-is-an-act-of-love/>

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**Othello(s) in East and West: A Comparative Study of Shakespeare's
Othello in Literature and Film**

Pawan Toppo, M.A. (English), NET

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Abstract

When a Shakespearean play (re)presented anywhere either in opera or theatre or film or any other mode of performance, it needs to address the social and ideological concern of that public if the performance attempts to anything more than of historical interest. This presentation may uphold or subvert in order to make it relevant to new audiences. Through the close examination of adaptation both from Europe and India, a greater degree of transculturation is to be found in those media in which a number of semiotic codes are simultaneously in operation, such as in theatrical, cinematic or musico-dramatic performances, where verbal, visual and musical codes come together. As Bakhtin and Sartre argue from their different theoretical premises, a work of art is always addressed to some kind of reader or audience has in mind, and even the most individual minded adapter would have to place his work in a socio-cultural matrix, so some kind of transculturation is bound to happen in the process of adaptation.

Keywords: Different Othello(s), Translation, Adaptation, Acculturation, Transculturation.

Shakespeare's plays have been adapted in cross-cultural context from the 19th century to the present, specifically in Europe and India, through the media of opera and film. There are significant parallels between European and Indian adaptation of Shakespeare. Despite the different culture and political histories of the two regions, Shakespeare plays reached out to local audiences only when they were modified in order to make them relevant to the cultural and ideological concerns the new audiences that were far removed from Shakespeare's own. Both European and Indian translation is greater when Shakespeare is adapted in media that involves performance.

Shakespeare, the quintessential English poet and dramatist, has been read, acted, translated, adapted and alluded to so often, and in so many different cultures, that his global reach is now generally assumed to be greater than that of any other author. As Ben Jonson states "he is not of an age, but for all time" (1.43) (To the Memory of My Beloved, the author, Mr. William Shakespeare), his words have been taken to imply Shakespeare's transcendence in both historical and cultural terms; indeed, these latter words seem true to the point of being a cliché in the present day. As Gary Taylor has observed, "Shakespeare provides the best specimen in English and one of the best specimens in any language for investigating the mechanisms of cultural renown". Another critic Dennis Kennedy has pointed out, bardolatry, the canonization of Shakespeare's popularity in other countries as an example of his "universal appeal". Such critics have generally focused not on the ways in which Shakespeare's plays have been recast over the ages, but on either the closeness of an adaptation to Shakespeare's original, or as Edward Pechter puts it, "the consistency of the response record" to Shakespeare (8, emphasis on in the original). On the other hand, some other critics such as Gauri Viswanathan have shown the imbrication of colonial rule, English education in the colonies, and the way in which Shakespeare was used in the colonies as an important tool of cultural

Hegemony. Yet to understand Shakespeare's cultural capital within the binary logic of either his "universal appeal" or colonial instrumentality is to oversimplify the trajectory of adaptation of Shakespeare's plays in non-English context, and to avoid examining Shakespeare's reception in the receiving cultures on their own terms.

Different Othello(s) in West and East: Translation and Adaptation

In 1966, the Sudanese author Tayeb Salih published an Arabic-language novel *al-Hijra ila al-Shamal*. It was translated into English *Season of Migration to the North* in 1969 and is now a Penguin Modern Classic. Here, Salih depicts the cultural conflict that ensues when two Sudanese Muslim move to Britain and then return to Africa. We are explicitly invited to make connections between the novel and Shakespeare's play when Mustafa (Othello Character in the novel), "I am no Othello, I m a lie" and later, "I am no Othello, Othello was a lie". Toni Morrison through her 2012 play *Desdemona*, grafts her own comments about United States onto Shakespeare's 17th century English context. Morrison's play posits that Desdemona's individual beauty and purity were partly facilitated by an almost silent figure in Shakespeare's work. Despite allowing several characters to criticize Desdemona, Morrison also intends her play as a womanist attempt to give Shakespeare's heroine a stronger voice. Al-Maghut (1934-2006), poet, playwright and political activist, uses as a subtext in his political play *al-Muharar (The Clown)*, a kind of dark comedy that criticizes the political corruption, and repression in his native country, Syria and in other Arab political system.

Shakespeare's Othello in the 17th century, the play was translated, adapted, and parodied in the Dutch literary and theatrical culture. Firstly, in 1787 M. Nieuwenhuijzen published his classist adaptation *Desdemona*. This adaptation was soon replaced French translation of Othello by Joan Francois Ducis and this translation was later also onto Dutch. Portuguese translation of Othello was ou o Mauro de Veneza, by Simao de Melo Brandao. Othello was possibly the first Shakespearean play to be translated into Portuguese strongly indicates the popularity of the play in Portugal.

In the East, especially in India, Shakespeare's Othello has been translated and adapted in many languages like- Hindi, Bengali, Tamil, Malayalam etc. There are first of all, four story versions of the play Othello in Hindi- *Kapat ka Bure Parinam (1884)* by Kashinath Khattri, *Othello (1912)* by Jai Vijay Narain Singh Sharma, *Othello (1914)* by Ganga Prasad, and *Uthello (1950)* by Usha Khanna. *Shaheede Vafa (1894)* by Manshi Mehdi Hasan, originally written for Parsi stage and put into Nagri script by Shiv Ramdas Gupta. Superior to its predecessors is Lala Sitaram's *Othello or Jhuta Sandeh (1915)* with original names and allusions and following the original very closely. In 1959, Harivansh Rai Bachchan, the well-known Hindi poet brought out his translation of Othello.

In 1874, Taranicharan Pal translated *Othello* in Bengali and staged it under the name *Bhimshingha*. A few years later, in 1890, Govind Deval translated *Othello* in Marathi. A year later, Marathi prose company Shahungarvasi Mandali staged this as *Zunzarrao*. Another notable adaptation of Othello hails from Assam, namely Ranjit Sinha by Sailadhar Rajhowa. The Royal company of Maharaja of Mysore translated and adopted Othello in Kannada to *Surasena Charite*. The Bengali film *Saptapadi (Kar)* was probably the first place of Indian cinema to name check Othello. Then came Jayaraaj Rajesekharan Nair's *Kaliyattam (1997)*, a Malayalam remake of Othello. It is set against the backdrop of Kaliyattam or Katthakali, a devotional Keralan form of folk theatre and dance. In Ashish Avikunthak's short documentary-style film *Brihnlala ki Khelkali or Dancing Othello (2002)*, he re-envisions Arjun Raina's dance theatre show *The Magic Hour (2000)*. Like Kaliyattam, this adaptation also uses Katthakali. Recently, comic novelist Upmanyu Chatterjee contributed a short story entitled "Othello Sucks" to the issue of *Granta on India* edited by Ian Jack in 2015.

Othello in the West: A Film Version of Oliver Parker

Language in India www.languageinindia.com ISSN 1930-2940 **18:12 December 2018**

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Othello(s) in East and West: A Comparative Study of Shakespeare's Othello in Literature and Film

Parker offers a conventional, but convincing and well-done film, which approaches Shakespeare's text with due respect. He avoids protagonism by means of his good, effective, though not defiant direction. There are no spectacular effects in this production, just an elegant and sober setting. It is all in all, a well-made film where nothing outstands but everything is important; a fascinating production of the deep feelings and passions present in Shakespeare's drama.

The motif Parker uses in his production is a chessboard, a very powerful metaphor, because both Othello and Desdemona are the chess-pieces, Iago is playing with whenever he appears as a narrator of what is to come, in the director's successful attempt to give him the foretelling function the chorus had in Greek tragedies and Shakespeare also used in other plays, as in Henry v for example, Parker's Iago can foretell fate because he controls all his figures movements and he plays with them at will.

Issues of race and colour were important to Shakespeare's Othello in the 17th century and have remained ever since. "Blackness had been associated with sin and death in a tradition extending back to Greek and Roman Times and in mediaeval and later religious paintings of evil and devils were regularly depicted as black" – S. Well (Shakespeare: The Poet and his Plays). Othello is the sympathetic black character in English literature and the plays emphasis on prejudice must have had particular in London.

Othello's place in the society of Venice plays an important role in his downfall. As Brabantio's response to Desdemona's marriage makes clear, Venice is a closed society, racist in its distrust of Othello. There is also historical implications for this distrust. In 1570 the Turks had attacked the Venetian protectorate of Cyprus and conquered in the following year – once more the religious confrontation between infidels and Christians; and in the play, the rulers of the city appoint precisely a Turk as general of the Venetian forces and send him to Cyprus. Iago is the proof that not everybody in Venice agreed with that paradoxical choice.

The racial prejudice of Shakespeare's Venice is important. Brabantio's belief that Desdemona could not love "the sooty bosom/ of such a thing" (Act- I, scene- ii,71-72) is based on the racist assumption that such a love would be "against the rule of nature" (Act- I, scene-ii,101). Iago and Roderigo have stimulated Brabantio's rage labels such as "old black ram" (I,i,88), " Barbary horse"(113), "Lascivious Moore"(126), association race with animals, sex and the devil, characteristically racist connotations, even today. No one disputes Brabantio's statement that Desdemona has subjected herself to general mock by marrying a black man; this prejudice is plainly widespread in Venice.

Shakespeare certainly expected Othello to be played by a white man in make-up and that is precisely what Orson Welles presents in his production; but in the last decade of the 20th century, the social pressures of an increasingly multiracial society are making it less likely that this will happen as Oliver Parker proves, by choosing one best the actors of our time, Laurence Fishburne, who plays an extraordinary, flexible and even moving Othello.

Parker's production relies on his characters when it comes to express feeling of hatred, ambition and revenge. Parker opens with the happy image of Othello and Desdemona (Irene Jacob) hurrying to their marriage by boat along the canals. Next, we see Iago (Kenneth Branah) offended because Othello has chosen to promote Cassio (Nethaniel Parker) instead of him – peeping through the church's lattice to see with his own eyes- his heart flooded with rage and thirst for revenge- that Desdemona is really marrying the Moor – which also hints at the possibility of his secretly being in love with her. From that moment onwards, we witness how Iago's mind and intuition work overtime as he intrigues to bring about Othello's downfall.

There is rich visual surprise in Parker's filmic production, in the end of Act-iii, scene-iii, when Iago and Othello establish a complicity pact. In the Shakespearean text, the stage direction suggests

that the characters kneel before exchanging their vows. In Parker's *Othello*, the characters not only kneel but establish a blood pact, which is a strong visual imagery. Othello is not only giving his words to Iago, cut his hand with sword, shedding his blood. Then Iago does the same, when Othello says, "I greet thy love" (470), they touch hands establishing their blood pact. The tie they establish at this moment is stronger than Othello and Desdemona's marriage. Moreover, the blood pact of the characters fit perfectly to Iago's last line, "I am your own forever" (480). These strong visual imageries added by Parker are also remarkably present in the seduction moment, which as aforementioned, happens in scene-iii, Act-iii, of the Shakespearean text. Here in this scene Parker allows the spectators see clearly the moment poison enters Othello's mind and transforms him in a mistrustful man. The seduction moment happens in three different places: it starts in the yard of the castle, then it moves on to the weapons room and finishes in Othello's room.

In the final scene, Othello kills Desdemona and then finds out the truth, he commits suicide. And the shot shows a beautiful scene, with two lovers on the bed, Emilia also lying dead beside her mistress and Iago, the villain lying at their feet. After that we find a boat slowly sails towards a red sky – a symbol of the lovers passion, but also of the dusk of their lives- and interrupting its progress, we see the Venetian sending Othello's and Desdemona's corpses, forever joined with garlands and flowers, to the depths of the sea – as it became great generals- in a final show of love and respect for them.

So, we may say that, this is a play of contrast: Iago's cynicism is opposed to Othello's idealism. And it is precisely to the emotions generated by these contrasts – its capacity to arouse pity as well as terror through the pathetic suffering of Desdemona and the tragic corruption of Othello- that the play owes its enduring popularity over the centuries. Ignoring the homosexual love of Iago towards Othello in Shakespeare's play, Parker shows the heterosexual love of Iago towards Desdemona in the film. This is possibly because he wanted to show the traditional societal norms of heterosexuality in London and contemporary society.

Othello in the East: Vishal Bhardwaj's Omkara:

One of the "Othello fellows" (a term by Ania Loomba) Bhardwaj's *Omkara*(2006) is the second film in 21st century Bollywood trilogy of Shakespeare's adaptation. The other two are *Maqbool* (2003) and *Haider* (2014). In his essay "Theorising Omkara", John Milton argues that Bhardwaj remains faithful to Shakespeare's tragedy, but makes it relevant to contemporary Indians. Issues of caste and bio-racial identity in colour conscious India replace Shakespeare's interest in the people known as black moors. Omkara Shukla (Ajay Devgan) is the son of a Dalit mother and a higher caste father. Known as Omi, he is repeatedly castigated as a 'half breed' or 'half caste'. Raghunath Misra (Kamal Tiwari), who is the father of Dolly (the Desdemona figure, played by Kareena Kapoor), is duly angry about his daughter's elopement with swarthy gangster. Dolly is constructing Brahmanical and has a pale complexion. Yet she is unperturbed by the gossip circulating around them as a mismatched couple, declaring "A crescent, though half, is still called moon". (Chand agar adha bhi ho to chand hi kahlata hai). Othello's as a general fighting against Turks is altered in the film so that Omikara leads to a gang in Uttar Pradesh serving a shadowy figure known as Bhai sahib (Naseeruddin Shah). This allows Bhardwaj to explore corruption that would garner widespread attention with the 2011-12 Indian anti-corruption movement. The villainous Iago character is Iswar Tyagi who is known as Langda (lame) because he has a pronounced limp. Langda is brilliantly played by Saif Ali Khan, who frighteningly broods, plots and swears his way through the film. Langda has a motive for his evil because he is passed over for promotion in favour of a rival, Kesu Firangi (V. Oberoi, the films Casio character) when Omi leaves his position as an Underworld don to get involved with mainstream politics. In revenge for being passed over, Langda works on Omi's jealousy about his bride. Dolly's father's words, "A girl who can deceive her own father can never be

possessed by anyone else”, come back to haunt Omi, just as Brabantio’s line, “she has deceived her father and may thee” (Act-I, scene-iii, line-289). The idea that a deceitful daughter will become a wanton wife finds resonance in south Asia where women and human relations are often held hostage and sometimes brutalized, in the name of family connections and arranged marriages. Ironically, though, a film that is relatively progressive on caste and gender reverts to ablest stereotypes. Langda's disability is linked with his evil acts in a way that recalls the sinister hunchback Richard III of Shakespeare’s history play. This grotesque stereotype reflects badly on the embodiment politics of the film and that of the society seeks to entertain.

‘Omkaara’ presents a range of views on women's rights, from the misogynistic to the progressive. Instead of handkerchief, the film uses the device of gold Indian waistband which has sexual overtones. Omi gives this priceless ‘kamarband’ to Dolly as a wedding gift, but Langda persuades Indu to steal it, so as to mislead Omi into thinking Dolly has gifted waistband to Kesu. When Omi sees Kesu's girlfriend, the dancer Billo Chaman Bahar (Bipasha Basu), wearing it, he goes out of his mind with jealousy. He has already been worked upon Dolly's faithlessness, which he clearly appears by saying “me and my filthy mind”. The auditory details film's tragic final scene allows for even more pointed critique of men’s cruelty to women. Viewers are sailed by the stark cracking sounds of swinging bed on which Omi strangles Dolly. The morbid swinging sound is accompanied by the song ‘Jag Ja’. The song translates as “oh my queen, my doll, come on wake up now” spelling out that Dolly has long been treated as a plaything whose puppet-strings were pulled by the men in her life.

Indu (Konkona Sen Sharma), Langda’s wife makes a stirring speech near the film’s end about how the Hindu scriptures have pointed women as temptress and unfaithful. Going apart of the way with Emilia in “proto-feminist” speech from Othello Indu rails against the injustice that “even after holy fires approves us, we are regarded disloyal sooner than loyal”. On the other hand, heroine Dolly has little agency and when her father lambasts her relationship with Omi she presents it as something over which she had little choice:

“Papa... please forgive me. I can’t live without Omkaara.... God knows how it all began, how I lost my heart to Omkaara.. I was in love before I knew anything. I remember falling like a blind bird...”(16:07).

Here Dolly depicts herself as unintentionally losing her heart to Omi. Omkaara is surprisingly explicit for a Bollywood movie but Bhardwaj did not see fit to allow Dolly to her own sexuality in choosing Omi as her partner. Shakespeare's Emilia stridently criticizes men as “all but stomach and we all but food”. By contrast in Omkaara, Dolly cloyingly tells Indu that a way to man's heart through his stomach. Indu to some extent challenges this but only to counter with her grandmother's wisdom that the way to a man is by keeping him sexually rather than digestively satisfied. That said Indu does echo Emilia’s line, “They eat hungrily, when they get satisfied, they will full, they belch us” (Act-iii, scene-iv, line-99-100). It is nonetheless telling of 17th century play is more vocal about women being treated as meat than the 21st century film. Here Bhardwaj alters handkerchief to a more substantial garment- ‘Kamarband’. Two possible reasons for this conversion are –

- (1) Waistband is visible metonyms of incarceration of female body in Indian context
- (2) The handkerchief is no longer seen as a prized possession with sexual connotations

The film is more about feminism: violence against women is roundly condemned, but the ways in which women can and should resist are left unclear. Finally, we may say that Bhardwaj conveys a sense that Shakespeare belongs to everyone, so his work is open for both homage and critique.

In comparison to Perker’s Desdemona, Bhardwaj’s Dolly is much inferior character. On the other hand, Bhardwaj’s Indu is even stronger character than Perker’s Desdemona. Apart from the

class difference as they belong to the first world (Desdemona) and third world (Indu), Indu is more powerful character than Desdemona in response to her characteristic virtues as a woman of the third world. Desdemona being a woman of first world is unable to fight against the injustice towards her. On the other hand, Indu being a woman of third world fights against the injustice towards women and even kills her own husband. So, we may assume that Bhardwaj made Indu's character stronger as in the third world context the character of Indus is more prominent than Dolly (Desdemona). There are very few Dollys (Desdemona) in third world context. This may be the possible reason for highlighting Indu's character in Bhardwaj's film.

Thus, all the translations and adaptation of Shakespeare's Othello in the West and East are different according to their socio-cultural norms. In other words, we may say that in western Othello racial issues are very much present which in east Othello the caste issues are represented. But very essence of Shakespearean theme ever remained in these translations and adaptations, even though they are different in socio-cultural context. So, we may say that the two different film versions separated in time and space, are capable of making Shakespeare's timelessness transcend and make modern spectators aware of the fact that the human artistic capacity is able to cross imaginable limits of creativity and transforms a great literary art in a great (filmic or theatrical) spectacle.

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The Sad Plight of the Indentured Labourers in the Novel *Sea of Poppies*

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This article deals with the wonderful novel of Amitav Ghosh's trilogy, *The Sea of poppies* (2008). The novel is divided in to three parts as Land, Water and sea by the author. The focus of this article is mainly towards the final part, 'sea', where the author makes all the main characters to assemble on the ship named ibis. Along with the fictional characters the author has introduced some characters who lived in the early eighteenth century. The system of indentured labourers was introduced by the British Government from the end of slavery in the United Kingdom in 1833 and continued towards 1920s. The Indian indenture system is a form of debt bondage, by which 3.5 million Indians were transported to various colonies of European powers to provide labour for the plantations. The suffering of these people is widely discussed in many novels and even it was taken as films. Ghosh as an anthropologist undoubtedly brings forth the sad plight of the Grimityas or the indentured labourers to the eyes of the readers in the last section of his novel.

In the novel the members of disprage section of society face abuse and exploitation publicly and individually and even life threats, therefore, when they find a chance to move away from their native land, they make a decision to go far away. The prevailing situations force them to leave their place. The people of poor sects are dissatisfied with the existing life. They volunteer themselves as indentured labourers. The members of Ibis are Deeti, Kalua, Paulette, Neel, Ah Fatt, Jodu and other passengers share a common past of disregard and dirt and as the result of this they unite on the ship expecting a new life, freedom and individuality. On the ship identity transformation and rebuilding takes shape facing lot of difficulties. All people along for the ride are Girmits from different places, route towards one destination, that is, Mareech Island.

Deeti and Kalua the main characters of the novel who volunteer themselves as indentured labourers hide their actual identity because they wanted to live a new life with rapidly changing situations and locations. In fact, she readily loses her identity in order to have a new identity. Before boarding the ship, she was pleased to introduce herself as Kabutari-ki-ma, the name by which she had been known after her daughter's birth, her proper, given name Aditi for the first comes to her mind while landing on the ship and since it had never been used by anyone. And here, for the first time the relevance of her name proves her modern condition.' Aditi' was a woman acknowledged by a boon of living her life again. But in the ship she was addressed by the Grimityas respectively as Bhauji.

The captain of the ship, Chillingworth introduces himself to the Grimityas as a hard task master. He threatens the passengers by stating the laws of sea. He is of the opinion that he is the sole maker in the vessel. He boasts himself as their providence, fate and lawgiver. There is another law giver which is also present in the sea that is the whip in the hands of the captain where he often curls the lash around the handle in order to threaten the Grimits. Through his notion it is clear to them that it will be used on them at times if anything moves wrong. Many of the labourers decide their fate by throwing themselves in to the sea during the journey. The Grimityas become unspeakable in the presence of Byro Singh who is compared with the zemindar of a village by the captain.

The next threat to the labourers in the sea was none other than the sea itself, many of the Grimits began to experience stirrings of discomfort while the ship was still on the Hooghly. They were all under sea sickness. As the vessel plunged and climbed, more and more of the labourers lost the use of their legs, the smell of vomit multiplied the effects on the poor Grimits, After a few days majority of them began to recover from their seasickness, but a few showed no signs of improvement at all, every few days, the guard would sprinkle vinegar around the edges of the hold, and they will give some foul-smelling medicines to the patients which is believed to be collected from the hoofs and horns of the pigs, cows, and horses, many will spit out the liquid as soon as the guards take leave. One by one they began to die, and they threw them to the sea like the skin of a peeled onion.

The ship carries different people, diverse culture, and various languages. Deeti represents high class Rajput woman, Kalua is Dalit subaltern, Paulette is an orphan, Ah Fatt as a child with biological and cultural hybridity and so on but on the ship, they call themselves 'jahaj bhai' and jahajbahren'. Paulette asserts herself: "On the boat of pilgrims, no one can lose caste, and everyone is the same: it's like taking a boat to the Temple of Jagannath in Puri. From now on, and forever afterwards, we will all be ship siblings- Jahaz bhais and Jahazbahens to each other. There is no difference between us". (p. 356). The other female characters on the deck, is Heeru, Munia, Champa, Ratna or Dookhane, have common past of patriarchal. In order to escape from the dreadful past and the present worries in the deck the poor Grimits sings often in order to find solace. They even plan a wedding for Heeru and a labourer on the deck and the wedding is planned by Deeti and Kalula. On their own ground there were separations, dissection and differences among the people of a country but on the ship Ibis they exercise a mixed culture. They cannot arrange a proper marriage with all the ceremonies but they try all the possibilities to make it as a memorable moment but that is disturbed by the guards as two of the members on the deck are punished severally.

The poor creatures munia, a Hindu and jodu, a Muslim was caught red handed while they were talking, mere talking itself is considered as a crime and jodu was beaten almost to death and munia was dragged all through the deck, her shouting disturbed the marriage, immediately the crew started shouting in order to save the one among them. Deeti was volunteered by the crew and she asked her husband kalula to accompany her as there is no one trustworthy in the ship. But kalula was stopped at a particular distance by the guards. As soon as she enters the deck where munia is kept, she comes to know that was a trick played by Byro Singh to take her away from the crew. Munia was freed and Deeti was kept inside the storeroom. But both of them are just waiting outside for Deeti's

word, on hearing Munia's voice kalula tries to set the alarm, in order to get help from the crew, in that fight a guard was slipped down from the ship and dead.

Inside the deck Byro Singh converse with Deeti, addressing her as 'Kabutriki ma' and reveals the truth that he worked as an assistant to Chandan in cheating Deeti in her wedding night. Deeti questions him then why she was admitted in the ship, he replies that he cannot allow a 'whore' to survive in his homeland. So, he boasts himself by saying that he is the one who is going to decide her destiny in a new land. He will not allow Deeti and Kalula to have a common workplace. Since the alarm was rung, she was immediately freed from there, but Kalula the poor creature was tied in the mast for the charge of murder.

Byro Singh like a devil beats kalula and often he addressed Kalula as 'Scavenging dog'. Kalula with lots of pain explains that he has not done any harm to him. ByroSingh irritates him by saying that his present state itself is a sin. 'Done? he said. Isn't it enough, that you are what you are?'(p.488). These words echoed through kalula's head and finally Kalula killed Bhyro Singh at least he has saved the life of Deeti and the crew from the hands of the tyrant. It is not the pain that made Kalula to kill him but the shame he felt by the words of Bhyro Singh. It will be clear to the reader by reading the novel that no one can decide anyone's fate because it is the Lord who designs and decides the life. As the novel ends Deeti witnesses Kalula as carried over in the boat by some of the crew members.

For many of the crew members the ship itself is a destiny as told by one of the characters while witnessing the labourers. "... the ibis was not a ship like any other; in her inward reality she was a vehicle of transformation, travelling through the mists of illusion towards the elusive, ever-receding landfall that was Truth.'"(p. 422-423). Thus the novel ends among the waves, amid of heavy storm, where some of the labourers manage to escape with the help of life boats and some on the ship helplessly witnessing the other side. Through this novel the author revealed the sad plight of the indentured labourers of eighteenth-century Indian scenario.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Reflections on Indian Diasporic Fiction: A Review with Reference to Jhumpa Lahiri and Kiran Desai

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Abstract

The word, 'diaspora' means 'to disperse' in its original Greek context. Ashcroft, Griffith's and Tiffin define it as the voluntary or forcible movement of peoples from their homelands into new regions... Cohen describes diaspora as the communities of peoples living together in one country who acknowledge that the old country – a nation often buried deep in language, religion, custom or folklore- always has some claim on their loyalty and emotions. (K. Rupinder qtd. in CDL). The literature of diaspora refers to the works written by those who live outside their native land. There are various types and kinds of diaspora literatures-African, Australian, Arab diaspora, and so on. Among these, Indian diasporic literature has caught 'fancy of writers, literati, historians and sociologists. Since, foreign land offers many fold challenges in terms of adaptation and assimilation of various socio-cultural values, this paper, as such is an attempt to theorize some of the common issues reflected in the Indian diasporic fiction, annexed with a brief review of Jhumpa Lahiri and Kiran Desai's works.

Keywords: Diaspora, Indian diasporic fiction, Jhumpa Lahiri, Kiran Desai

Introduction:

The Indian diasporic fiction which emerged out of several social, psychological and cultural backgrounds has achieved a unique and important place in the present day critical discourse. The fiction written by Indian writers who presently live in India or in other parts of the world have claimed global accolades for the handling of diverse subject matters, characterization, language and multiple thematic issues. The most important feature of this genre is that it is evolving day by day while extending the empire of Indian English fiction. From the very inception to simple experimentation, the Indian diasporic fiction is now globally recognized for the wide use of employed narrative techniques, hybrid language and undercurrents of contemporary issues. The widening gyre of diasporic writing has a phenomenal impact on the fast-changing global world. Understandably so, because by bridging cultural gaps between East-West global poles, it has

rendered an immense service in acculturating the uncommon zones of different cultures. The Indian diasporic fiction besides bringing the lure of late capitalism to the forefront has also pictured trauma and tragedies of displaced groups living in the distant lands. As such, when one surveys Indian diasporic Fiction, the human soul awakens to respond the calls of dispersed in the wilderness of postmodern civilization. It is this soul's awakening that Indian diasporic fiction is mostly remembered for. The new generation Indian diasporic fiction writers have touched all the possible spheres of human enterprise and as a result, the vast numbers of readers across the world, are tempted to experience the universe through the eyes of those who have beautifully observed it. In the recent years, Indian fiction writers have been widely recognized by the west. Writers like Salman Rushdie, Vikram Seth, Amitav Ghosh, Arundhati Roy, Rohinton Mistry, Aravind Adiga, Kiran Desai and Jhumpa Lahiri have either won the prestigious literary prizes or they have been short listed for it.

The contemporary India is blessed with legendary diasporic novelists, who cross all the labels of nationality, race or ethnicity and voice their inner most feelings through the immortal pages of fiction. Their firsthand experience and vast scholarship brought a renaissance and second coming to the Indian English fiction. The fiction of Indian diasporic writers celebrates diversity of cultures, races and ethnicities. Their fictional diversity is akin to what India itself represents. The well-known names in the Indian diasporic fiction writers include but are not limited to Salman Rushdie, Bharati Mukherjee, Anita Desai, Rohinton Mistry, Aravind Adiga, Jhumpa Lahiri and Kiran Desai along with some others. They have refined the Indian English fiction, giving it new dimensions, heights and magnitude. They all belong to the post-colonial era and employ either 'magic Realism' or 'fragmented language' to reveal their inner self.

Discussion

Post-colonial literature has developed because of the dramatic shrinking of the world, due to the technology and transportation, and the increasing multicultural cast of our own country. The Post-colonial literature goes under various subheadings like Diasporic writing, Subaltern Studies, Cosmopolitan writing and so on. While assessing Indian diasporic fiction as a sub-genre of post-colonial literature, we observe that this field entitles the huge corpus of well recognized works widely read and rightly appreciated by global readers. The extraordinary representation of local-global, self-society and home-homelessness which form its core, inform us about the present-day futility of making geographical borders for confinement of the circulation of free ideas between civilized human races. The motif of the Indian diasporic fiction is not only to highlight the issues of nostalgia and alienation but also to eliminate manifest as well as latent boundaries, the geographical and well as mental. As the imaginary and well distributed concrete borders of nation, race and ethnicity, render an enormous disservice to the progressive world, the vanity of having them is questioned by diasporic fiction. The purpose of diasporic stance is simply to

recognize and respect different socio-cultural values and lead the world towards the harmonious cultural, social, racial and religious synthesis. A more vital endeavor of it is to promote unbounded flow of new ideas for human progress rather than to survive on the colonial yoke and serve the devils purpose. This diasporic liberal stance has opened up new literary gates through which we can not only mirror our past but also can dream the distant dreams of future.

The word ‘diaspora’ as Somdatta Mandal observes, is derived from the Greek, meaning dispersal, distribution or spreading has been applied for many years to the worldwide scattering of the Jews; In more recent times, it has been applied to a number of ethnic and racial groups living distant from their traditional homelands; and it has been used with particular application to people from the former British India- a result of the colonization, though of late, one occasionally hears or reads of the African diaspora. When we speak of the Indian diaspora, writers generally refer to persons of Indian birth or ethnicity living abroad. (In earlier times often as a result of induced emigration or indenture but in more recent decades usually by free choice and often for economic, artistic or social advantages) (M. Somdatta qtd. in CDL).

However, in present times, there are African, Australian, Arab diasporas and so on, besides well established, south Asian diasporic writers, making their name and fame in the literary arena. These diasporic voices emerging from margins have established a literary canon in their respective home-host country. They in addition to presenting the perennial issues of loss and longing have also defined new goals for fiction.

Sudesh Mishra makes a distinction between the old and new Indian diasporas. This distinction is between, on the one hand, the semi-voluntary flight of indentured peasants to non-metropolitan plantation colonies such as Fiji, Trinidad, Mauritius, South Africa, Malaysia, Surinam, and Guyana, roughly between the years 1830 and 1917; and on the other the late capital or postmodern dispersal of new migrants of all classes to thriving metropolitan centres such as Australia, The United States, Canada and Britain. (M. Sudesh qtd. in IHILE)

While tracing the recurrent thematic trends dealt within the Indian English diasporic fiction, we notice a striking divergence between these two old and new groups of writers, especially marked variations are found in the treatment of their experiences on the foreign soil. The writers of the old diaspora are very keen to record the experiences of their initial encounters with the alien culture. While doing so, they generally express anger, frustration and estrangement. The new diasporic writers on the other hand, freely examine the cross-cultural perspectives in more positive and affirmative sense. To specify the points of conversion and diversion between these two, Sudesh Mishra, in the same article, categorizes old and new diasporic writers as:

The writers of old diaspora like V.S Naipaul(India- Trinidad) Harold Lado (Trinidad-Canada) Subramani(Fiji), K.S. Maniam (Malaysia) tend to express panic, nausea, hysteria,

estrangement, violence and nostalgia in their works, the writers of new diaspora such as Bharati Mukherjee (India- United States), Farrukh Dhondy (India-Britain), Agha Shahid Ali (India-United States), Rohinton Mistry (India-Canada), Sujata Bhatt (India-Germany) Kiran Desai (India-United States) and Jhumpa Lahiri (India-United States) are inclined to inhabit the liminal or threshold zone of intercutting subjectivities that defines the experience of migrancy.(M. Sudesh qtd. In IHILE)

Hence, when we examine Indian diasporic fiction as whole, it emerges that the themes of panic, nausea, hysteria, violence, nostalgia home, homeless, alienation, estrangement, identity, hybridity, cross-culturalism, local, global and longing belonging frequently recur in these writings. Apart from this, the self becomes a focal point in all major diasporic works to explore its various connotations with regard to the society. As the self as well as society is always in a continuous flux, the artistic representation as such portrays all these changes in an imaginative and creative manner. Since, woman are more prone and sensitive to subtle changes, happening around the self, and the surroundings, they present a very heart touching and exciting account of all these changes.

The two Indian-American women novelists-Jhumpa Lahiri and Kiran Desai are the representative writers in the genre of new Indian diasporic fiction. Their works keenly observes the experience of immigrants in multiple ways. Jhumpa Lahiri and Kiran Desai belong to the innovative new generation of diasporic writers. They share a variety of common and contrary viewpoints. Both are deeply rooted in the diasporic discourse of duality and dilemma. They experience the plural identity between the home culture and host culture. Their characters are drawn from rural India and placed in the promising cities of America, where they experience both nostalgia as well as the rejection of inherent value system and cultural roots. Apart from this, they have their own way of narrating the events. Jhumpa Lahiri's language is more touching and natural than her counterpart. She gives a psychological treatment to her characters without philosophizing them too much. Kiran, on the other hand, looks towards every minute detail with great philosophizing nature. The fiction of both of these novelists explores how the earliest modern notions of centre and margin home and exile and familiar and strange are falling apart. The borders defined in terms of geography, culture and ethnicity are being replaced by configuration of power, community space and time. Lahiri with Kiran are represented as new, progressive and innovative South Asian writers. Both are seen as a successful decedent of Rushdie centric, global South Asian literary diaspora or in other words, one of his "midnight's Grandchildren"(A phrase which denotes writers of mainly Indian decedent who take a realist as opposite to magical realist turn in their fiction).

Review of Literature

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In addition to personal interviews, there are also various research papers of academic scholars who have made an important contribution in the critical analysis of Jhumpa Lahiri and Kiran Desai's fictional world. However, before revising the main research articles, I would first like to introduce few dissertation works written on the field, beginning with:

Amartya Sen's thesis "Identity and Violence: The Illusion of Destiny" (London: Penguin; 2006). The crux of the Sen's thesis is that "our shared identity gets savagely challenged when the manifold divisions in the world are unified into one allegedly dominant system of classification – in terms of religion, community, culture, nation or civilization". (S. Amartya: 2006)

While as Tamara Ayesha Bhalla in her thesis "Reading the Authentic South Asian Diasporic Literature" examines the Lahiri's Namesake as portray and representation of second generation of South Asian Subjectivity, whereby exploring the theme of identity crisis. (B. Tamara: 2011)

Besides these outstanding works, there are also a number of research papers of well-known literary scholars who have mainly focused on the diasporic experiences of these two writers. The list goes long, but I have chosen few to analyse the main trends.

The Research Paper- "The Treatment of Immigrant Experiences in Jhumpa Lahiri's the Namesake" by D Ebina Cordelia, examines the novel 'Namesake' from Ashcroft, Griffiths, Tiffin's view point of "diaspora" exploring the theme of alienation, loneliness, homelessness and quest for identity. (C.D Ebina: 2011)

Shirley de Souza in her research paper "Memory and Forgetting: An Analysis of 'Unaccustomed Earth' takes Nietzsche's concept that "forgetting is a positive power that enables a kind of relaxation of consciousness and allows the rise of the new". She analyses the characters of the short story collection from this perspective and demonstrates how the internal relations between recalling and forgetting operating in the text. (S. Shirley: 2010)

In the research paper, titled "The Loss of Identity and Cultural Predicaments" Dr. Ramesh Singh M. Chauhan discusses Kiran Desai's novel, "Inheritance of Loss" as a fiction, depicting the universal problems of class-distinction, cultural difference, loss of identity and superstitions in the Indian society. (S. Ramesh & M. Chauhan: 2013)

Meenakshi Goyal and Hemlata in their research paper "The themes of Alienation and Displacement", discuss the key issues of alienation, displacement, intra-national and international migration with respect to the Anita Desai and Kiran Desai's fictional world. (Meenakshi & Hemlata: 2013)

Conclusion

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Thus, in this review paper, an attempt was made to reflect some of the common themes frequently dealt, and recurrently taken by Indian diasporic fiction writers. The paper however, also carried an evolutionary history of Indian diasporic fiction, starting from the term diaspora itself with some appraisal of this genre. In the last section, few dissertations and selected articles were analysed to make a review how Jhumpa Lahiri and Kiran Desai's fiction has been dealt or explored through the post-colonial and cultural literary discourse.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Correlations of Acoustic Phonetics with Tamil Metaphysical Theory

Rajesh Kothandaraman, M.S (by Research)

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Abstract

Tamil, an ancient, classical and vibrant living language of south India has a unique metaphysical theory with the vowels, consonants and vowel-consonants representing Consciousness, body and Consciousness activating the body respectively. The metaphysical principles of the consonants show some interesting correlations with the acoustic phonetic principles of speech production and processing. Although there are a lot of studies investigating the acoustic phonetic principles of speech production and processing, the correlations between the metaphysical principles and the acoustic phonetic ones have not been sufficiently investigated. This paper explains how the Tamil metaphysical theory principles of the consonants can be correlated with their acoustic characteristics and spectral features. Experiments based on power spectral density analysis of the utterances of a native Tamil-speaker are used to perform the correlation analysis. The results confirm the research hypothesis that the metaphysical significances of vowels and consonants are reflected in their physical manifestation of signals.

1. Introduction

The fundamental research areas of speech production, perception and processing have found wide applications in speech recognition and synthesis systems due to significant insights derived from acoustic phonetics. While the understanding of acoustic phonetics in terms of physiological processes is well established, the study of relationship between the philosophical principles of language grammar and speech signals is a work that requires more exploration. A first question here is, "Are there philosophical principles of language development that govern the acoustic phonetics of language alphabets?". A basic step that can help to answer this question is to investigate the connection between the principles of language philosophy and acoustic phonetics. Language philosophy in general explores the relationship of language and reality by investigating how the meaning of whole is derived from the meaning of its parts and how the language and meaning relates to truth. But this is done at the level of sentences by analyzing different parts of speech and constructing syntax and semantic trees.

Humboldt explains that language is no product (*Ergon*) but an activity (*Energia*). For it is the ever repeated mental labor of making the articulated sound capable of expressing thought (Humboldt, 1987). He says that language is the formative organ of thought, where intellectual activity entirely mental and internal becomes, through sound, externalized in speech and perceptible to the senses. The articulated sound with its intent and capacity to signify, by presentation of a thought differentiates it from animal cry or musical tone. The sounds are ordered according to their affinity and contrast into different classes which determine the completeness and regularity of the sound system that builds the foundation of speech. The Indian language philosophy, follows a metaphysical model for speech called the *Vak* to manifest it through three stages, supreme, subtle and gross (Sir John Woodroffe 2011), (Nallaswami Pillai 1948) and associates significances to different alphabets of the language. Indian languages can be broadly classified into two root languages, the Northern Indo-Aryan and the Southern Dravidian. While major researches on Indian languages are focused on Sanskrit, the root of northern languages, relatively less research is dedicated to Tamil which is the root of southern languages. The Tamil language philosophy has a unique metaphysical theory with sound-significance mapping and exposes the principles of Truth and Consciousness in a simple and direct way, forming the foundation of Tamil grammar.

Though a great deal of insightful metaphysical theory is available in Tamil language philosophy, rare attempts are made to bridge it to the modern science. Recent works by Ulrich Mohrhoff on the interpretation of quantum mechanics (Mohrhoff, 2011; Mohrhoff, 2013) show interesting connections of quantum physics with Indian philosophy. In this paper, to bridge the Tamil metaphysical system to modern science we hypothesize that the metaphysical significances are associated with different sounds of this system, and that they are detectable in their acoustic signals through spectral analysis. We start the investigation with the metaphysical theory as the basis and search for indications of the metaphysical principles in the acoustic characteristics of Tamil vowels and consonants. This paper is organized as follows: The second section takes a quick tour of the Tamil metaphysical theory and the third discusses the method of correlating the language philosophy principles and acoustic phonetics through vowel and consonant spectral analysis. This is followed by experimental results and discussions on how the metaphysical principles reflect in the speech spectral characteristics and conclusions. Relevant related works are discussed in each of the sections.

2. A quick tour of Tamil metaphysical theory

Tamil is a classical language spoken in the southern part of India. It is an ancient language with more than 2000 years of history among Sanskrit, Greek and Latin, and a vibrant living status with rich literature. Its alphabetic system is comprised of 12 vowels, 18 consonants and a compound set of 216 vowel-consonants. The earliest Tamil language

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grammar *Tholkappiam*, written by Tholkappiar (Tholkappiar, 2001; Kamil Zvelebil, 1972) in its phonology section classifies the 12 vowels into two classes as short and long (A,I,U,E,O), (Aa,Ii,Uu,Ee,Ai,Oo,Au), the 18 consonants into three classes as hard, soft and medial (k,c,t,th,p,R), (ng,nch,nt,nth,m,N) and (y,r,l,v,zh,L), where the soft consonants (nt,nth) are pronounced without explicit hard-consonant sound of (t,th) and (R,L,N) are the special consonants. The nomenclature used for vowels, consonants and vowel-consonants in Tamil grammar is unique where the vowels are classified as the art of Consciousness called *Uyir*(Consciousness/soul), the consonants as the art of Consciousness manifesting matter called *Mei* (Truth/body) and the vowel-consonants as Consciousness/soul activating the body *Uyir-Mei* forms the foundation of its metaphysical framework.

2.1 Tamil metaphysical system

The Tamil metaphysical system according to Vallalar, the 19th century mystic Saint-Poet of South-India, is based on the word *Thamizh* itself formed by the concatenation of 3 sounds *Tha+mi+zh* from the 3 classes, the first belong to the hard consonant /th/ and primary vowel /A/, second to the soft consonant /m/ and primary vowel /I/, and the third to the medial consonant /zh/. The system is based on the triune principle of Truth, Consciousness and Bliss where Truth is defined as Being or existence, Consciousness as the self-aware force of existence or “Becoming” reflecting the truth of One becoming Many, and Bliss as the delight of existence. Vallalar explained the meaning of the word “Tamil” based on a self-referential principle of word compositionality, where the word's meaning is interpreted based on the meaning of the composing alphabets. He interpreted its meaning as the natural Truth experience of “Supreme-Perfection-Delight” experienced by the perfected consciousness of being, through supreme-oneness principle. This is achieved by transforming the ignorant nature's darkness into Grace-Light by the evolutionary force (Vallalar,1972; Rajesh K,2015). This natural Truth experience summarized as the process of Involution-Evolution-Delight through the three principles individual, universal and transcendent is elaborated in great detail by Sri Aurobindo, the yogic-mystic philosopher in his magnum opus *The Life Divine* (Sri Aurobindo, 2005; Roy Posner, 2014). Here the process of Truth-Consciousness-Bliss descending through the creative medium of Supermind into cosmic being, mind, life and matter for manifestation is called the involution. The reverse process of heightening the consciousness in the manifested being from matter to life, life to mind, and finally mind to spirit to achieve the final perfection delight is called evolution.

The relationship of this theory to the language alphabetic grammar derives from the mapping of different principles of Truth and Consciousness to the vowels and consonants (Vallalar,1972; Rajesh K,2015; Rajesh K,2018). Broadly, the vowels are classified into primary A,I,U, secondary E,O, AI, AU where A,I,U represents the Truth, Consciousness

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and Bliss. The consonants are classified as hard, soft and medial representing two hemispheres: higher and lower, where the interleaved hard and soft consonants (k,ng,c,nch,t,nt,th,nth) form the lower hemisphere, the medial consonants (y,r,l,v,zh) form the higher hemisphere and the mid-level consonants (p,m) form the connecting link between lower and higher hemispheres as shown in Fig.1 and Table.1. The seventh consonant /th/ stands as the nodus of ignorance involving into the lower hemisphere, the tenth consonant /m/ stands as the nodus of knowledge evolving the involved being out of ignorance towards higher hemisphere and the fifteenth consonant /zh/ stands for the all-integralizing, unitarian harmonic-consciousness and final consummate state establishing a harmonic unity with lower hemisphere, signifying Supreme-Perfection-Delight. The remaining consonants /L/,/R/,/N/ are special consonants with significances comprehending the fifteen consonants. This system of Involution-Evolution-Delight mapped to the vowels and consonants are shown below in Fig.1.

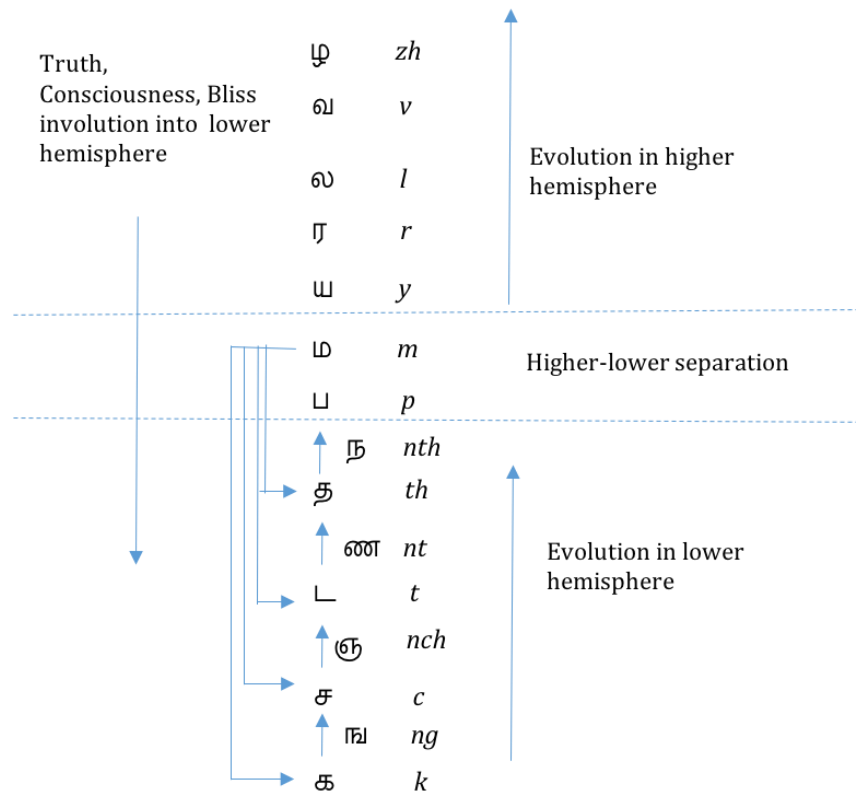


Fig.1: Involution-Evolution-Delight Framework

Vowels/Consonants	Significance
A	Truth, Being
I	Becoming
U	Delight of Existence
zh	Supreme Perfection Delight
y,r,l,v	Supermind
p,m	Overmind
k,c,t,th	Physical, Vital, Mental

Table.1: Significance of Vowels and Consonants

2.2 The double process of Evolution

The whole process of evolution to achieve the final perfection delight is actually a double process as shown in Fig.1, the first is the evolution in ignorance planes of the lower hemisphere(lack of consciousness of oneness), the second is the evolution in knowledge planes of higher hemisphere(consciousness of oneness). Vallalar describes the consonant /m/ as the dissolution sound that dissolves the knots of lower existence to evolve higher and become the base of higher existence beyond the mind principle. Traditionally this formed a seed sound of *OM* (= *AUM*) mantra that is meant to liberate the involved being from the lower planes of existence. The overmind/cosmic consciousness corresponding to the significance of sound /m/ (in Table.1) at once connects and divides the Supreme knowledge and cosmic ignorance. The cosmic consciousness reconciles matter and spirit, not as two poles in opposition but two aspects of the really one and enables One becoming Many (Sri Aurobindo 2005). Simply, the sound /m/ can be thought as the dissolution principle that manifests multiplicity from unity in involution or conversely leads back to unity from multiplicity in evolution.

The dissolution sound /m/ representing the Overmind consciousness stands at the base of supramental consciousness to form the higher hemisphere where the Supermind is Truth-Consciousness that has indivisible knowledge, the Overmind works by union in division and mind by division as the first principle. Sri Aurobindo explains the different poises of Supermind as triple status of Supermind in *The Life Divine* as follows:

“We find that in the principle of Supermind itself it has three such general poises or sessions of its world-founding consciousness. The first founds the inalienable unity of things, the second modifies that unity so as to support the manifestation of the Many in One and One in Many; the third further modifies it so as to support the evolution of a

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diversified individuality which, by the action of Ignorance, becomes in us at a lower level the illusion of the separate ego”. This is tabulated as follows:

Approximants	Plane of Consciousness	Significance
v	Supermind 1 st poise	Infinite One, pure divine ideation and formation in Infinite
l	Supermind 2 nd poise	One to Many
r	Supermind 2 nd poise	Many to One
y	Supermind 3 rd poise	Many in Unity, blissful dualism

Table.2: Approximants significance table

The evolution in higher hemisphere completes in a final state of supramental being, with lower and higher hemisphere united in fulfillment of harmony and signified by sound /zh/. Vallalar interprets /zh/ as the Natural Truth specialty sound representing supreme oneness final perfection delight experience (Vallalar, 1972; Vallalar, 1989; Rajesh K, 2015). Sri Aurobindo explains the supramental being, with a unitarian, intergralising and harmonic consciousness as its foundation, brings out the evolving truth and principle of harmony in the formations of Ignorance in the lower hemisphere. This marks the uniqueness of the sound /zh/ and stands as the consummate state in the metaphysical system of Tamil.

3. Method

In this paper, we propose that by correlating the spectral features of different vowels and consonants to their equivalent significances in the metaphysical theory, we can infer that the gross physical sounds manifest the principles of Tamil metaphysical system. This requires an understanding of the connection between language philosophy and acoustic phonetics, to look for the right acoustic features and correlate with the philosophical significances.

3.1 From Language Philosophy to Acoustic Phonetics

To relate the principles of Tamil language philosophy to acoustic phonetics we can view the metaphysical theory of involution and evolution in lower hemisphere as mental knowledge in the form of thoughts translating into executive actions to achieve a physical effect. Speech is a perfect example, with involution as the process of translating the mental knowledge/thoughts into executive action and resulting in physical speech, and evolution as the reverse process of translating the physical speech vibrations into mental knowledge. As the speech signal connects the physical to mental plane of consciousness,

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it should allow a mental construction of itself through mathematical analysis. The mental formulation of the speech signals without correlation to metaphysical principles is well established in acoustic phonetics as vocal tract modeling of speech and its spectral analysis.

Acoustic speech analysis of the vowels show that the different tongue positions and heights reflect in the first three formants of the spectra (Ladefoged and Disner,2012; Keith Johnson, 2012). The role of the formant frequencies can be summarized as follows: The first 2 formants F1 and F2 play a dominant role with the formant F1 inversely related to vowel height and formant F2 related to the degree of frontness, hence high vowels have low F1 and vice versa, front vowels have high F2 and low vowels have low F2 (Keith Johnson, 2012). It is established /A/ is low-back vowel, /I/ the high-front vowel and /U/ the high-back vowel. F3 plays a rare role only for the special sound like /zh/. We can correlate the spectral characteristics of vowels (a typical spectra of vowels shown in Fig.2) with its philosophical significances summarized in Table.1 to infer a sound-sense mapping. The significances of the primary vowels, according to the Tamil metaphysical theory, are /A/ represents Truth, absolute existence, /I/ represents Consciousness, One becoming Many or relative existence, /U/ represents Delight, contained or progressive existence. Sri Aurobindo notes that these significances are eternally native to these sounds (Sri Aurobindo, 2016). Correlating these with acoustic phonetics, we see if we assume the vowel /A/ as the fundamental sound behind all vowels, then vowel /I/ is variation of /A/ towards high and frontness resulting in low F1 and high F2 formant frequencies. Similarly, the vowel /U/ is variation of /A/ towards high and lip rounding resulting in low F1 and low F2. So we can see the tendency of introducing high frequency components and becoming a wide-band spectrum reflect the significance of One becoming Many for /I/ and the tendency of becoming a narrow-band spectrum reflects the contained existence for /U/.

Next, acoustic speech analysis of consonants show that the places and manners of articulation determines its classifications. The order of consonants in the Tamil language grammar follows a most natural order in terms of sound articulation as illustrated in Fig.3. The place and manner of articulation for different consonants described concisely in Tamil grammar *Tholkappiam*, *Pirappial* section matches well with modern acoustic phonetics. The sounds of the word *Thamizh*(=Tha+mi+zh) exhibit unique acoustic properties comprehending the entire range of sounds, from hard-consonants to semivowels and bridged by the nasals. As a further motivation, we can see in Fig.3 the successive movement of the place of articulation for hard consonants is achieved by interleaving the soft consonants. Here the nasal sound /m/ plays a critical role in evolving the different hard consonants' place of articulation from lowest (velar) to highest (lips) as shown in Fig.3 and the effect of place of articulation should reflect in their spectra.

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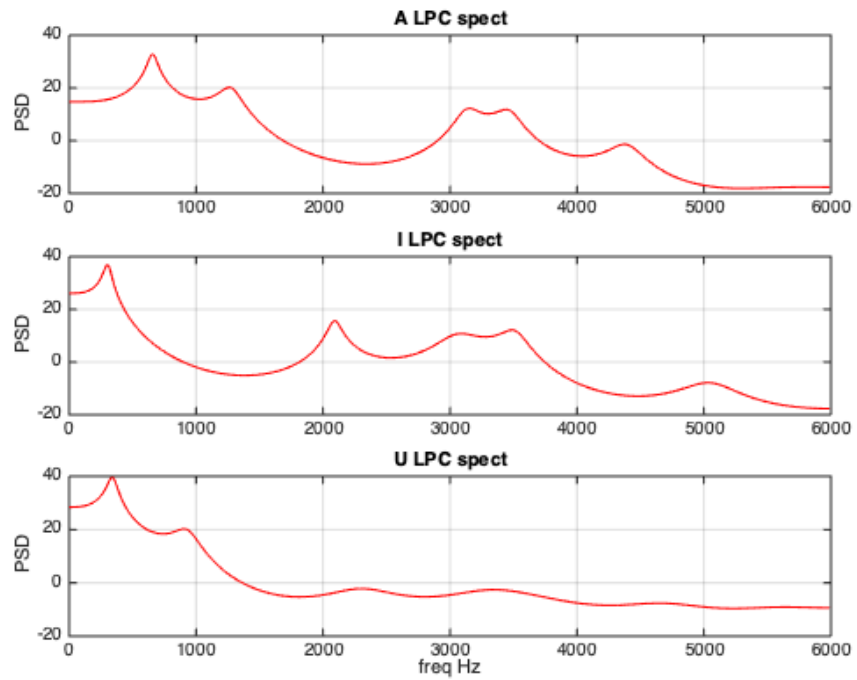


Figure.2: Spectra of vowels A, I, U

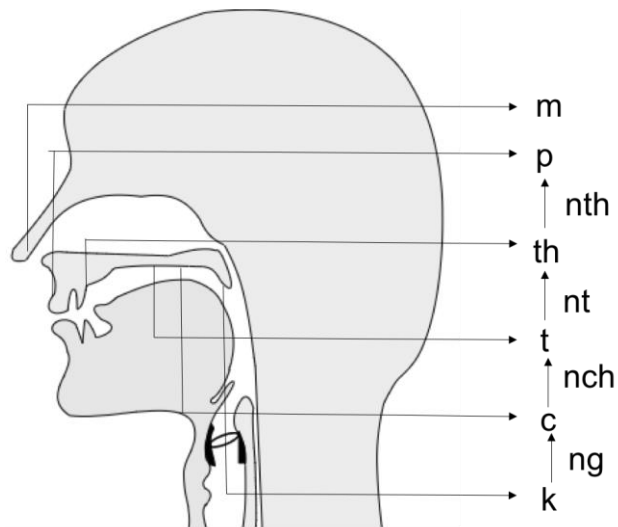


Figure.3: Place of articulation for Tamil consonants

3.2 Correlation of metaphysical significances to consonant spectra

The double process of evolution in the lower and higher hemisphere explained before in subsection 2.2 acoustically relate the hard and soft consonants to stops and nasals and the medial consonants to approximants. Acoustically, we expect the nasal /m/ as the connecting link between stops and nasals, and the approximants to bridge the hard-soft consonants to the vowels through semi-vowels. This natural order of consonants can be seen metaphysically as an ascending series of substance from lower to higher consciousness, and this should reflect in the spectral characteristics of the consonants and spectral analysis should prove it.

3.3 M: The evolutionary nasal sound

The evolution in lower hemisphere characterized by the evolution of hard consonants into soft consonants through the pure nasal consonant /m/ is also supported by the Tamil grammar *Tholkappiam* rule *Punariyal-sutra 129* (Kamil Zvelebil,1972). According to it, the hard consonants /ka/,/ca/,/tha/ when combined with sound /m/ become the soft consonants /nga/,/ncha/,/na/. Here the name of the rule *Punarchi* means projection of one onto another. In terms of signal processing theory, the projection can be interpreted as the convolution or correlation operation and hence the projection-rule can be seen as the convolution of a signal with linear system. The soft-consonants /ng/,/nch/,/nt/,/nth/ can be considered as generated by convolution of the hard-consonants with a linear system formed by the autoregressive(AR) or linear predictive(LP) model of the nasal sound /m/, henceforth called as the M-model. Conversely, the hard consonants /k/,/ch/,/t/,/th/ are generated by the inverse filtering of the soft-consonants with the M-model. So with respect to the metaphysical framework the forward filtering signifies the evolution towards higher hemisphere and the inverse filtering signifies involution towards lower hemisphere. The power spectral density(PSD) of the soft-consonants $S_y(\omega)$ in terms of the M-model $H_m(\omega)$ with AR coefficients a_q are expressed as

$$\begin{aligned}
 S_y(\omega) &= |H_m(\omega)|^2 S_x(\omega) \quad \text{where } x \in \{k, c, t, th\}, y \in \{ng, nch, nt, nth\} \\
 H_m(\omega) &= \frac{1}{1 - \sum_{q=1}^{M-1} a_q z^{-q}} \\
 S_x(\omega) &= \frac{\sigma_n^2}{\left|1 - \sum_{q=1}^{N-1} a_q z^{-q}\right|^2}
 \end{aligned} \tag{3.1}$$

where the soft-consonants PSD is the product of hard-consonants PSD and the magnitude square of M-model frequency response. Expressed in terms of AR-model of the hard

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consonants and the M-model, this is effectively a cascade of 2 linear-systems driven by the noise of variance σ_n^2 . A typical AR-model based spectrum of the /m/ consonant is shown in Fig.4. As the model for nasal sound production involves a combination of nasal and oral cavities (Rajkishore Prasad, 2007), the oral cavity introduces antiresonant frequencies inversely proportional to its length, with decreasing lengths for /m/, /n/ and /ng/. As a result, the soft-consonants spectra exhibit strong F1 formant caused by the nasal cavity and antiresonances caused by the oral cavity which affect the F2.

A suitable low order AR model of the pure nasal consonant /m/, whose Discrete Fourier Transform (DFT) and LP spectra are shown in Fig.4, can be used to perform the forward and inverse filtering of the hard and soft consonants to produce the corresponding soft and hard consonants and the performance can be analyzed by comparing the M-model filtered signal spectra with the DFT based PSD estimates and computing their correlations.

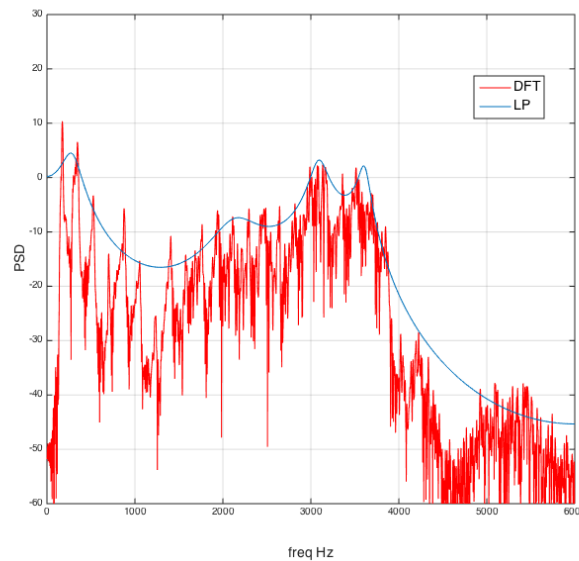


Figure.4: M sound spectrum

3.4 Zh: The consummate approximant sound

The evolution in higher hemisphere is characterized by the evolution of approximants /y/ to /v/ bridged by the rhotic /r/ and lateral /l/ to reach the final retroflex approximant /zh/. To understand this, first we see that the consonants /y/, /r/, /l/, /v/, /zh/ show characteristics different from the hard and soft consonants as it is rightly called in the Tamil grammar as the medials (*Idaiyinam*) because they belong to the higher hemisphere and connect the lower hemisphere hard-soft consonants to the vowels. Next, we see this evolution in

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higher hemisphere to the highest state is bridged by the three poises of Supermind. The primary poise maps to /v/, the secondary poise corresponds to /r/,/l/ and the tertiary poise to the /y/ as shown in the Table.2. This can be expressed in the involution-evolution framework as /v/ descending to /y/ through /l/ as involution in higher hemisphere and /y/ ascending to /v/ through /r/ as evolution in higher hemisphere. This evolution of /y/ to /v/ should show acoustic characteristics with increasing tendency towards the vowel /U/ signifying the contained existence and it could be confirmed by correlation of their spectra.

Tholkappiam states that the sound /zh/ is produced when the tip of the tongue raises and rubs the palette (Tholkappiar, 2001; Kamil Zvelebil, 1972). This manner of articulation for /zh/ sound shows an inherent tendency of producing a hole-tone due its retroflex structure of sound generation. In an attempt of mental formulation of tone nature in frequency domain f , we see the mathematical delta function fits the description of the All-integralizing, Unitarian, Harmonic Consciousness principle, where the delta function expressed as the infinite density bounded and integrated over infinite range becomes unity $\int_{-\infty}^{+\infty} \delta(f)df = 1$. The only signal that approximates this property among practical real world signals is the whistle and this has the unique property of expressing any periodic or aperiodic signal as a sum of scaled harmonic self relations through Fourier transformations. So this sound reflects the unique nature of becoming consummate above the approximants and harmonizing the lower hard-consonants. Again, these could be verified by the spectral analysis of the /zh/ sound and its correlation with the approximants.

3.5 Experimental Setup

The recordings used in this investigation were acquired from a male, native speaker of Tamil language. They were recorded using a MacBook-Pro with built-in microphone and Audacity audio editing software in mono-mode at 48 kHz sampling rate. The Tamil language prime vowels A,I,U and the 15 consonants were recorded for a duration of 10 secs by repeated utterance of each consonant at increments of 1sec and saved as .wav files in the disk. The imported .wav files are extracted in the consonant portion by windowing the first 150ms of each consonant-vowel and used for DFT and LP based spectral analysis in Matlab software. The extracted signals were downsampled to 12 kHz, Hamming windowed and a 8192-pt FFT was used in the spectral analysis. A fifteenth order AR model is used for modeling the consonant spectra and a fifth order for the M-model.

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4 Results and Discussion

Results of three experiments that highlight the key features of Tamil philosophical theory are presented. The first one is the spectral analysis of the hard consonants evolving into soft consonants in lower hemisphere. The second is the spectral analysis of approximants that form the bridge to highest /zh/. The third experiment is to bring out the inherent tone nature of /zh/ and its harmony with lower hemisphere consonants. As part of first experiment, the Fig.4 shows the spectrum of /m/ signal obtained with the 5th order AR-model compared to its DFT spectrum. Next the spectra of the soft-consonants are obtained based on equation (3.1) by convolving the M-model with the AR-model of the hard-consonants. These LP spectral estimates based on the M-model, which we call M-model soft-consonant spectra, are shown in Fig.5 in comparison with the actual LP and DFT based spectra of soft-consonants /k/,/c/,/t/,/th/. The /nch/,/nt/,/nth/ used the fifth order M-model whereas the /nk/ requires an eighth order model to get a better estimate of the soft-consonant spectrum. We can see the main effect of M-model filtering is that the second formant F2 of hard-consonants between 1000-2000Hz is attenuated by the spectral valley of the M-model frequency response in that region. The estimated M-model soft-consonant spectra in Fig.5 show good match upto the third formant frequency less than 3.5 kHz, after which it shows high roll-off due to large attenuation of the M-model in this frequency region. To evaluate the performance we compute correlation between the DFT and the M-model based spectra. As the correlation measure is sensitive to outliers we perform correlation between 0 to 3 kHz covering the first three formants. The correlation coefficients of these spectra shown in Table.3 show good correlation between the spectrum of each soft-consonant and its corresponding M-model soft-consonant spectrum. In Table.3 we can see the spectra of the soft-consonants show best correlation with their respective estimated M-model soft-consonant spectra.

The second experiment on the spectral analysis of approximants matches with the work done by Narayanan et al. (Narayanan Shrikanth, 1999) and shows the evolution of consonant /y/ to /v/ bridged by the presence of liquid consonants /r/ and /l/. Based on spectral analysis results shown in Fig.6 we can see the lateral approximant /l/ bridges the /v/ towards /y/ with its first format F1 low in frequency and formants F3, F4 relatively strong in amplitude and high in frequency, and antiresonances between them. Similarly, the rhotic pre-alveolar /r/ bridges the /y/ towards /v/ with lowered F2 and F3 formant frequencies. The F2, F3 of /l/ are separated by 1 kHz, but for retroflex lateral /L/ and retroflex approximant /zh/, it is separated by less than 500 Hz. The correlation coefficients between the different approximants /y/ to /v/, nasal /m/ and alveolar /th/, are shown in Table.4.

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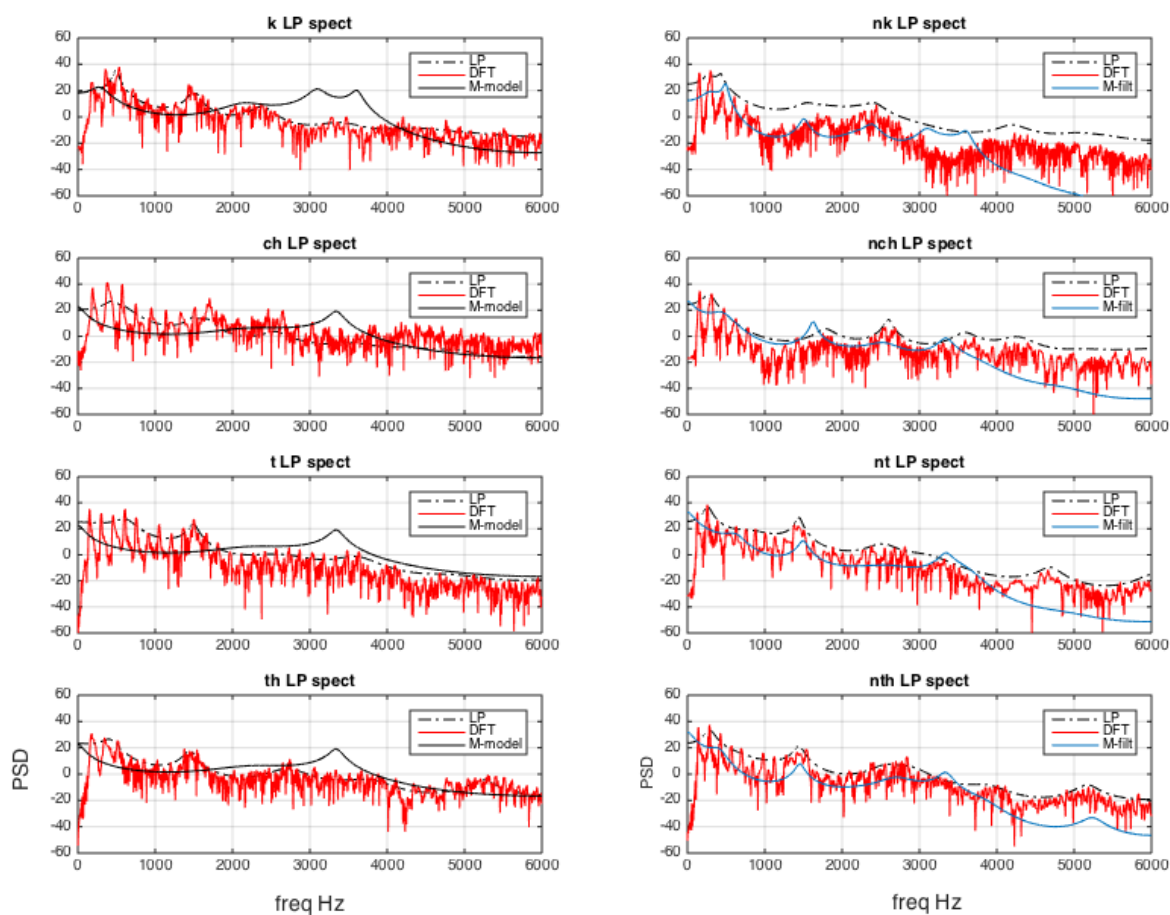


Figure.5: Spectral analysis of Hard and Soft consonants

Soft Cons.	\hat{nk}	\hat{nch}	\hat{nt}	\hat{nth}
nk	0.94	0.92	0.84	0.83
nch	0.85	0.87	0.76	0.86
nt	0.76	0.78	0.90	0.83
nth	0.84	0.83	0.91	0.92

Table 3: Correlation table of soft-consonants

Apprx.	y	r	l	v	zh	m	th
y	1.0	0.63	0.81	0.72	0.51	0.51	0.64
r	0.64	1.0	0.82	0.94	0.89	0.6	0.93
l	0.81	0.82	1.0	0.80	0.77	0.65	0.88
v	0.72	0.94	0.80	1.0	0.84	0.56	0.88
zh	0.51	0.89	0.77	0.84	1.0	0.65	0.92
m	0.51	0.59	0.65	0.56	0.65	1.0	0.69
th	0.64	0.93	0.88	0.88	0.92	0.69	1.0

Table 4: Correlation table of Approximants

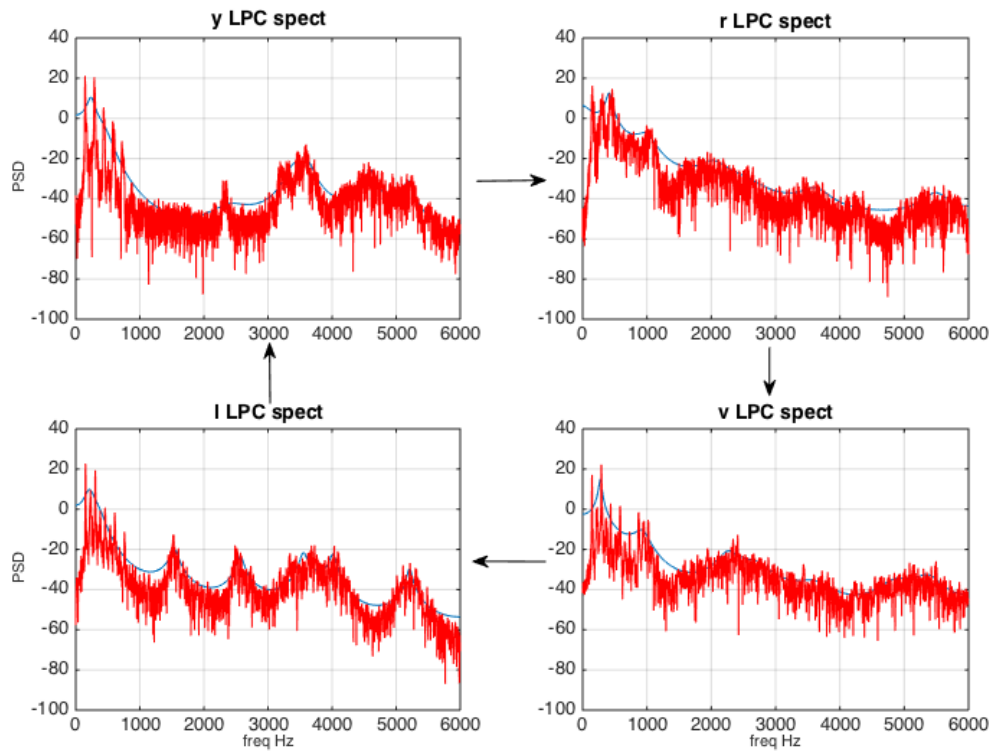


Figure.6: Spectral analysis of Approximants R, L

In the formant transition plot of Fig.7, we can see the formants F1, F2 of /r/ bridges /y/ to /v/ and similarly the F1, F2 of /l/ bridges /v/ to /y/. As the /y/ shows maximum correlation with /l/, the /l/ forms the node of transition from /v/ to /y/. Similarly, as the /v/ shows maximum correlation with /r/, the /r/ forms the node of transition from /y/ to /v/. This bridging between /y/ and /v/ reflects the involution and evolution process in the higher hemisphere. Interestingly the nasal /m/ in Table.4 shows almost uniform correlation with all the approximants and reflects its truth as a base for higher hemisphere consonants.

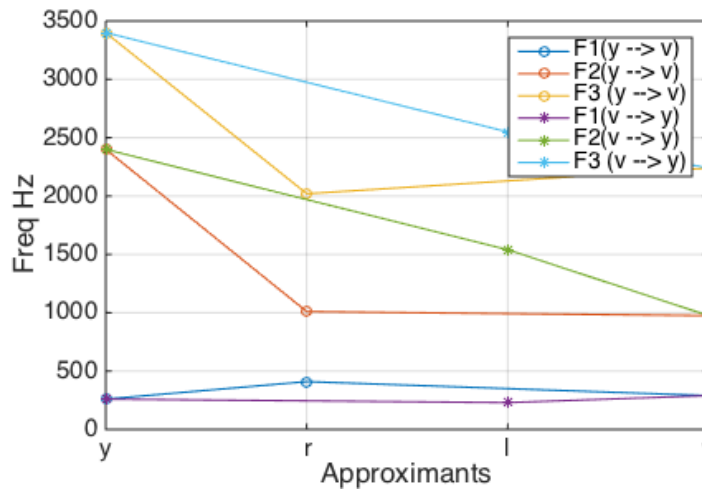


Figure.7: Formant Transitions of Approximants

Narayanan et al. (Narayanan Shrikanth, 1999) studied in detail the characterization of Tamil liquid consonants and their articulatory-acoustic relations. Acoustic spectral analysis of the retroflex approximant /zh/ shows unique spectral characteristics with F2 and F3 close to each other around 1500 and 1800 Hz respectively due to the lowest back and front cavity resonances, a characteristic shared only by the retroflex /l/ and rhotic /r/ sounds. Extending the retroflex /zh/ to a whistled-/zh/ shows interesting characteristics. This is produced by keeping the tongue in the retroflex position of /zh/ and blowing the air resulting in a labial whistle called the hole-tone (Chanaud, 1979; Shosted, 2006) which requires a resonant cavity and two smooth, non-vibrating orifices, where the first orifice formed by raising back of the tongue to the roof of the mouth and the second orifice formed by the lips. The acoustic spectrum of whistled-/zh/ shows a Unitarian behavior near the formant F2 as shown in Fig.9. Here, as the sound /zh/ transitions into a tone, the second formant F2 transforms into a dominant tone peak in the PSD. In addition to the tone-transformation behavior, we can see on comparing the spectrum of /zh/ with the hard consonant /th/ in Fig.8. it brings out the harmony of F2 around 1500 Hz, a spectral peak seen in all the spectra of hard consonants but not in the nasal sound /m/. This is further confirmed by its good correlation coefficient with /th/ as shown in Table.4.

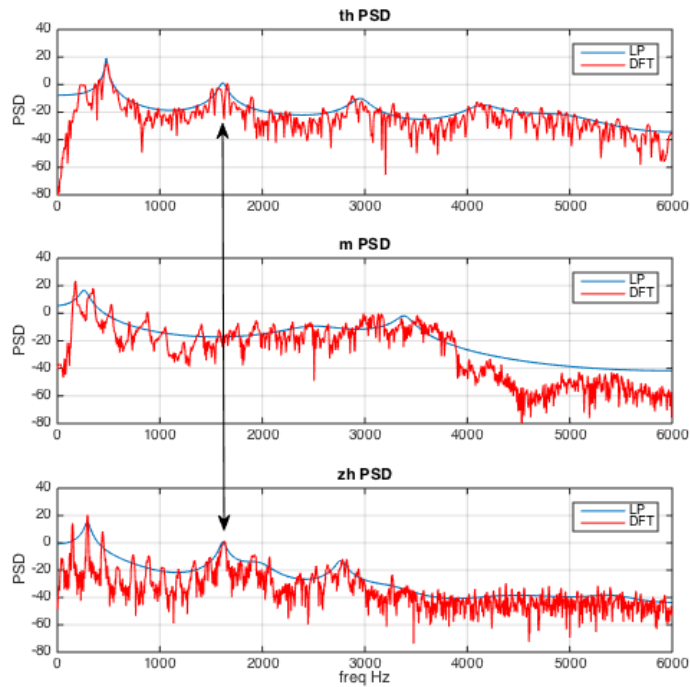


Figure.8: Spectra of /th/, /m/ and /zh/

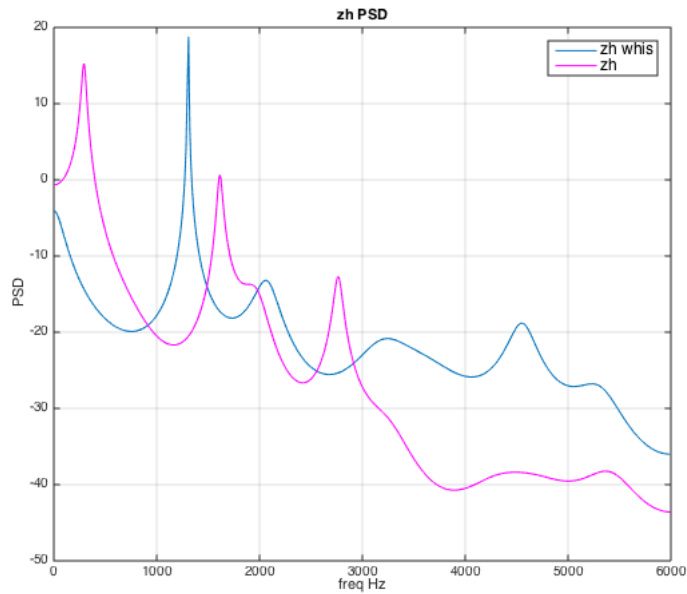


Figure.9: Spectral analysis of /zh/ and whistled-/zh/

5. Conclusions

In this paper, we have investigated possible correlations between the metaphysical significances associated with different sounds and their acoustic characteristics through spectral analysis. We mapped the natural order of Tamil language consonants into lower and higher hemisphere of the involution-evolution process of Tamil metaphysical theory, such that its principles can be correlated to the acoustic characteristics of the consonants. This enabled us to bring the mathematical analysis of source filter theory and spectral analysis to model the involution-evolution process and correlate with their metaphysical significances. Experimental analysis of the consonants show that the natural order of consonants in Tamil language exhibit a spectrally evolutionary form, starting with the hard consonant stops (k,c,t,th) and interleaved by the soft consonant nasals (ng,nch,nt,nth), linked by (p,m) to the medial approximants (y,r,l,v) and culminate in the retroflex approximant (zh). This correlates well with the principles of Tamil metaphysical theory and proves our hypothesis that the metaphysical significances of the sounds are detectable in their physical signals. This approach of correlating Indian language philosophy with acoustic phonetics can lead to cross-fertilization of new ideas from language philosophy and stimulate inter-disciplinary research in the areas of linguistics and speech science. The reported experimental results were based on recordings from one male speaker. Testing this theory with many male and female speakers' speech data, extracting new features of vowels and consonants and applying them for speech processing is a future work.

ACKNOWLEDGEMENTS

I would like to thank Dr. Irina Temnikova of Sofia University, Bulgaria for her feedback review comments that greatly helped in reorganizing the paper and Ulrich Mohrhoff of Sri Aurobindo International Centre of Education, Puducherry, India for his helpful review comments.

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Women's Quest for Autonomy and Impairing Oppressive Social Factors in Mahasweta Devi's *Mother of 1084*

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Abstract

Man is inserted in a society which depends on participation and reliance. This structures social relations that are basic components for developing self-sufficient autonomous self. Autonomy is to be managed in its relational terms. A study of the psychological trauma of three prominent characters namely Sujata, Somu's mother, Nandini in Mahasweta Devi's *Mother of 1084* accentuates their sufferings out of choking oppression and their struggles to free themselves from repression for self-assurance. Mahasweta Devi's characters show diverse faces of self-governance in its social terms.

Keywords: Mahasweta Devi, *Mother of 1084*, Autonomy, Oppressive socialization, Episodic autonomy, Programmatic autonomy, Dynamic autonomy, Enhanced self.

The notion of autonomy is principally connected with an individual's self-governance. It is a sort of self-coordinating freedom. The idea of autonomy on a basic level is individualistic and in the male oriented society, it is trusted to be intrinsically masculinity. Lorraine Code's outline of character ideal of the autonomous man interprets individualistic nature of autonomy.

Code defines:

Autonomous man is -- and should be -- self-sufficient, independent, and self-reliant, a self-realizing individual who directs his efforts towards maximizing his personal gains. His independence is under constant threat from other (equally self-serving) individuals: hence he devises rules to protect himself from intrusion. Talk of rights, rational self-interest, expedience, and efficiency permeates his moral, social, and political discourse. In short, there has been a gradual alignment of *autonomy* with *individualism*. (qtd. in Mackenzie and Stoljar 6)

Autonomy is a fixation of European culture. Today it has become a pattern of post modernism. Post modernists view it as a kind of chimera or illusion of the enlightened subjects.

It is a sort of pride. It can be fantasized but it can neither be acknowledged nor be realized in the light of the fact that man is a social creature.

Society is structured on collaborations and associations. People are socially installed. Their identities are shaped and realized inside the setting of social relationships and developed by interrelated social institutions like race, class, gender, ethnicity, family etc., Catriona Mackenzie and Natalie Stoljar in their introductory chapter 'Autonomy Refigured' of their anthology *Relational Autonomy: Feminist Perspectives on Autonomy, Agency and the Social Self*, point out, Annette Baier's view that "persons are not casually isolated from other persons; indeed, the development of persons *requires* relations of dependency with others" which substantiates the intellection that social relations are imperative constituents for shaping one's identities (7). Her notion of autonomy negates individualism.

These fundamental notions of associations and man's essential relation to society together with the postulation that women and marginalized are metaphysically, epistemologically and ethically inept for autonomy weakens the theory of absolute autonomy and give extension to social way to deal with autonomy. More specifically in the context of social and political traditions that have been adverse to women's interest and freedom and women's inculcated tendency towards socialization process and care practice undermine women's capacity for autonomy. To grasp the significant attitudes of women towards autonomy and their conception of self, it is vital to understand dependency, oppression, and subjection and their impact on the self because "it is complicit with structures of domination and subordination, in particular with the suppression of others – women, colonial subjects, blacks, minority groups – who are deemed incapable of achieving rational self- mastery" (Mackenzie and Stoljar 11).

When extreme forces like caste, gender bias, social system, cultural practices, social injustices, poverty, exploitations, and social relationships become so oppressive and excruciating; the encumbered self tries to get rid of the suffocation, claustrophobia of socialization, to breathe freely. The resultant consequence is either failure or undermining their capacity for rational mastery or enhancing their self.

Mahasweta Devi, as a humanist has wielded her artistic sovereignty in exposing familial, economic, social, and political conditions which are oppressive factors that undermine insidiously the dignity of marginalized. Her *Mother of 1084* is a story that deals with the trauma of the protagonist Sujata in the Naxalite backdrop of Calcutta of 1970. The narrative is closely interwoven with the experience of three prominent women characters such as Sujata, Somu's mother and Nandini. They belong to varying echelons of life in terms of social and economic seams.

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Women's Quest for Autonomy and Impairing Oppressive Social Factors in Mahasweta Devi's
Mother of 1084

This paper analyses how pernicious effects of feminine socialization, poverty and social and political injustices encumber the self and their complex effects on women's capacity for autonomy. Further it draws the attention to the emotional experience of the three prominent characters under oppressive socialization and how they display different levels of understanding the society and its numbed limbs of human values, and how they exercise different skills that comprise autonomy at different situations.

Mackenzie and Stoljar, while discussing feminists' claim for refiguring the concept of autonomy, point out three interrelated ways in which oppressive socialization and social relationship can impede autonomous person. A close examination of agonies of Sujata validates Mackenzie and Stoljar's words: "The first level is that of the processes of formation of an agent's desires, beliefs, and emotional attitudes, including beliefs and attitudes about herself" (22). Sujata's awareness of victimization to oppressive socialization and cultural practices in the thirty-two years of her married life with Dibyanath inflicts her and subordination by her own children intensifies the injuries that damage her self-esteem. "Dibyanath never knew that one could honour one's mother without humiliating one's wife. His wife under his feet, his mother held aloft. That was his ethos" (Devi 45). Dibyanath, an archetype of patriarchal system, expects his wife to love, to respect, and to obey him without reciprocating those attributes. The consciousness of subservience maims her too much. She is marginalized in her own family and she keeps herself alienated from others.

Friedman's integration model elucidates the oppressive socialization and its effects on autonomy. In an oppressive social context, the agent keeps a "kind of self-alienation that characterizes failures of autonomy" (Mackenzie and Stoljar 15). The total internalization of the insurmountable childhood training to be dutiful becomes an inhibiting factor to form her desires, beliefs and emotional attitudes. She adopts a kind of passive attitude towards her husband and family.

Sujata, when triggered by her son's question, "Why are you so passive, Ma?" has enunciated her silent suffering. She says, "What else can I do? I was trained to be passive about my children. Your father, grandmother . . ." (Devi 45). When everything is seemed so well, organized, orderly, neat and beautiful, she inclines to be "subservient, silent, faithful and without an existence of her own" (Devi 9). This subservience is considered to be autonomous by some critiques who view autonomy as ". . . entirely a matter of the internal, psychological condition of agents" (Westlund 28). Sujata approves willingly her own subservience and develops a sense of pride at being so dutiful and unquestioning attitude and philosophical moorings that no one has uninterrupted happiness in life.

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Sujata is not entirely submissive and un-protesting to oppressive socialization. She creates her own space to move. It assures her self-worth and dignity. Her refusals to leave her job and to become a mother for the fifth time are determinations that reflect her rebellious spirits against patriarchal system. Those determinations are within the boundary of traditional values. They neither affect her family peace nor diminish the social status of Dibyanath. Diana Meyers perceives this self-determination as programmatic autonomy that is a “. . . capacity to critically and reflectively decide major life issues such as whether or not to be a mother or whether to dedicate oneself to the pursuit of career, . . . ” (qtd. in Mackenzie and Stoljar 18).

On seventeenth January, on Brati’s birthday, Sujata is summoned to identify Brati’s dead body in the police morgue, Kantapukur. In this traumatic situation, Dibyanath’s pulling up many strings to hush up the news that his son’s scandalous death and his prime concern to his social status have shattered her numberless illusions and made her realize the meaninglessness of her subservience, her sense of pride in being so dutiful, and her enduring all the indignities. “That day, with Brati’s death, Brati’s father had also died for Sujata” (Devi 7). Her own family members become strangers to her. Estranged, Sujata cannot let her emotions drained before her family members who are silent and stunned and deeply disturbed over not at the death of Brati but over how to explain Brati’s death to the others. She confines herself within a cell of private grief. She becomes an alien in her family. Mahasweta Devi writes:

Sujata could well envisage the solitary cell that her existence would be from now on, with Dibyanath, Jyoti, Neepa, Tuli, Bini and the colleagues in the bank; all outside; and within, Brati, only Brati, but why just Brati, also Somu’s mother, Nandini, the grief of separation from everyone of them held within her. From now on she would be alone, totally alone. (Devi 79)

Before the death of Brati, Sujatha’s alienation is imposed upon her. It is a kind of stoic acceptance and impaired autonomy undermining her ability to think for herself. But after the death of Brati, her alienation is a kind of imprisonment. Like mortally wounded prey that seeks its hideout, she hides herself. It is a psychological alienation of homeless. It is a reaction of the agonized soul to her family’s inhuman behaviour which has erased even the memory of the existence of Brati.

Samik Bandyopadhyay’s statement in his introduction to his translation of *Mother of 1084* adds insight into comprehending Sujata’s inner struggle for self-assurance:

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. . . Brati's death to a fairly affluent, sensitive and enlightened mother, who had read in her son's special concern for her his understanding of her daily humiliation as a woman and her quiet, determined struggle for self-assertion and independence, which ironically gathers force and momentum from Brati's death.
(xv)

As opined by Samik Bandyopadhyay, the suppressed self of Sujata struggles to free itself from the traditional bondage. She sets out a journey to discover the moral grounds for the brutal murder of Brati, who is demeaned to the number 1084. This turns out to be the inner journey of self-discovery that enhances her true self which is perceived as dynamic autonomy by Evelyn Fox Keller. She identifies herself with Somu's mother in her uninhibiting heartrending lamentations and identifies Brati in Nandini's ideological commitment. Her interactions with them bring her a painful revelation that she knows little about her son. Her journey becomes complete when she discovers materialization of her silent protest against her family in Brati's revolt against the corrupt society at larger level. B. Gopal and S. Ananda Babu aptly states that "she feels satisfied when she finds in his revolt a parallel to her silent protest against her own corrupt household" (172).

Significant influence of Nandini's ideological commitment and analytical outlook on Sujata and her identification of Brati in Nandini fortify her authentic self enough to cut and turn over the eternally trained subservience. A deep insight into Sujata's hysterical shouts at Dibyanath authenticates Diana Meyers's argument, as discussed by Mackenzie and Stoljar in their anthology: ". . . agents subject to oppressive socialization may exhibit high degrees of episodic autonomy, that is, the capacity to decide what one wants in weighing up one's desires or how to act in a particular situation" (18). For instance, Sujata challenges Dibyanath and speaks cuttingly, when he chides her for her late return, with her menacing voice. She threatens, "If . . . you . . . don't leave . . . this room . . . at once, I'll . . . leave . . . this house . . . and never come back again" (Devi 93). This audacity, for the first time on the part of Sujata is a kind of clout on his face. Earlier she has never pronounced such admonishing words to him. When Dibyanath utters, "Don't I have the right to ask you where you've been all day?" (Devi 93). Her point-blank answer 'no' tends to be her determined denial of his right to question her.

Verbalization of her long suppressed silent questions to him and her strong commanding words "Yes, why not? Why not today? Get out." (Devi 93) are instances of establishing the validity of Diana Meyers's argument that oppressed self may display 'high degrees of episodic autonomy'. Her words, "Yes, get out", "hit him like a whiplash". Dibyanath gets out tamely, "wiping the nape of his neck" (93) with defeated male egoism.

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There is an inner conflict between her desire to act as her heart dictates and oppressive socialization, sticking to her duty. “Her nerves, veins, heart, blood” screams, “No-no-no!” (Devi 102) to fulfil her obligation. Remembering Brati’s question, “Ma, how can you go on doing your duty?” (103) and the normalcy of the party with all its corrupt behaviour try her inner strength and mental stability. Tuli’s arrogant call to welcome the special guest Saroj Pal, DCDD and his words “I’m on duty . . . I’m in a rush” (Devi 125) make her relive the past and imagine Brati running to escape. She falls down with a loud and poignant cry “Brati . . . that smelt of blood, protest, grief” (127). The soul becomes liberated with an unfulfilled autonomous desire of leaving her home and living alone but with the satisfaction of her protest against Dibyanath and her family as Brati wished.

A careful study of the competencies of Somu’s mother, a sans moniker, for exercising autonomy endorses Catriona Mackenzie and Natalie Stoljar’s opinion that oppressive social context affects “. . . the development of competencies and capacities necessary for autonomy, including capacities for self-reflection, self-direction, and self-knowledge” (22). The notion that every individual is “psychically internally differentiated and socially differentiated from others” (21) attests the truth that individual difference in developing capacity for autonomy. The capacity for autonomy is compatible with the psychological condition of an individual in differentiated social context. The conception of the self is conditioned in the social context. When the social context is so oppressive, the capacity for autonomy is nevertheless impaired.

Acute oppressive forces like poverty, the loss of the only hope, that is the death of Somu, caused by political atrocities and consequent death of her husband asphyxiate Somu’s mother. Her struggle for survival becomes her major concern that blocks her developing capacity for autonomy. Her concrete words “A woman’s life is like a tortoise’s. She’ll find peace only if she dies” (Devi 56) depict not only the unbearable throes of woman’s suffering but also represent the universal sufferings of dispossessed. The image of tortoise’s life illustrates the life of marginalized. As tortoise tugs its legs inside the shell, the oppressive socialization, exploitations, political and social injustice make them shrink. They are primarily engulfed in their struggle for survival that stymies their developing skills for autonomy. They accept uncritically their sufferings as their destiny, though consciousness of their oppression hurts them.

Somu’s mother’s intellectual capacity doesn’t allow her to understand the Naxalite movement and its impact on youth apart from what Somu is doing is not any evil. But the ghastly murder of Somu that paralyses her heart makes her think and discern the injustice that exists in the society. She senses the political oppression, social injustice, the power of money that can hush up things and the class difference. Sujata realizes that “. . . Somu’s mother, with her little learning, her limited intelligence and her inability to put her ideas into words, thought the same

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thoughts as she with all her learning, clarity of vision and competence in articulating ideas” (Devi 53-54). Her voicing against the murder of Somu, is nothing but crying aloud the thoughts that cause her so much pain. Her questions are not for justice; rather it is an appeal for mercy from the ruthless society:

. . . Why did they have to kill them, Didi? They could have maimed them but let them live! At least I would have known my Somu was alive! . . . He could have lived far from my sight. They could have kept him in prison. Still, at least I’d have known that he lived! Tell me why I’ve been punished like this!” (Devi 54)

Pernicious oppression forces Sujata to change her attitude. She enhances and establishes her true self. On the other hand, poverty deprives Somu’s mother of her capacity for autonomy. Abraham Harold Maslow, an American psychologist, in his hierarchy of needs, points out that physiological and safety needs are to be fulfilled to move towards the pursuit of intrinsic satisfaction on a higher order. Somu’s mother struggles to meet the physiological needs and intensely suffers from political violence. Certainly, she is unlikely to move intrinsically towards self-realisation and to develop competencies for autonomy. Rather, she moves to Abraham Maslow’s third need of love and belongingness and develops a competency for connection and interdependence. Virginia Held’s account of the notion of the self is very much apt to understand the possible ability of Somu’s mother:

The self . . . is seen as having both a need for recognition and a need to understand the other, and these needs are seen as compatible. They are created in the context of mother-child interaction and are satisfied in mutually empathetic relationship . . . Both give and take in a way that not only contributes to the satisfaction of their needs as individuals but also affirms the ‘larger relational unit’ they compose. Maintaining this larger relational unit then becomes a goal, and maturity is seen not in terms of individual autonomy but in terms of competence in creating and sustaining relations of empathy and mutual intersubjectivity. (qtd. in Mackenzie and Stoljar 9)

The need for recognition and understanding brings Sujata and Somu’s mother together and each contributes to their satisfied empathetic relationship. Somu’s mother finds peace in sharing her thoughts with Sujata. Sujata shares her precious grief that Brati was dead on his birthday. “What’s there to be grateful for! Those who suffer understand suffering” (Devi 69). These words shed light upon Somu’s mother’s caring response to Sujata’s gratitude and her ability to create and sustain relations of empathy.

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Mackenzie and Stoljar in their discussion on Autonomy Competency refer Diana Meyer's argument which provides an insight into our understanding of Nandini's strong authentic self:

Autonomy is a competency comprising a cluster of different skills and capacities, in particular skills of self discovery, self-direction and self-definition, all of which involve reflection. Autonomy involves the capacity to exercise these skills to achieve an integrated but dynamic self. (17)

Nandini is a dynamic revolutionary with a strong integrated self. Her loyalty to the revolutionary Naxalite ideology is to bring in a new age. "To be self-governing" is, Jean Keller says,

. . . a person must first develop the capacity to reflect critically on one's reasons for action; that is, to question why one is acting in a particular manner and to assess whether it is really in accordance with one's actual beliefs, values, or desires. Then one must be able to act in accordance with one's actual beliefs, values, or desires. Then one must be able to act in accordance with the outcome of one's deliberations. (156)

In Keller's sense, she is a woman of self-governance. She critically reflects upon society and its norms, social relationship and its obligations and corrupted society and its complacency. Her competency to assess her own desires, values, beliefs etc. makes her to have strong commitment to the Naxalite ideology.

Nandini's analytical skill proves that she is free from self-deception. She anatomizes her own confidence and failures as:

When I didn't know of the betrayal, I had tremendous self-confidence. But that confidence was unfounded. Still, when I started doubting, when I thought and thought over the facts, I began to feel much more sure. Now I know where I stand. . . .how naively we had assumed that an era was coming to an end. You are bringing in a new age. Brati and I . . . Felt loyal to all and everything. I'll never feel the same way again. It will never come back. Total loss. An era is really over for good. The person I was then is dead. (Devi 76-77)

She deduces that their program for a new age is defeated by the program of betrayal. Her interrogative expressions show the various forms of betrayal that prevails in the society:

How else can one explain the walls raised higher around the prisons, the watchtowers? Why doesn't a single person raise his voice when thousands of young men are still rotting in the prisons? And when they do, they keep the interests of their own political party in mind? How is it that we who would like to carry on, cannot print a single bulletin? Why are we denied the simple facilities of a printing press and newsprint, while innumerable journals come out, continue to come out, and one hears that they are all sympathetic to the cause? Betrayal. (Devi 78)

Nandini's commitment to her ideology is suppressed and thereby to act on autonomous desires, which are more for the society than for herself, is restricted by the scheme of betrayal – betrayal by the media, betrayal by her own fellow friend, betrayal by her own society, betrayal by the politicians, and betrayal by the legal power. Here, it is apt to remember the words of Mackenzie and Stoljar:

The third level is that of an agent's ability to act on autonomous desires or to make autonomous choices. Autonomy can be impeded at this level not just by overt restrictions on agents' freedom but also by social norms, institutions, practices, and relationships that effectively limit the range of *significant* options available to them" (22).

For her, betrayal and frightening normalcy of society become so harrowing, she desperately feels incompetent, disturbed, and confused. She verbalizes her dejections as "everything seems so strange, so unreal. I can't identify with anything. My experiences over the last few years have made me unfit for this so-called normalcy. All that you people find normal, I find abnormal" (Devi 87). But in spite of all these oppressive elements -- defeat, loss, incarceration, physical pain, torture -- her spirit for revolutionary ideals is neither bowed nor bent. Her spirit of resilience finds expression in her words, "You might here that they have arrested me again. Who knows" (87).

Autonomy is considered as exercising a range of skills like self-discovery, self-direction, self-determination etc. Under oppressive social context, the skills may be either forced or encouraged to be developed and coordinated. Exercising these skills depends on the psychological condition and the self-conception of the self of an individual, embedded in differentiated social context, and then it is a matter of degree. While Nandini exhibits higher degree of autonomy in certain domains, Sujata displays only narrowly programmatic and episodic autonomy and Somu's mother who is in the lowest strata of society, stands in the stage of recognition and understanding and creating and sustaining empathetic relationship. Through

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the analysis of the three female characters that belong to various classes in the society in *Mother of 1084*, it can be presumed that the relational autonomy is viable while absolute autonomy is challenging.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Depiction of Herman Melville's Spirit of Enthusiasm over Nature: A Study

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Abstract

Melville's book is a delightful story in which the anthropological and geographical facts are subtly subordinated to the dramatic requirements of the yarn itself. Stewart's main points and ponderous conclusions are presented by Melville as personal impression or hearsay. Melville read so voraciously and borrowed so copiously, the burrowing's of scholars will continue to unearth examples of his literary larceny for a good while to come. As an example of its importance to his writing, one may recall that, by actual page count, nearly a quarter of *Moby Dick* is known to consist of cetological and whaling information taken from Thomas Beale's *The Natural History of the Sperm Whale* and a handful of other scientific sources. Yet Melville's powers of assimilation and of transmutation were so skillful, even when he came close to quoting source material almost verbatim, that the improvements in the final product over the original seem as mountainous as the White Whale himself. In *Moby Dick*, as in most of Melville's best work, the reader discovers a remarkable blending, and of the author's recollected experience, his voluminous reading, and the leaven of metaphorical. Melville's least admirable works are those in which these elements have been unevenly blended, the philosophical comments are blended through symbolism into an artistic unity.

Keywords: Herman Melville, Nature, subordinated, ponderous, larceny, cetological, assimilation, voluminous and voluminous.

In Melville's first novel, *Typee*, Greene figures in the story under the name of Toby. Shortly before the ship was to sail, Melville and Greene, having informed themselves as much as they could about the island and its inhabitants, escaped inland by laboriously climbing the tall cliffs that surrounded the bay. They struck out for a valley occupied by the Happa tribe, known to be friendly to white sailors. They planned to lie in hiding here until the ship's departure and then to live comfortably in Marquesan style for as long as pleased them. But they had not counted on the wild, hilly terrain of the interior and the impossibility of locating any familiar landmarks to guide them. After a day or two of struggling across rough and unpromising country, of resting little and eating almost nothing, they stumbled by miscalculation into the unfriendly territory of the Taipis, (Typees), a fierce tribe of reputed cannibals. During the journey across the hills Melville suffered

a mysterious injury or infection of the leg that annoyed him and occasionally incapacitated him for the next three months

Though the author was suffered by a mysterious and difficult injury he did not stop his journey and continued it. The Taipis, belying their savage reputation, admitted the two strangers to their villages with an outward show of hospitality. For a time the young Americans led an exciting, active, but comfortable and interesting life among their native hosts. As the days passed, however, their sojourn in the Taipi valley began to look more and more like a captivity. After a couple of weeks Toby was given permission to leave the valley in search of a doctor or medicines for Melville's ailing leg. He disappeared, and it was many months before his fate was learned. He had been impressed aboard a short-handed whaler then visiting the area to pick up stray crewmen. "Tommo," as Melville was called by the islanders, remained in the valley another two weeks, observing the native customs and constantly worrying about the risk of being eaten. He escaped at last through the help of men from the *Lucy Ann*, an Australian whaling barque. He always referred to his month among the Taipis with mixed feelings. While admiring the innocence of the natives and their unspoiled Rousseauesque existence and relishing his perhaps more than friendly association with the native beauty Fayaway, he also recalled his gnawing fear of becoming eventually the object of his hosts' cannibalistic tendencies.

Exactly the kind of work Melville had in mind when he first undertook the writing of what gradually and painfully grew into his masterpiece, *Moby Dick*, is not easy to say. When he mentioned the project with hopeful enthusiasm to Richard Bentley, he called it a "romance of adventure founded upon certain wild legends of the Southern Sperm Whale Fisheries, and illustrated by the author's own personal experience, of two years or more, as a harpooner." Obviously *Moby Dick* eventually turned into something much more than this, and what it became resulted from several external circumstances that markedly influenced his life at this period. One of the influences undoubtedly was his rereading of Shakespeare: another was his discovery of Thomas Carlyle, whose *Heroes and Hero Worship* and *Sartor Resartus* he combed through with deep interest. A third was the friendship of Nathaniel Hawthorne, whom he met on a vacation jaunt in the Berkshire Hills and other influences might be mentioned as well.

In one of the most interesting but least perceptive criticism of American literature ever concocted, the British writer D.H. Lawrence, who seems to have had absolutely no sense of humor, labeled Melville a man who "hated the world" and whose chief literary importance lay in his predicting the "Doom! Doom! Doom! Of white America. While praising some parts of *Moby Dick* and recognizing elements of greatness in it, Lawrence deplored what he termed sentimentousness and sermonizing in the work. He accused Melville of having a poor style and of being misled by Emersonian morality. Thoroughly anti- American, Lawrence was hardly the person to recognize

and appreciate the rich humor (sometime bawdy) in *Moby Dick* or the brilliant, satirical wit in such tales as *Mardi*.

American critics have themselves occasionally suffered from a similar lapse of judgment. One popular introduction to a modern edition of *Moby Dick* even refers to Melville as a “kind of Gloomy Gus” thus ignoring the comic manner in which much of the story is presented. In almost every one of Melville’s novels from *Typee* to the first part of *Pierre* not the least attractive quality of the style is a bubbling mirth and wit. The humor of such early works as *Typee* and *Omoo* is generally broad, good-natured, and easily appreciated. In *Mardi* the comic elements consist more often in witty philosophical sallies or social and political satire. *Moby Dick* is replete with a type of humor strongly reminiscent of Rabelais and Shakespeare: special emphasis is placed on the comedy of sex.

While Melville was descended on the paternal side from aristocratic forebears, he was a strong believer in the American ideals of liberty and equality. His personal pride in his family background stemmed mainly from the part his two grandfathers had played in freeing the country from British rule and the British class system. Though he often pointed out in his writings ways in which American society fell short of achieving the ideals on which the Constitution was based, he staunchly supported democratic principles. His social criticism, to the extent that it is included within his writings, was directed not against the American system itself but against the evils within human nature.

What makes Melville worthy of a place in the front ranks of the creating word-pictures and his acute and perspicacious observation of life in its true details but, even more, his intense dedication to in-world’s literary masters is not merely his unquestionable talent for intellectual honesty. No American writer was ever more conscientiously honest in depicting the truth as he was it. Such honesty, of course, does not make for popularity. While many best-selling authors are seen to achieve success through intellectual charlatanism, honesty of Melville’s kind seems to require long consideration on the reader’s part and a passage of time before eventual appreciation.

Melville’s development as a writer followed no ordinary pattern. Discovering his literary abilities rather late in the game and almost accidentally, he flowered quickly-not as a “natural” artist who could spin yarns to toil for long, arduous hours to learn his craft. The very rapidity of his artistic development, however, together with his eagerness to experiment, resulted in certain faults or weaknesses in a number of his books-the faults, mainly, of artistic immaturity. Eager to please, he justifiably expected greater acclaim from his public as his techniques improved, but the reverse occurred. Unfortunately Melville was never psychologically attuned to a precise knowledge of what the public wanted: therefore, he was writing at the end of his writing with being a mere entertainer.

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**A Comparative Study of Magical Divulging and Modern Schema in
C. S. Lewis' *The Chronicles of Narnia* and
J.R.R. Tolkien's *The Lord of the Rings***

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Abstract

There are many worldwide best-selling fantasy novelists are there, among them C.S. Lewis and John Ronald Reuel Tolkien is the most best-selling fantasy novelists in twentieth-century literature. The paper discusses magical divulging and modern schema in two founding fathers of classic fantasy literature structure: C.S. Lewis and J.R.R. Tolkien. Both authors are responsible for creating some of the most instantly recognizable and influential works in fantasy literature: C.S. Lewis' *The Chronicles of Narnia* and J.R.R. Tolkien's *The Lord of the Rings*, respectively. Lewis' narrative and magic in *The Chronicles of Narnia* are highly allegorical of Christ's life, death, and rebirth, as represented by Aslan the Lion. Tolkien's link back to the real world was formed in a post-World War wish for nostalgia, back to the times when the world was not ravaged by war and death. His land of Middle-Earth is in transition, as ancient, magical races begin to fade, and a man comes into their own as a world power. While peace is eventually secured, it comes at a high price: the reign of man ensures the death of magic, and the birth of the industry in the wake of war.

Keywords: *The Chronicles of Narnia*, *The Lord of the Rings*, Magical, Divulging, Fantasy, Allegorical, and Nostalgia.

The fantasy readers are reading *The Chronicles of Narnia* and *The Lord of the Rings*, fantasy stories as a child, the authors' ideas of Christ figures and pre-industrial nostalgia did not cross the mind. The special thing of the study is to deal the wonder and the magic of a new world. Tolkien's character of Gandalf let me experience life as a powerful magician, wise and kind, intelligent and magical. Lewis' story brought children from earth to a new world and permeated them with weapons and wisdom, and magic. Trying to understand magic is something that never crossed my mind when I was a child. It was there to provide a Todorovian sense of wonder, creating the uncertainty of which world lived in. It was a way to distance myself from my own world without losing myself completely. Why it is there, how it works, why some can do it and others cannot; these were just window dressings for me. For the study, magic helped create a sense of wonder, and it is what made fantasy literature.

The magic in fantasy literature has taken on a different meaning. Much like Attebery defines fantasy literature in two ways, both existing simultaneously, so too does the magic of Tolkien and Lewis act. On the one hand, they are devices used to enhance the wonder of a fantasy world and story with hobbits and giant lions, walking trees and powerful witches. But on the other, as much as Tolkien and Lewis celebrated the form of the genre talking animals, wizards, dragons they both had agendas, and issues with the real world that found a home in the mode of the genre, through their narratives and magic. Lewis worked to introduce Christianity to children in a way he never had when he was younger, using the form of the genre to work in his allegory. Tolkien worked to illustrate the death of nostalgia and innocence i.e. magic, to a world still reeling from the horrors and warfare of the World Wars.

The first thing we must look at it how their created worlds link to human creation myths, a crucial step in building a world familiar to their audiences. Lewis strictly ties himself to the Christian experience of world creation, just one monotheistic experience. As Wood says, Lewis' stubbornness "leads him to use the Christian myth as a closure on human existence," (Wood p 7). Lewis' world creation is specifically geared towards this idea of the Christian myth antecedent. According to Hartt, "religion is not only looking backward; it is conformity to a predetermined order . . . (had) no capacity for the genuinely new, no real potency; neither can there be any celebration of other stories. Lewis' world is closed off," (Hartt). Lewis, in his *Chronicles of Narnia*, has recycled the story of creation, and of the Bible; as a storyteller, he limits himself, cutting himself off from any sort of new idea or take on his story. His use of the Christian creation myth creates a narrow break and hinders the reader's ability to connect to the story. They are forced to view the story through a specific lens: a Christian viewpoint and that is all. The link from fantasy to reality is solid but it is not a strong narrative choice.

Lewis himself has no problem admitting his purpose in writing the *Chronicles of Narnia*. Lewis felt the form of the fairy tale could "steal past a certain inhibition which had paralyzed much of my own religion in childhood . . . supposing that by casting all these things into an imaginary world, Could one not thus steal past those watchful dragons? I thought one could," (Lewis p 132). Utilizing the form of the fantastic, Lewis was able to tailor his story, so that the frame of the form actually softened the impact of the mode, his Christian allegory, rather than intensify it. By embracing the signifiers of the form talking animals, magic, epic battles Lewis was able to weave his Christian allegorical work into his story underneath the form. Magic creates a break in the border between worlds and usually uses a character or device by which the real-world counterpart can be recognized. Lewis' uses the character of Aslan the Lion, whose role within the magical world of Narnia is both creator and saviour. Aslan is such a powerful conduit of the land's magic that even at the mention of his name, there is an effect felt, as the answering of a prayer. At the mention of Aslan, who is nowhere in sight, "each one of the children felt something jumps in its inside," like when a strange word in a dream has, "some enormous meaning either a terrifying one . . . or else a lovely meaning," (Lewis p 74).

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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C. S. Lewis' *The Chronicles of Narnia* and J.R.R. Tolkien's *The Lord of the Rings*

The effect of Aslan's name is indicative of his status within the world. As Kaufmann says, Lewis is showing "that the human heart can recognize all sorts of wonderful things that are somehow present even in their absence. This would be true . . . of high things, of the things above us, supernatural and lordly, kingly, eminent, up and out-of-sight, the implied ideal. Aslan is the king of the beasts . . . a picture of the God who becomes incarnate," (Kaufmann p13). Aslan, as the god incarnate of Narnia, is everywhere and nowhere, and his presence, when written by Lewis, drives home his godly nature. Aslan sings Narnia into being. Invoking Genesis, in the final moments of Narnia's birth, Aslan says, "Narnia, Narnia, Narnia, awake. Love. Think. Speak. Be walking trees. Be talking beasts. It is a command given, much like the Christian God, and from then on, the world is alive. From the valley of . . . earth, rock, and water," (Lewis p 119), to the "crumbled earth . . . from each hump there came out an animal," (Lewis p 133), Aslan goes through almost every step of Genesis from the Bible. That is because for Lewis, as Hartt says, "the Christian myth is the key to an antecedent order in the universe . . . all of life is a movement back into this objective basis, an affirmation of order and control," (Hartt). According to Hartt, Lewis felt that all stories must move back to this place of birth, as according to the Christian myth.

The exposing of reality his magic creates is ultimately realized in the death and rebirth of Aslan, in *The Lion, The Witch, and The Wardrobe*. Aslan sacrifices himself to save the Pevensie children from the Witch, invoking "a deep magic, according to which one life can be offered for another," (Kauffman p 16). Willingly, he sacrifices himself for man, and so dies. However, after his death, he is reborn in the sunrise. When asked how he survived, Aslan tells the children, "there is a magic deeper still . . . if she could have looked a little further back, into the stillness and the darkness before time dawned . . . she would have known that when a willing victim . . . was killed in the traitor's stead . . . Death itself would start working backward," (Lewis p 178).

Aslan, though he mentions the concept of a deeper magic beyond space and time, is actually fulfilling a sacrifice of himself, to himself. In the same way, Jesus Christ had to die before the gates of Heaven could stand open; Aslan is reborn through his sacrifice. However, it is clear that Lewis is drawing from the Christian myth, and transposing it into his own story, to complete the Christian cycle he has created. Despite being a Christian himself, Tolkien did not evangelize his beliefs through his works. Rather, "Tolkien shared Lewis's conviction that God implanted natural law underlies everything created. . . He wanted his work to stand on its own intrinsic merits, to glorify God as a compelling and convincing story, not for it to be propped up with even so noble a purpose as evangelism." (Wood p 4) Tolkien's world is born of the idea that there are multiple stories, not just one mythos, and each can reveal a different facet of God. This ties into the universal human experience, and already, his narrative is more accessible to others. As Wood states, Tolkien used his world creation, "as an opening up of that (human) existence," (Wood p 5).

Tolkien wanted to tell a story with many possibilities, "in the confidence that a real story is even yet in making within the differentiated being of God," (Hartt). Tolkien was smart to not just

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focus on one mono-myth in the creation of his world and magic, but rather, drew from many different cultures. Tolkien's ideas of nostalgia are the magic that helps expose reality; his magic is born of ancient races and the land itself before it has been torn asunder by war and modern technology. Tolkien though, according to Wood, maintains that because he opted to go for the more well-rounded inspiration of his world, he is able to appeal to, not only more readers but to their sense of story. Tolkien is not forcing his readers to read his story in one angle. He is aware of the broad range of human experiences and moves to embrace that. Magic has a temporal, racial element to it in Tolkien's works. Of the non-human races, elves, and wizards have the most control over magic, being ancient races, of the land. Extremely reminiscent of Earth fairy tales and fairies, those of "Faerie in the West," (Tolkien p 164), were the "Light-elves and the Deep-elves and the Sea-elves," (Tolkien p 164), who "invented their magic and their cunning craft," (Tolkien p 164). These are a people for whom magic is indigenous; it was born with them. They have not lost it, because they do not travel to the "Wide World," (Tolkien p 164), presumably the rest of Middle-Earth as a whole.

Wizards belong to the same cloth as Elves; these peoples both have unique relationships to the earth and the magic therein. Even races that cannot control magic are still bound by its natural laws, as they exist because of magic. When Bilbo and the dwarves are captured by the three trolls in *The Hobbit*, not one of the party bats an eye when coming the dawn, the trolls revert into stone. Because as everyone of this world knows, "trolls . . . must be underground before dawn, or they go back to the stuff of the mountains they are made of," (Tolkien p 52). This magical transformation evokes a cyclical form of nature, much like water will convert to mist and then to rain and over again, there is a natural, magical lifecycle to these beings and this world, reminiscent of our own.

However, the man begins to thrive, the magic begins to die. In *The Lord of the Rings* especially, as Hinlicky says, "The fulcrum of power in Middle Earth is shifting. It is no longer in the moral certainties and magical assurances of ages past. Now it is in the morally ambiguous governance of men, who shortly will take center stage in the unfolding drama of the planet. The Elves leave for the Grey Havens of their own volition, but the hobbits will be marginalized, the dwarves swallowed up by the earth, and even Tom Bombadil will be seen no more," (Hinlicky). Magic is dying as the age of man arrives; the power of the old races, the Rings of Power, the wizards, the elves, all must make way for modernity, in an effort to destroy the evil of Sauron.

Gandalf the Grey, a wizard, plays the same role of Aslan in *The Lord of the Rings*, as he is reminiscent of a classic figure of our reality. Just like how Aslan played the role of Jesus Christ, so too does Gandalf live the role of Merlin, a major player in Arthurian legend. Gandalf, our agent of magic, must choose when and where he performs his magic too, "deflect attention from wizardry in order to emphasize the importance of working through ordinary human means," (Riga p 104). While he often has many companions, he is our primary glimpse into the magic of Middle-Earth. Gandalf seems to be a great purveyor of manipulating and creating light, and flame. He had "made a special study of bewitchments with fire and light," (Tolkien p 100), and in battle, combats others with "bright blue fire," (Tolkien p 107). Also, as shown in *The Fellowship of the Ring*, Gandalf can

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manipulate light in the opposite direction; when confronting Bilbo about letting go of the ring “he seemed to grow taller and menacing; his shadow filled the little room,” (Tolkien p 56). Even in the epic battle against the Balrog, Gandalf cracks the bridge between them with, “a blinding sheet of white flame... before falling to his death at which point the fires went out” (Tolkien p 392).

One aspect of Gandalf’s magic that supports his tether to the natural world is the talent in communicating and understanding different animals. He is a known friend to the Great Eagles and converses with them frequently. Even the “dreadful language of the Wargs,” (Tolkien p 105), Gandalf can understand. Despite his talent with fire and light, Gandalf’s magical abilities still lend themselves to creatures of the world too, reinforcing that connection with more than just the elemental, but also the environment. However, all of this is just a study of Gandalf’s magic, not a look into what he does, or rather what he abstains from. Gandalf cannot use his magic as he would. Because, when the magic goes, human beings will be thrown back on their own natural resources. As a teacher of those who have no magical powers, Gandalf demonstrates in word and deed how to overcome the enemy without magic as “To do otherwise would be to teach them what they cannot possibly learn,” (Riga p 104).

In that light, the magic of Tolkien almost comes to represent the price of progress; when faced with the siege engines of Saruman, and the iron and steel of man, what good can magic do? It is tragic that “Gandalf must renounce magical power in order to free the peoples of Middle-earth and to teach them how to develop their own powers,” (Riga p 103). What good is magic than when the machines of tomorrow can accomplish what can be done through magic? Man, the growing power in *The Lord of the Rings*, will not inherit a world of magic, but rather, build one with their own magic: technology. As stated above, industry and technology were growing as *The Lord of the Rings* ran on, and for Tolkien, who, “regarded much of modern technology precisely because it seeks to put nature under its command . . . as a disguised form of magic,” (Wood p 330), this industry would be the new face of magic; no longer working with nature, but commanding it, and utilizing it as one deemed fit. In the same way, Tolkien is using this to comment on the loss of man’s connection to nature, which one could assume is our form of magic in our reality. Even if it is a tad romanticized, Tolkien laments the birth of machines and technology for it is a separation from man’s natural bond to the earth.

Finally, one cannot mention magic in *The Lord of the Rings*, without exploring the One Ring, the great burden that Frodo must carry across Middle-Earth and destroy. The One Ring’s, power will ultimately corrupt the wearer, so that they “become, in the end, invisible permanently, and walks in the twilight under the dark eye of the dark power that rules the Rings,” (Tolkien p 71). The One Ring embodies the magic of control, of imposing one’s will over others, even as the bearer suffers for it. In this, the break in worlds helps exposes the horror of war, and dictatorial regimes. As Attebery says, in his analysis of *The Lord of the Rings*, “Tolkien conceives of the Ring as a tool with one function: mastery” (Attebery p 33). It is not a device made specifically for great evil, but despite the willingness to do good, the corruption of the Ring would infect even those who are pure. As Attebery

says, “the same taint affects even those characters we take to be the embodiment of good: . . . Elrond, Galadriel, and Gandalf.” (Attebery p 33)

The One Ring and its magic of domination embody the idealism of war itself. While not an exact allegory like Lewis’ work, Tolkien did see action in World War One and witnessed “the destruction of nature, the deadly application of technology, the abuse and corruption of authority, and the triumph of industrialization.” (Ott p 1) War, no matter what side wins, will always result in destruction and death, just as the Ring, no matter who ends up wearing it, will always corrupt, and destroy. With the One Ring, no matter how good one’s intentions, there is no winning, only death.

Tolkien through his magic creates many breaks in the border between worlds, in *The Lord of the Rings* and *The Hobbit*. At one moment, magic represents the nostalgia of a bygone time, celebrating the connection between man and nature, as represented by ancient races. And yet at the same time, magic is seen as a dying concept, something that must make way for a new age. And the One Ring especially is a device to represent the horrors of war, and the corruption of power, no matter the wearer. With the end of *The Lord of the Rings*, Gandalf, and the Elves will leave, because they cannot exist in a world without the Rings, without magic, where the industry is blossoming. They cannot sustain themselves in a world of encroaching modernity. Gandalf does his best to train and prepare mankind for a world without them, by using his magic sparingly. When he does use it, it is representative of a time gone by a nostalgic era of natural power from the earth. Fire and light, shadow and earth, magic come from the world. But as the world is reborn, through the industry, it is not reborn with the magic of its better days, making it all the more tragic.

A comparison between the two works does bring to light one interesting observation: in both works, the main purveyor of magic has to die, or rather, sacrifice himself, so that the heroes may live. Just as Aslan has himself die for the Pevnensie children, so too does Gandalf sacrifice himself to the Balrog, so that Frodo and his companions may live, to finish their journey. If there was one commonality between the magic of these two works, it is, despite their differences in agendas, in both worlds, magic is ultimately used to protect, and must be sacrificed so that the heroes may live.

J.R.R. Tolkien and C.S. Lewis used their fantasy narratives to not only shape great fantastical journeys, complete with the raiment of fantasy as form but also used their narratives to not only expose real world agendas but to also comment on their reality itself. Through the magic of Tolkien, we see that reality has lost its innocence, something that the inhabitant of Middle-Earth was only just experiencing. For Lewis, the reality is a godless place, with the holy, religious figure and the land of Narnia offering salvation for all.

Candle is a story which sits comfortably in the niche of urban fantasy, a branch of fantasy where not one, but two worlds exist: our own and another. This second world is filled with fantastic beings, usually inspired by myth, folklore fairy tales, etc. The inspiration for *Candle*’s secondary world comes from fairy tales, where the people of Earth and the creatures of the Fae meet. *Candle*

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operates in both realms of Attebery's term 'Schrodingeresque' take on fantasy. At one glance, it is the story of a young man, learning about a world-ending crisis, that he must stop through the use of cunning, magic, and courage. And at the same time, it is a piece that examines the struggle for identity, the sins of fathers, the nature of magic, the price one pays for a vision, and the question of violence.

Lewis and Tolkien each offer a perspective on my creative piece. By this analysis alone, it's clear that these authors had a clear intent for their magic. Lewis's magic is a natural extension of his religious figure, while Tolkien's is indicative of the price of tyranny and the price of progress. Each author had a motivation that drew upon real-world images and concerns loss of faith, religious propaganda, post-World War thought thereby solidifying the relationship between their world and the real one.

The magic of *Candle* has a 'Tolkienesque' quality to it. The Fae occupy a realm where the land itself has energy, a constant feedback loop of power between itself and its inhabitants. It is also reminiscent of Tolkien's magic belonging to certain races. Those born in the realm of Faerie, with the blood of a Fae within them, can tap into this feedback loop between fae and earth. However, there arises a problem with this notion, as the very identity of Faerie can be questioned due to its already been written on by numerous authors. Gaiman and Butcher address the same problems of working inreal-world tales. But for now, assume that this realm is Faerie, and if you are fae, you can tap into its latent energies. With this in mind, I have to ask myself: do I have an agenda as Tolkien and Lewis did? Is this magic going to be aware of it? Will the idea of immigration, blood ties, familial allegiance, and other issues be worked into this magic system? Or does the magic simply exist to tell a good story? Do I fall back into the form of the genre rather than the mode?

With these concerns in mind, I would have to say that the magic of *Candle* relies on identity, and how its influence can either strengthen the image of one's own identity or fracture it. John Candle, the titular character, is himself, a bastard. He is half-human/half-fae, and his father left him at birth. Taken in by the Broker, Candle grows up harnessing what latent power his half-breed blood has, but it is not enough. He has the potential for trickery, but because of his half-human blood, he is not able to access the power of Faerie. As you will see in the creative piece, Candle grows to understand the exact nature of Faerie, as the Broker opens a Gate for him, to travel to the Homeland and claim a secret treasure that will unlock his Faerie gifts. As the Gate is opened, he must combat desperate fae on Earth, who wish to go back. In this, Candle learns of the power that magic has the power to not only shape a mind and soul, but also an identity, and how when he gets his first taste of Faerie magic, he feels whole for the first time in his life. The thread of identity may be the key to understanding the magic of *Candle*. This search for identity and the pursuit of self through magic may just be the crux for Candle's character.

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**Where do We Stand on CEFR?
An Analytical Study on ESL Learners' Language Proficiency**

**K.V.B. Ravindra Babu, M.A., PGDTE, CELTA, Ph.D. Research Scholar
Prof. K. Ratna Shiela Mani, M.A., M.Phil., Ph.D., PGDTE.**

Abstract

English is a widely accepted *lingua franca* which makes the people understand one another and connects them together. English has become a language of opportunities in the liberalized economic world. Considering its significance in the developing economies like India, there have been several efforts to impart quality learning of English language at various levels of formal education system. But there is a dearth in the uniform assessment of English language proficiency of our learners at various levels. The information about English language proficiency level of the learners helps the teachers to design the educational programmes systematically to fulfil their social, academic and employment needs. This paper tries to bring out an analytical study of the English language proficiency of the tertiary level students as per the Common European Framework of Reference (CEFR). The four language skills (LSRW) of the learners are assessed by conducting a Cambridge Preliminary English Test (PET).

Keywords: English Language Proficiency, CEFR, Tertiary Level, Language Skills, PET.

1. Introduction

English, a language spoken during middle ages by the people living in what is now called England, has undergone several influences over centuries and emerged as one of the world's main languages of international trade, communication, education and science. During colonisation, the British carried and spread English almost all over the world. They introduced English language education in their colonies and trained the local people to communicate in English so as the local people helped them in administration of colonies. This English language in turn helped the local people to get access to the other territories in the multilingual countries like India and united the people to revolt against the British. English has become *lingua franca* of the world and acted as a link language between the people who speak thousands of vernacular languages. It served as a unifying tool for the people of multilingual countries and led them towards getting independence. Though the British retreated from the colonies but their language could not be withdrawn. Instead it has become an essential link language between the people of the world.

There are a large number of people using English in their social, educational and professional needs. While classifying the speakers of English all over the world, Braj Kachru (1985) proposed 'three circles' view. According to him, the inner circle comprises of the native speakers from the countries like the USA, the UK, Australia etc. where English is the national language. The countries like India and Singapore fall in outer circle in which English speaking has got a long history and English is being used as a second language besides their mother tongue. In the third circle English is

a dominant foreign language and it is an expanding circle. The countries like China, Turkey, Sweden etc. fall under this category. He has predicted that the non-native speakers outnumber the native speakers of English by the year 2000. According to the estimations of Graddol (2006) the ratio of native and non-native speakers of English is 1:5 by 2040 and there will be three billion 'functional users' of English in the world by then.

2. English Language Proficiency Tests

English has become an official language in many countries of the world even though it is not the native language of those people. English is being learnt as a second language in those countries. When the international students seek admission in the higher educational institutions in the USA, the UK or Australia, they are required to take an English proficiency test. Possessing strong English language skills is also essential for immigration to English speaking countries or for working in multinational professional organisations. Certain level of English language proficiency has become essential for the non-native speakers of English to avail the opportunities of organised sectors of the world. Particularly in the modern world, the students who seek educational and employment opportunities in the overseas need to appear for various proficiency tests and prove their level of English language proficiency suitable for academic, professional and real-life requirements of those nations. There are a number of English language proficiency tests accepted by institutions and organisations across the world. IELTS is one of the most widely accepted exam throughout the UK, Ireland, Canada and New Zealand. TOEFL is another widely used exam in Northern American Universities. Recently PTE is also accepted in a number of countries. Among all, The Common European Frame of Reference (CEFR) is most commonly used reference to indicate the levels of language proficiency throughout the world. Cambridge ESOL examinations has designed a number of tests at various levels for general, academic and business purposes.

There has been a rapid growth in the demand for English language learning and assessment of the language proficiency for the last twenty to thirty years. Recognising the significant role of English language in providing the better opportunities academically, socially and economically, many people in India aspire for 'anglicising' their children from the initial levels of their education. There have been many reforms in the educational systems and language policies of various central and state boards of the country to impart quality learning of English as a second language. Even after learning English as a second language for more than twelve to fourteen years, it is often observed that many of our students are unable to use English in their real-life contexts. There has been little effort in assessing the quality of English language learnt at various stages of a student's educational career. There is no uniform scale in our country to assess the level of language proficiency of our students learning English in different geographical and social contexts. Professor Rama Mathew expressed in the third policy dialogue (2009), as quoted in Graddol, "I strongly believe that we need an Indian test which can assess our learners' language proficiency at different levels." (2010:116) The former CIEFL tried to administer National English Language Test (NELT) but could not succeed. Its successor, English and Foreign Languages University (EFLU) has set up The All India English Language Testing Authority (AIELTA) to conduct national level English language assessment but has not started its trials even after a decade of its inception.

3. Objective of the Study

This study is an attempt to find out the English language proficiency level of the learners at the beginning of graduation. It also tries to find out the performance of the learners in various language

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skills viz. Reading, Writing, Listening and Speaking. The result of this study is expected to help the teachers understand the performance of the learners in different language skills so as to plan the instruction according to the needs of the learners by filling the gaps in their learning.

4. Review of Literature

As there are no studies available in Indian context to examine the students' English language proficiency level with indigenous variety, a few of the foreign studies are observed to understand the significance and relevance of these tests. Nurhazlini Rahmat, et al. (2015) conducted a correlation study between English language proficiency test and undergraduate academic achievement in University Putra Malaysia. They found that there was a medium positive correlation between English language proficiency and academic achievement where the students who scored higher bands in English proficiency tests were also scored good CGPA in academics. This study suggested that the universities should change the minimum entry requirements of language proficiency to ensure the academic excellence of prospective graduates.

Wilson and Komba (2012) conducted a study to find out the relation between English language proficiency of the learners and their academic results. They concluded that there was a weak positive relationship between English language proficiency and academic achievement of the learners. Contrastingly, the study by Stephen, Welwan and Jordaan (2004) investigated the impact of English language proficiency on academic success found that there was a high correlation between language proficiency and the academic success of the students in Africa

Majority of the studies state that the level of language proficiency determines to some extent the academic performance of the learners. In India, there are several entrance examinations (like JIPMER, CAT, BITSAT etc.) for admissions into professional courses include a few questions on English to test the knowledge of grammar, vocabulary and comprehension of the students but there is no place for assessing the ability of using language skills in the real-life situations. The present study attempts to offer some information about the English language abilities of the learners who joined in the engineering graduation programme in Andhra Pradesh.

5. Methodology

5.1. Sample Group

The sample chosen for this study are 120 students at tertiary level. They are pursuing computer science engineering in Vignan's Foundation for Science, Technology and Research, a private deemed to be university located in Guntur district of Andhra Pradesh. These learners have recently completed their intermediate (+2) education and joined in engineering first semester. These learners are offered a course called 'English Proficiency and Communication Skills' (EPCS), a special mandatory course designed as a part of the curriculum to enhance the learners' English language proficiency. The major objective of this course is to enable the learners perform independently in four language skills in both academic and real-life contexts. The outcome of this course is measured by conducting an intermediate level international English Proficiency Test. At the end of this course, these learners appear for Cambridge Preliminary English Test (PET). It is a B1 level certification of English language proficiency as per Common European Framework of Reference (CEFR).

5.2. Research Tools

As there is no approved Indian test for assessing English language proficiency of the learners at any level, the researchers have used a previous paper of Preliminary English Test, available in the Cambridge website (<https://www.cambridgeenglish.org/exams-and-tests/preliminary/preparation/>) for the conduction of this study. This paper has four sections namely Reading, Writing, Listening and Speaking. All the tasks reflect the real-life use of English language. Reading section has 35 multiple choice questions in five parts. They focus on testing various sub-skill of reading. Writing section has 8 questions in three parts. All the writing tasks are designed on informal contexts which the learners experience in their real life. The tasks test the learners' situational use of vocabulary, grammar and communicative achievement in short compositions. Listening section has 25 questions in four parts ranging from picture identification to note-taking and understanding the facts and opinions in conversations. Speaking section has four parts which would test the students' grammar and vocabulary, discourse management, pronunciation, interactive communication and global achievement. The learners' performance in each skill is assessed separately at a scale of 170 points and the final grade is awarded by considering the average score of all four skills put together.

5.3. Administering and Assessment

The test is conducted as per the norms stipulated for PET examination. As researcher¹ is a member in the core team of operations for conducting examinations from the Cambridge Authorized Exam Centre, all the precautions have been taken to create the formal test conditions. Reading and writing tests are conducted together in 90 minutes and after a short gap of 15 minutes, listening test is conducted for about 30 minutes. Speaking test is conducted for pairs of students for about 10-12 minutes each by the examiners who are certified 'Speaking Examiners' for conducting CEFR-B1 level examinations. The researchers have taken the help of a few more examiners for assessing the speaking performance of the learners. After the test, the researchers interacted with the learners informally to know the opinion of the learners about the test experience. Then the answer scripts are evaluated as per the prescribed key and evaluation scales of Cambridge Preliminary English Test. Though the number of tasks in each skill are not the same, the performance in the tasks is normalised and calculated for all the four skills (LSRW) equally. The scores for each skill are tabulated and analysed range-wise and task-wise.

6. Data Analysis

The performance of the 120 learners is evaluated and the scores are presented independently and cumulatively for all the four skills. Irrespective of the number of questions for each skill in the test, the scores are normalised equally for all skills and assessed on the CEFR Levels of A1, A2, B1, B2, C1 and C2 respectively from lower level to higher level. The assessment scale ranges from 100 to 220 and as per the score of the learners, their level of language proficiency increases at every 20 points from A1 to C2. The Preliminary English Test is assessed at B1 level in which the scores of the learners are marked from 120 to 170. By considering the average of all the four skills, when the learner scores between 120 and 140, his or her performance is reported at A2 level. The scores of 140 to 159 achieve a pass at B1 level and above 160 are rated at B2 level. In the present study, the scores are normalised as per the Cambridge assessment scale. The performance of the learners in LSRW skills of Preliminary English Test is presented in the following tables.

Table-1 represents the percentage of learners performed at different levels of each skill. The total percentage of learners at each CEFR level is also shown along with the cumulative average and mean scores of each skill. The fractions in the percentage are rounded to the nearest value.

Scores	CEFR level	Reading	Writing	Listening	Speaking	Average
80-99	Pre-A1	18	48	21	8	20
100-119	A1	38	28	44	72	52
120-139	A2	32	18	28	19	27
140-159	B1	11	6	7	1	2
160-179	B2	3	0	1	0	0
Mean Score		117	101	112	114	111

Table-1: Performance of learners in LSRW skills (figures in % of students)

In addition to the assessment of skill wise performance of the learners, a detailed study on the task wise performance has also been conducted to understand complexity of the task and the sub-skills need to be improved in the learners. Table-2 reveals the task wise performance of the learners in LSRW skills. The average scores in each part of the skill are presented in percentage of correct answers.

Skills	Part-1	Part-2	Part-3	Part-4	Part-5
Reading	75	76	70	54	69
Writing	41	67	62	-	-
Listening	70	71	54	67	-
Speaking	67	64	65	66	69

Table-2: Task-wise performance in LSRW skills. (in %)

The detailed description about the skill wise performance of the learners is presented in the following parts.

6.1. Reading

Reading section has 35 questions in five parts and tasks are arranged from simple messages to information gap activities in the longer texts. All the texts are extracted from real life situations like information from notices, brochures, websites etc. The learners are expected to use the sub-skills of reading like inferencing, scanning, reading for details, etc.

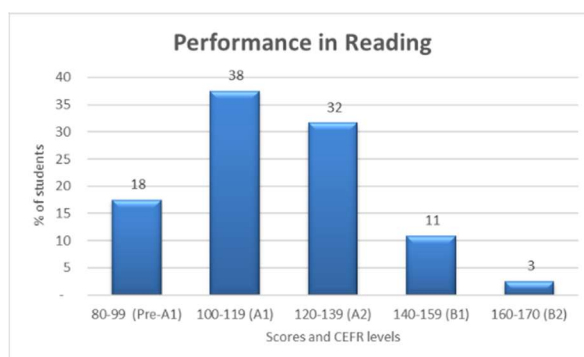


Figure-1: Reading Scores

Figure-1 shows the performance of the learners in reading skill. The scores are presented at every 20-point interval as per CEFR levels. The number of students scored in the given range is presented in percentages. 18% students scored between 80 and 99 which is considered Pre-A1 level. 38% students scored between 100 and 119 and it is at A1 level. 32% students scored between 120 and 139 and are reported at A2 level. Those who score 140 and more are certified at B1 level of language proficiency. There are 11% students at this range and 3% students have scored more than 160 which is a B2 level performance.

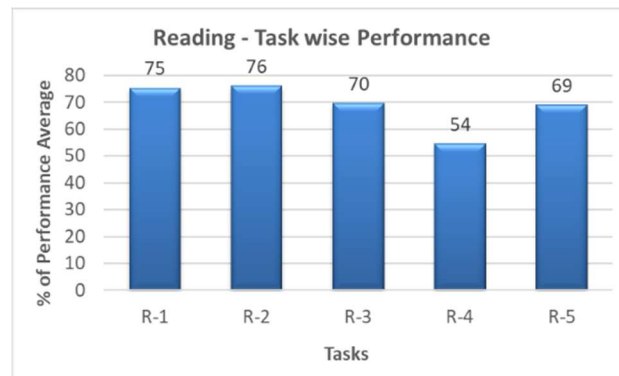


Figure-2: Task wise Reading Performance

Figure-2 presents the performance of the learners in five tasks of reading skill. The average scores of each task are presented in percentages. The Figure shows that the learners' score in task four, a reading comprehension passage with five multiple choice questions is lower than the score of other tasks. The teachers need to find the reasons for the difficulty of the task and work on to help the learners overcome the problems.

6.2. Writing

Writing skill section has three parts. The learner's grammar and composition are tested in the writing skill. The tasks focus on testing the use of language (vocabulary & Grammar) relevance of the content, organisation of the information and communicative achievement by using appropriate register for the context in these three tasks.

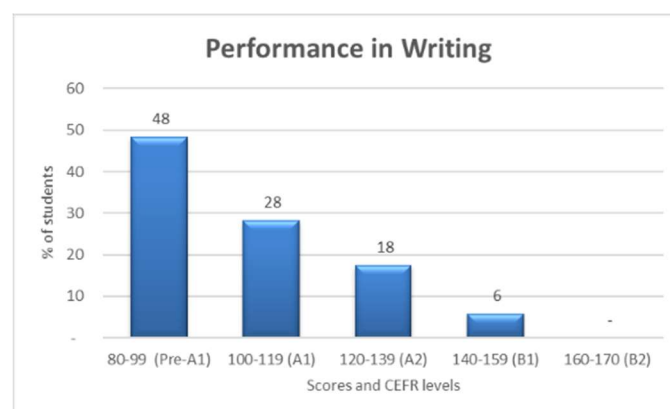


Figure-3: Writing Scores

The performance of learners in the tasks of writing skill is presented in figure-3. Two large groups of learners (48% and 28%) have performed at Pre-A1 and A1 levels respectively. 18% students

have got 120-139 score range and only 6% have shown B1 level performance in writing. This is an alarming situation that the learners' writing skills are far below the beginners' level of language proficiency.

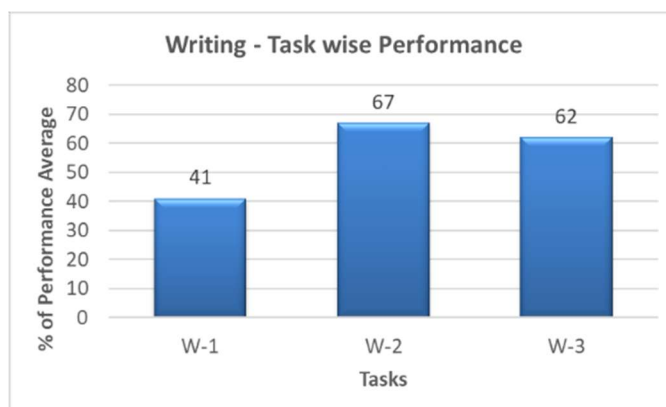


Figure-4: Task wise Writing Performance

Figure-4 presents the writing task performance in more detail that the first task of rewriting the given sentence in a different structure seems to be very difficult for the learners to cope with. Their performance in the second task of e-mail writing and the third task of response to the letters received is also moderate and the learners could not accomplish these tasks well. Major problems are identified in the mechanics of writing short and longer composition.

6.3. Listening

Listening is a primary receptive skill for learning a language. While learning a second language, there has been no attention on developing listening skills of the learners. It is the first time for many learners to experience a listening test in learning a second language. There are 25 questions in four parts of the listening test.

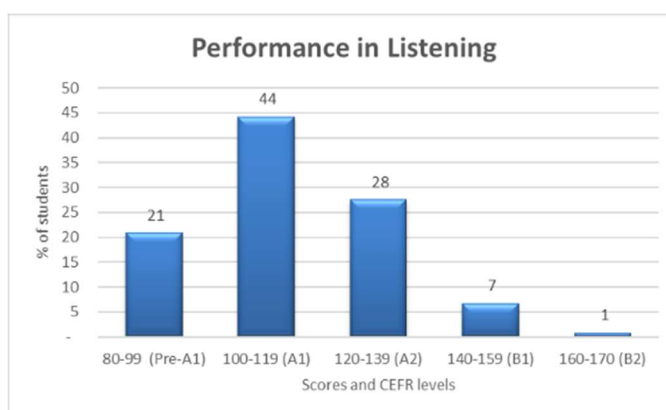


Figure-5: Listening Scores

Figure-5 presents the performance of the learners in listening skill. 21% students scored less than 99 and 44% scored between 100 and 119. These two groups are at pre-A1 and A1 levels. 28% students scored between 120 and 139 and their performance is at A2 level. 7% students performed at B1 level with a score between 140 and 159. Only 1% scored more than 160 to reach B2 level in listening.

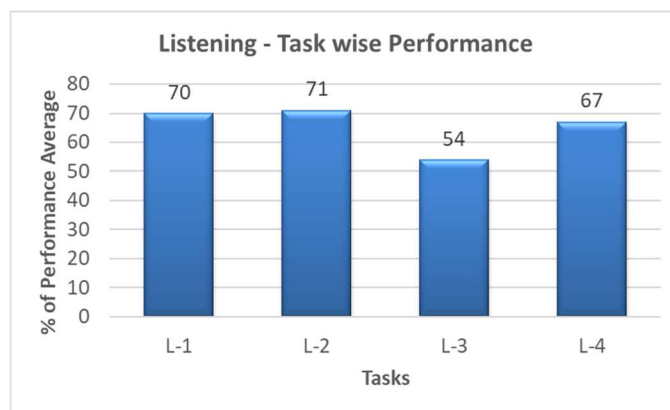


Figure-6: Task wise Listening Performance

Figure-6 shows task wise performance in listening. The learners listen to short conversations, monologues and dialogues to identify pictures, to comprehend the messages, to make notes and to understand intentions and opinions of the speakers. Except task three, the performance in the other tasks is in a range of 70,71 and 67.

6.4. Speaking

Any individual's language ability is often remarked by observing the spoken performance of that individual in general contexts. The performance in speaking test is assessed by the 'Speaking Examiners' who are certified by Cambridge to assess CEFR-B1 level exams. They follow a five-point assessment scale with the criteria of Grammar and Vocabulary (GV), Discourse Management (DM), Pronunciation (P), Interactive Communication (IC) and Global Achievement (GA).

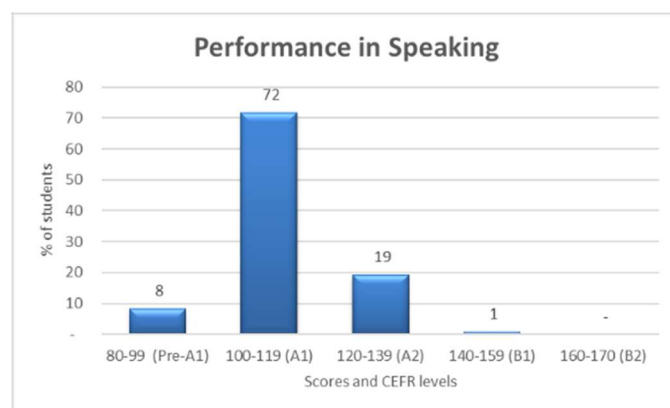


Figure-7: Speaking Scores

Figure-7 shows the speaking scores of the learners. A majority (72%) have scored between 100 and 119 at A1 level with 8% students scored less than that at Pre-A1 level. 19% students are at A2 level with a score between 120 and 139. Only 1% students reached B1 level with a score of more than 140.

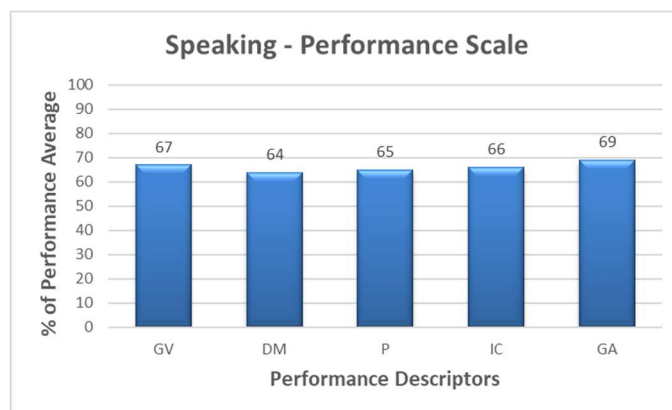


Figure-8: Descriptor wise Speaking Performance

Figure-8 reveals the performance of learners as per the assessment scale. The five-point scale and five criteria used to assess are presented here. The performance seems to be uniformly moderate in the criteria and the overall performance is at level A1 only.

6.5. Performance in LSRW Skills

The performance of the learners in each of the language skills is presented above and a comparative study is presented in Figure-9.

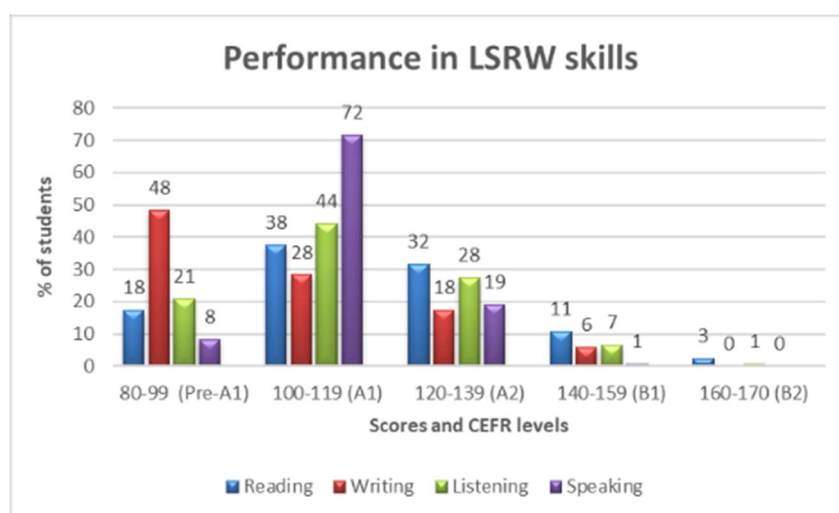


Figure-9: Skill wise Scores

It shows that all bars are high at A1 level. Reading performance is high at A1 and A2 levels, writing performance is high at Pre-A1 and A2 levels, listening performance is high at A1 and A2 levels and speaking is more at A1 and A2. All the bars are gradually very low in A2 and B1 levels.

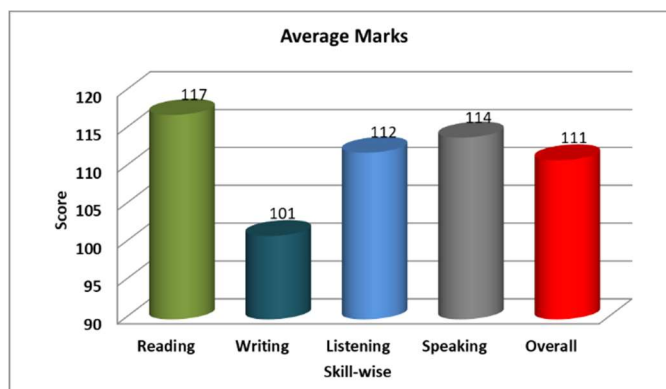


Figure-10: Skill wise average scores

A clear comparison of performances in LSRW skills is found in figure-10. The skill wise average score of 120 students is presented. The mean scores of all four skills is also provided in total score. The students got the mean score of 117 in reading 101 in writing, 112 in listening and 114 in speaking skills. The average of cumulative total is 111 which is at A1 level of CEFR.

6.6. Overall Performance

Though the scores are presented in each skill separately, the overall proficiency level is assessed by calculating the average of all the four skill. All the skills have equal weightage in the assessment irrespective of the number of questions in each component.

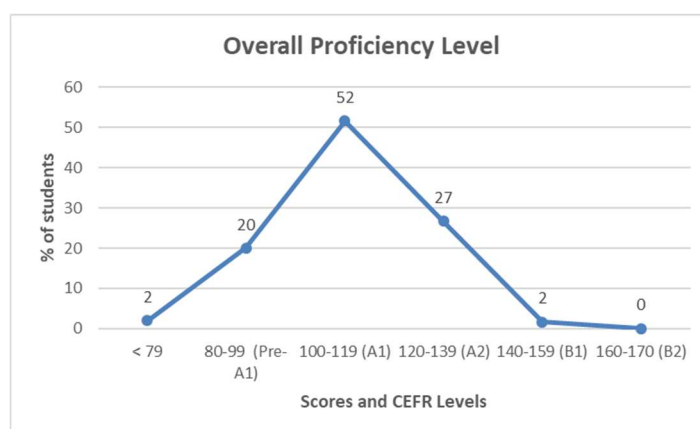


Figure-11: Overall Proficiency Level

Figure-11 represents the overall English language proficiency levels of the learners in this study as shown in table-1 above. 20% learners' language proficiency is at Pre-A1 level and a majority 52% are at A1 level. 27% learners have shown their ability at A2 level and only 2% are at B1 level of language proficiency.

7. Findings

The performance of the students in this study has been analysed in the previous parts of this paper. The reflections of the students have also collected in the informal oral interactions after

conduction of the test. The scores of the test and reflections of the students help the researchers to make the following finding about the graduate students' English language proficiency.

- a) It is for the first time they have appeared for the skill based English language proficiency test.
- b) Listening and speaking skill sections are entirely a new domain for them in testing.
- c) The tasks in LSRW skills are close to their real-life situations and are interesting.
- d) The students' performance in the reading skill component is the highest of all skills.
- e) The students' performance in the writing skill component is the lowest of all skills.
- f) Listening and speaking skills performance is just above the average performance of all four skills.
- g) The average score in each skill is in between 100 and 119 which is considered A1 as per CEFR.
- h) The total score of 111, an average of the scores in all four skills, is also at the A1 level.

According to Common European Framework of Reference for languages, B1 level proficiency of second language learner is regarded as a pre-independent user and B2 level is considered independent user. At these levels the learners will be able to use LSRW skill independently in both familiar and unfamiliar contexts. As per Graddol (2006), in the traditional EFL contexts, the learners are expected to reach the B1 level at the age of 16 and B2 level at the age of 18 and the graduate level academic requirement is C1 level at the age of 20 (2006:97). If these standards are considered as reference for our Indian students, there is a huge gulf between the actual abilities of Indian students and the expectations of the real world. The present study reveals that more than 90% of our Indian students do not reach up to these levels at present. There are several countries creating new orthodoxy in learning English as a second language. Graddol remarks that "...the relationship between age and expected levels of proficiency in English has dramatically shifted from the traditional EFL model, with major implications for textbooks, curriculums, methodologies, and assessment. English learning at basic – and sometimes intermediate levels – is becoming a childhood matter." (2006:97)

8. Limitations of the Study

This study is conducted on the students of a private deemed to be university. The learners have scored more than 80% in their intermediate education. All the sample group of learners are taken from computer science branch. The geographic location of the learners is mostly in three coastal districts of Andhra Pradesh. The scale chosen for language proficiency assessment is CEFR and the tool used in the assessment is Preliminary English Test tasks. The result of the research may vary if any of the conditions mentioned above are changed.

9. Suggestions

Based on the finding of this study, it can be suggested to the teacher educators, curriculum developers and policy makers that there should be a systematic, goal-oriented progress in the learning of a second language particularly in the acquisition of English as an international language. English proficiency tests focus on assessing the performance of the learners in real life language use. Hence, there should be a due importance in curriculum design and material development on enhancing LSRW skills of the learners in addition to vocabulary and grammar. There is also a need for standardised national level assessment of English language proficiency at all levels of education as it helps the teachers and educators to verify whether the learning objectives and outcomes are achieved or not in the practical sense of language use. The implications of this study would also help the students to realise their potential in the acquisition of language skills so as they can work on the areas which need

improvement. The researchers may further work on these finding to relate the future performance of the learners in their academics to their English language proficiency.

10. Conclusion

The present study reveals the fact that the students at the beginning of technical graduation course could perform at A1 level language proficiency which is an alarming condition in the teaching and learning of English as a second language in the region. These learners aspire for higher education or employment at the end of their graduation. Enabling these learners to be industry ready and making them eligible to get admission at foreign higher educational institutions is a challenge ahead of the teachers of English. The teachers, teacher educators, curriculum designers and policy makers need to rethink and analyse the systems being implemented and introduce more effective ways of quality learning. Availing the opportunities in the modern liberalized economic world irrespective of nationalities with the help of English language proficiency is gaining momentum. It is the responsibility of all the involved in the process of the English Language Education in India to ensure that our ESL learners should not fall behind in the global competition.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Where do We Stand on CEFR? An Analytical Study on ESL Learners' Language Proficiency

Web Resources

<http://edwiseinternational.com/study-abroad-resources/Study-Abroad-Artical-Resources/purpose-of-giving-english-proficiency-tests-auguat-2016.asp>

<https://www.cambridgeenglish.org/exams-and-tests/preliminary/>

<https://www.cambridgeenglish.org/images/168150-cambridge-english-preliminary-teachers-handbook.pdf>

<https://www.lingoda.com/en/blog/english-language-proficiency-tests-an-overview>

<https://www.usingenglish.com/articles/importance-english-language.html>

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Where do We Stand on CEFR? An Analytical Study on ESL Learners' Language Proficiency

<274-286>

Muktibodh and the Hour of Modernity in Hindi Poetry

Rohan Chauhan, M.Phil. Candidate

Abstract

Gajanan Madhav Mukhtibodh is a Hindi poet and literary critic who can be counted as one of the pioneers of literary modernism in India. He began by writing in the experimental or *Prayogvad* style and went on to be associated with the *Nayi Kavita* movement in 1950s. His early poetry appeared in the influential *Tar Saptak* anthologies where he opened new possibilities for Hindi poetry in both style and form. Written as an incisive social critique, his poetical corpus demands scholarly attention to add to the understanding of literary modernism in India. This paper is an attempt to appraise his poetry in order to shed some light on the facets of modernism in Hindi poetry.

Keywords: Modernism, Hindi poetry, Gajanan Madhav Mukhtibodh, *Nayi Kavita*, *Prayogvad*

Every movement in arts has been modern for its time and context. In modernism, the aesthetic sensibility of the audience and artist matters rather than the mode of expression. Modernism as a term is used historically to “locate a distinct stylistic phase which is ceasing or has ceased” (Bradbury and McFarlane 22). It emerged as a radical break from tradition and has different histories in different places. Any attempt to understand this phase in any region must take into consideration the social, political, economic, and cultural changes that fueled the alterations in the aesthetic sensibilities of both the audience and the writer. Therefore, modernism must be studied not as a homogenous entity but as heterogeneous strands of alternative modernities.

Malcom Bradbury and James McFarlane in their study of literary modernism in Europe, entitled *Modernism 1890-1930*, define modernism as “the movement towards sophistication and mannerism, towards introversion, technical display, (and) internal self-skepticism” (Bradbury and McFarlane 26). Modernism is characterized by the desecration of the established conventions of tradition. Writers in the modernist phase in Europe as well as in America not only rebelled against the rigidity of the form but also endorsed the anti-form. This shift in sensibility had to do a lot with the change in the overall lifestyle of the bourgeoisie in Europe that came about with the fin de siècle. The change of century brought in new technologies that altered the way of living, while several new disciplines like anthropology, psychology, and sociology offered new insights into the human mind changing the way humans reacted to their social realities. New media and faster

modes of communication changed how humans lived, hence ended up modifying the way they reacted to their social circumstances.

The modern phase in any Indian language literatures becomes highly difficult to trace and theorize because there hardly exists any comprehensive account of the history of print journalism during the twentieth century. Without an accurate description of the mainstream periodicals and little magazine, the politics of canonized and non-canonized is difficult to foreground. It has been argued that various journals and little magazines established the idiom of modernism in the mainstream. In these journals and little magazines, Indian writers writing in Indian languages shaped the avant-garde idiom by borrowing freely from the west and contextualizing it with the native tradition to reflect the contemporary social reality, making the modernist stance in Indian languages literatures both a “critique and extension of tradition” (Ramakrishnan 17).

Sisir Kumar Das has pointed out that the early Indian writers who were writing in the age of printing knew at least three languages: mother tongue, English, and a classical language, i.e. Sanskrit or Persian (Das 102). Therefore, any study concerning Indian literatures must take into consideration the three traditions that shaped the sensibilities of Indian writers, i.e. the pan Indian Sanskrit tradition, the regional tradition, and the foreign tradition in urban societies. These three traditions co-existed in regional languages and shaped its literary idiom. Modernity in the regional languages can be mapped by analyzing the “nature of their (the three traditions) combination” in literary production (Ramakrishnan 19). The educated Indian elite, who produced and consumed most of the literature in the post-print public sphere, aspired towards English as their “professional ambitions drove them towards English” (Ahmad 272), however they also remained rooted in their own linguistic communities because of the “cultural pressure of their own lives” (Ahmad 272). This created a dialectic in the literary production in the colonial Indian state where the colonial intelligentsia drew from the vernacular *desi* tradition, the pan-Indian *marga* tradition, and English.

By the end of first three decades of twentieth century, literature became institutionalized: only something that was “written, printed, and published” (Ramakrishnan 25) could be labeled as literature. This institutionalization of literature excluded a large section of society from production and circulation of literature and endowed this monopoly to the elite in the society, which widened the divide between the middle-class bourgeoisie and the masses. Literature in general and poetry in particular, in the hands of the educated bourgeoisie, was “fixed with [the] characteristics for the entire society” (Ramakrishnan 25) as per the ethos of this section of society. The effects of this can be seen in the poets of the Romantic movements all over India, which was also concomitant with the nationalist movement. Poets during this time, like the *chhayavadi* poets in Hindi wrote numerous poems, both long and short, that imagined a new vision of India, like Jayashankar Prasad’s *Kamayani*. Legends were invoked to provide fodder for the nationalist movement. Poetry, during this period, tried to create a homogenous identity of society along the interests of the middle

class with “the increasing Sanskritisation of regional languages and a strong revivalist tendency towards privileging certain types of collectivities” (Ramakrishnan 25). Due to the disparity in literacy in society, a large section of population was denied any participation within this textual tradition of literary production, which created a gulf between these two sections of society and the way they perceived social realities and the nation-state.

While generalizing the characteristics that triggered a modernist shift in the sensibilities of poetry in Indian languages, E.V. Ramakrishnan writes that “the appearance of the modernist sensibility can be interpreted as the dawning of a critical self-awareness which seeks to analyze and reorder the relations between the public and private domains” (Ramakrishnan 22). The immediacy of this “critical self-awareness” arose as the relation between the dominant and the dominated changed radically with the demarcations of civil societies and state between the 1920s and 50s. The nationalist idiom of the 20s and 30s also affected this transition, as it drew heavily from the Brahmanical tradition and allowed little space for “non-esoteric knowledge” (Ramakrishnan 26), which means that it curbed expression from the dispossessed sections of society in the literary sphere and homogenized it along the interest of one section of society. While the poets perceived this domination in the economic and the political sphere, they could only challenge it in the cultural domain, as it was the “autonomous domain where the poet could express himself” (Ramakrishnan 26).

The growing gulf between the writer and the masses, “which meant the segregation of literary language as a distinct unit from non-artistic speech” (Ramakrishnan 26) was envisioned by the progressivist writers in the late 1930s. The poets writing within this movement took poetry away from the idiom of the idealist and essentialist homogenization along the interest of the upper class during the romantic phase. During the progressivist phase, poetry became a vehicle to depict different moods of society and it opened up possibilities for discursive elements from different strata of society to enter the domain of poetry. However, it remained rooted in the framework of the romantic poets and continued to dehistoricize its subject. Though the content of poetry changed, it followed the essentialist and universalist view of life developed by the romanticists. The rigidity of the form hardly opened up possibilities to depict the dismemberment of humans within society, while the diction remained far removed from the contemporary reality of society. The poets of this phase found the “entire past evolution of poetry in Indian languages of no consequences to the present” (Ramakrishnan 26) and failed to “comprehend the problematic nature of the relation between the writer and his audience in modern society” (Ramakrishnan 27). They invoked a view of the self as asocial and solitary and endorsed an idea of an “interior space which is discontinuous with the common world of discursive speech and communal interaction” (Ramakrishnan 30).

This attitude to social reality was challenged by the poets of the experimental phase. The poets in this phase brought the literary language closer to the common speech and depicted the fragmentation of being in modern society by opening up the form in favor of the anti-form. Sisir Kumar Das informs us that it is not just the form of poetry that was challenged by the writers of this phase. The poets during this phase changed the “total linguistic texture of poetry, causing violence in the accepted grammatical rules and syntactical patterns” (Das 218). He notes that the ‘modernist’ phase in Indian poetry that aspired towards Eliot and Pound extends from 1930 to 1950, while E.V. Ramakrishnan asserts that the ‘avant-garde’ phase in Indian poetry have been established by the 1960s and 70s by looking towards models in Latin America and Africa. This avant-garde spirit in Indian poetry “opened up tradition and made it available as a site of conflict” (Ramakrishnan 26). During this truly modern phase of counter narratives in Indian poetry, the poets resorted to self-criticism and moved towards the “discursive and the dramatic to accommodate the multi-vocal quality of a hierarchically divided society” (Ramakrishnan 29).

One of the primary distinctions that have to be made between high-modernism and avant-garde is the latter’s attempt at reconfiguring the gulf between high culture and low culture while the former is only preoccupied with high culture. Another important distinction between the two is argued by Peter Bürger in his book *The Theory of Avant-Garde* where he states that modernism can be regarded as a revolt against the traditional techniques of writing while avant-garde is an attack to alter the practice of art as an institutionalized commerce (Bürger xv). In the foreword to Bürger’s book, Jochen Schulte-Sasse states that within the development leading to symbolism and aestheticism, “form becomes the preferred content of the work” (Bürger xiii). This removed art from the “praxis of life” and intensified its separation from bourgeoisie society. For Bürger, aesthetic art has no social relevance, or in other words, art is beneficial for society only if it discusses socially relevant norms and values. Art moved towards the avant-garde, according to Bürger, only when it started to question its own institution, i.e. its own social status. In high-modernism, values like “humanity, joy, truth, and solidarity” (Ramakrishnan 70) were preserved in literature, while they were removed from the praxis of life. Avant-garde challenged the preservation of such values in art and defined expression of contemporary reality in art based on the experiences in praxis of life.

During the high-modernist phase of Indian poetry, a pan-Indian vision was evoked through myths that homogenized experience and dehistoricized the subject by depoliticizing the individual experience. Aesthetic modernism in Indian poetry projected an “abstract concept of man which, in a grand nationalist gesture, swept under the carpet the differences between dialects, classes, regions, and genders” (Ramakrishnan 73).

The avant-garde idiom in Indian poetry rejected the grand mythopoetic vision of the nation in favor of “one’s own life story or myths of resistance and revolt” (Ramakrishnan 72) to recreate

contemporary history in a literary language that didn't look back at the ruins of Sanskrit but was derived from the common speech spoken in the cosmopolitan urban societies. The avant-garde poetry in India challenged the entire tradition of art to "redefine both the practice and function of art" (Ramakrishnan 28). It addressed various hierarchies of domination in the social system and politicized its subject by questioning the status quo.

The proponent of such avant-garde spirit in Hindi poetry is Gajanan Madhav Muktibodh. His poetry is self-reflexive as he sets to critique the very medium in which he is writing. The fragmentation of being that Muktibodh experienced was in excess "of the formal possibilities permitted by the existing forms of Hindi poetry" (Ramakrishnan 85). He not only opened up the poetic form, but also challenged the "essentializing traits of the very tradition which constituted his self and sensibility" (Ramakrishnan 85). In his writings, he rose above his own individuality to realize the multiplicity and plurality of the modern world.

Challenging the vision and ideology of the "elitist, metaphysical strain in the *chhayavaad* poetry" (Ramakrishnan 87) which he saw as an endorsement of the status quo by the ruling elites, Muktibodh moved Hindi poetry away from equating Modernism with Europe and America towards drawing inspiration from the struggle of "emergent societies of Africa, Asia and Latin America where the struggle for social change and reconstruction has brought in a new awakening" (Ramakrishnan 88). His poetry, rich in a tapestry of disjointed fleeting images, presents a "visual language of protest which challenges the rational, ordered ways of representing the world" (Ramakrishnan 90). In order to extend and alter the horizon of expectation of the readers, he not only rebels against the literary tradition in which he is rooted but also the reason and morality of his contemporary society.

Critical of the way that the hegemonic order subsumes discursive elements within itself, Muktibodh goes back to the bhakti poets to show how they identified with the "genuine suffering of the depressed classes" (Ramakrishnan 89), but were only appropriated by the ruling class. He sees the same happening in his contemporary society where the ruling elites had appropriated and tamed the liberating potentialities of romanticism and progressivism to serve their own purpose. He wanted to free art of this institutionalization and to achieve it, he rebelled against the "process of domestication and perversion of creativity" (Ramakrishnan 89).

Conscious of its creation, Muktibodh's poetry is laden with irony and presents a critique of its own formation. He illustrates not only the fragmented nature of human lives, depicting the society and the individual in its most gory form, but also exemplify the "deviousness, disorientation, and degradation" (Ramakrishnan 90) of modern life.

Richard Sheppard in his essay dealing with Modernism in Europe, 'The Crisis of Language', states that for a writer writing in modern societies language "ceases to be a luminous vehicle for self-expression and turns into something like an oppressive super-ego" (Sheppard 328). Within the oppressive social structures, literary language too becomes limited for the expression of fragmented realities of society, as the bourgeoisie has already manipulated it for their own end. Language is seen as "de-potentiated, de-substantiated, and hollowed-out" and the writer, instead of being a manipulator of language, "attempts to liberate the repressed expressive energies of language," and becomes an "experimenter" who tries to create a redeeming image out of chaos (Sheppard 329).

Talking about this crisis of language faced by a writer writing in Hindi, Namvar Singh quotes Vijaydev Narayan Sahi in an essay entitled 'Kavya-Bhasha aur Srijansheelta' (Poetic Language and Creativity), compiled in the book *Nayi Kavita ke Pratimaan* to point out that a writer can only describe the changing realities of contemporary society in the rhythm of conversational language, and the search for such rhythm is the search for poetic expression (Singh 105).

Muktibodh's anxiety for expression is evident in his poetic diction as he moves away from the two-dimensionality of the *chhayavaadi* poetic idiom, which he feels is manipulated by the elite order, and unfit to express the discontinuities of contemporary society. His poetry emerges from the crisis of language that Muktibodh sees as limiting the expression of banalities of the modern society, as he explains in an essay on *Nayi Kavita* that the upper-middle class has defined poetic language according to its own aesthetic interest and circumscribed any divergence from this norm. This implies that a language of protest in poetry is deemed unaesthetic, and a direct or indirect censorship is imposed on any expression that is true to the human suffering in contemporary social reality (Singh 87-88).

Muktibodh resorts to surrealist experimentation available to him in the works of writers abroad to achieve a poetic idiom that is faithful to contemporary social realities. The surrealist idiom helps him shock the readers out of their 'horizon of expectation' and re-conceptualize aesthetics in Hindi poetry in the same manner as Surrealism has helped writers elsewhere to invent a "shock tactics by which the mind, conscious of its imprisonment, might in astonishment free itself" (Sheppard 333). By taking up political responsibility to point out the power structures that pervade in society, Muktibodh, within the surrealist framework of fantasy, seeks to demonstrate like other surrealist poets and painters that the "fantastic belies fantasy by being obstinately real" (Short 307). He borrows the idiom of surrealist fantasy but transforms and contextualizes it in the specifics of the Indian tradition by addressing the contemporary reality with the evocation of the lost antiquities and a world of magic and ritual that is concomitant to it.

Typical of such expression, Muktibodh's poem 'Brahmarakshas' evokes a surreal world where a mythological figure is doomed to live in the abyss of a well with no hope of redemption. The central character of the poem, Brahmarakshas, a demonic figure, is "engaged in a relentless act of cleaning himself" (Ramakrishnan 92), but finds it impossible to free himself of his sense of guilt. Living in his narrow world of the well, he thinks himself superior to everyone in the world, which signifies the narcissistic self-validation of the middle-class:

अति- प्रफुल्लित कंटकित तन-मन वही
करता रहा अनुभव की नभ ने भी
विनत हो मान ली श्रेष्ठता उसकी!! (Muktibodh 122)
Hi ravaged body and mind
Forever believing
that even the heavens beseech him
and acknowledge his superiority (Unkitch)

Despite his mastery of all recorded knowledge, he cannot see beyond the narrow perspective that the well offers him and believes that the moon and the sun are worshiping him as a guru when their light hits the inner walls of the well. He leads a conflicted life and finally perishes in the darkness of the well. The poem testifies the difficulty that the poet faces to express the contemporary reality. In his faltering attempt to climb out of his nether worldly existence of self-doubts, the Brahmarakshas in the poem, despite all his traditional knowledge, stands as a symbol of utter bafflement for every individual in the modern society who finds it difficult to come to terms with the changing socio-economic realities. Muktibodh's use of the surrealistic framework of fantasy is an attempt to go back to the "pre-colonial sources of Indian experience" (Ramakrishnan 91), a return to native culture to shock the reader of mainstream Indian poetry "from his habits of viewing the world" (Ramakrishnan 34), and forge "a visual language that would confront the contradictions of our modernist legacy" (Ramakrishnan 91).

In Muktibodh's poetry, the world of dream and magic coalesce to weave a narrative of fantasy that critiques the very tradition in which it is rooted. The language he uses in his poetic diction is closer to the common speech but stresses the fragmentation of subterranean self of the common person. One of his longer poems, 'Andhere Mein' (In Darkness) that was written after one of Muktibodh's book accepted by the Government of Madhya Pradesh as textbook at the secondary level was banned on 19th September 1962 (Ramakrishnan 93), comments on the role of the common person in the emerging Indian state and nation building. Free of the formal rigidities of the Hindi poetic tradition and narrated as a dream sequence, the poem reads like a fantasy and begins with a series of images that project the anguish of the unfulfilled self of the writer in the new Indian state. It begins by invoking the image of Manu, who represents one strand in the imagination of the nation-state, as a possibility of this unfulfilled self:

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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Muktibodh and the Hour of Modernity in Hindi Poetry

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कोई अनजानी अन-पहचानी आकृति।
कौन वह दिखाई जो देता, पर
नहीं जाना जाता है!!
कौन मनु? (Muktibodh 127)
An unknown unrecognizable apparition
Who is he that can be seen but
Not recognized
Who? Manu?¹

The image of Manu refers to the order of nation building that aligns with the interest of the ruling elites, but this image soon transits to the image of Tolstoy, representing socialism, to Gandhi, representing a “semi-spiritualized nationalism” (Kumar 35), to the individual who in the words of Muktibodh becomes the “very locus of social emancipation” (Kumar 36). Between these stretches of fantasy, the poet stumbles into figures that address the state of contemporary reality of the nation. At one point he runs into a procession that is made up of “critics, thinkers, luminous poets/ politicians, industrialists, and intellectuals/even city’s infamous murderer” (Muktibodh 137)² who upon sighting the poet, scream to kill him as he has learned about their mysterious procession in the dark of the night and might tell on them. All these people in the procession who belong to the upper middle class, the poet implies, are complicit in the prevalent degeneration of society. After evading this situation, the poet runs into a madman who lives in a banyan tree that is a sanctuary for the downtrodden and deprived. By giving voice to this madman, the poet reflects upon himself and his readers to show how the middle class is also responsible for the smooth functioning of the status quo. In ironical self-reflexivity, the madman asks the poet, and through him his readers, rather reprehensively:

“अब तक क्या किया,
जीवन क्या जिया,
जयादा लिया, और दिया बहुत-बहुत कम
मर गया देश, जीवीत रह गए तुम!!” (Muktibodh 142)
What have you done till now?
How have you lived?
Took more and gave lesser
The country died but you lived on³.

¹ Translation is by the author of this paper.

² Translation is by the author of this paper.

³ Translation is by the author of this paper.

Muktibodh's poetry remains committed to the crisis in the modern Indian state where the role of the individual is constantly changing within the dynamic power structures that permeate the capitalist society. His legacy lies in the fact that he is able to see the "identity crisis of [the] modern Indian as part of a larger socio-political and epistemological crisis" (Ramakrishnan 93). In his search for the 'absolute expression' (परम अभिव्यक्ति), Muktibodh preferred the longer narrative modes as it allowed him the liberty to accommodate the discursive and the dramatic in his poetry. By giving voice to the downtrodden and disposed in his poetry, Muktibodh brings to the domain of Hindi poetry a sensibility that is critical of the so called "culture of silence" of the dispossessed by the dominant order that keeps them "submerged" in the status quo so that they cannot see the means of their domination (Freire 30-33). His poetry emanates with issues that are pertinent in a post-colonial state where the imperial structures of domination have been replaced by the new order of nation formation. The constant impulse of self-criticism in his poetry is "an attempt to resist the domesticating traits of modernism" (Ramakrishnan 95). He is critical of the authoritarian state that forcibly reconciles heterogeneous issues of society into a unifying whole. His modernity lies in his struggle for the democratization of the poetic space to accommodate multiple views from different sections of society. Muktibodh's status in Hindi poetry is exemplified not only by his contribution to the socially aware *Nayi Kavita* but also for laying the groundwork for the protest poetry of the feminists in the 80s and Dalits in the 90s.

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**Educating Silence, Submission and Servitude:
A Study of Culture Industry in *The White Tiger***
Rosemaria Regy Mathew

Abstract

The White Tiger by Aravind Adiga draws a fine portrait of the class conflict in the contemporary Indian society. The paper looks into the presence of culture industry in Balram's narration of his tale. The novel describes how a popular magazine titled *Murder Weekly* and the pornographic films shown in Laxmangarh feed and foster complete obedience and docility of the ignorant masses. The paper argues that such magazines and films constitute a part of the culture industry and critically analyses how these magazines and films are used to keep people silent, submissive and seemingly satisfied thus ensuring their submission to the real holders of power. Such a study reveals how those in power control even the creative sphere to remain in power and to ensure the obedience of the masses.

Keywords: class conflict, culture industry, submissive, magazines, power

The White Tiger

The White Tiger (2008), an impressive literary debut by Aravind Adiga, provides a darkly comic, witty and a shockingly realistic portrayal of modern India. Written in the form of a series of letters, *The White Tiger* is a tale of poverty and misery in the context of globalization and rapid development. By narrating the tale of Balram from poverty to luxury, the novel lays bare the class conflict between the two opposite strata of the society and lends voice to the oppressed section of the society that is either unheeded deliberately or choked under domination. Adiga, in his interview, states that the novel "is not an attack on the country, it's about the greater process of self-examination."

By narrating the tale of the "India of Darkness" (Adiga 14), the novel fiercely attacks and brilliantly critiques the contemporary class divide in the modern-day Indian society. Balram, in his letter to Wen Jiabao, explicitly states, "India is two countries in one: an India of Light, and an India of Darkness" (Adiga 14). He later says, "These days, there are just two castes: Men with Big Bellies, and Men with Small Bellies. And only two destinies: eat or get eaten up" (Adiga 64). Thus, *The White Tiger* that narrates Balram's "dark story" (Adiga 9), which he terms as the "The Autobiography of a Half-Baked Indian" (Adiga 10), sheds light on the miserable life of the millions of poor who live in the "India of Darkness" (Adiga 14).

Culture Industry

‘Culture Industry’ is a term coined by the critical theorists Theodor Adorno and Max Horkheimer in the essay titled “The Culture Industry: Enlightenment as Mass Deception” in the book *Dialectic of Enlightenment* (1944). Adorno and Horkheimer were part of the Frankfurt School, a group of German-American theorists who deviated from orthodox Marxism and developed powerful analyses of the changes in Western capitalist societies that ensued the classical theory of Marx. Adorno was associated with the Institute for Social Research which pointed out that social and cultural factors played as important a role as economics in oppression. He was among the first intellectuals to recognize the potential social, political, and economic power of the entertainment industry.

Adorno and Horkheimer proposed that popular culture is similar to a factory that produces standardised cultural goods –films, radio programs, magazines etc. that are used to manipulate mass society into passivity. Consumption of such pleasures of the popular culture make people docile, irrespective of their harsh economic circumstances, and this in turn ensures the continued obedience of the masses to the market interests. Culture industry thus keeps people passively satisfied, politically apathetic and also makes them disinterested in overthrowing the capitalist system. The products created by the culture industry prevent people from questioning the injustice and exploitation around them.

Adorno and Horkheimer in the essay “The Culture Industry: Enlightenment as Mass Deception” say:

The sociological theory that the loss of the support of objectively established religion, the dissolution of the last remnants of pre-capitalism, together with technological and social differentiation, or specialization, have led to cultural chaos is disproved every day; for culture now impresses the same stamp on everything. Films, radio and magazines make up a system which is uniform as a whole and in every part....Under monopoly all mass culture is identical.... People at the top are no longer so interested in concealing monopoly.... Movies and radio need no longer pretend to be art. The truth that they are just business is made into an ideology in order to justify the rubbish they deliberately produce. (1)

Adorno considered culture industry as a strategic integrative mechanism for binding individuals to modern capitalist societies. He drew attention to the fact that the whole world was made to pass through the sieve of the culture industry. The products of culture industry left no room for imagination, reflection or rumination on the part of the audience.

Culture Industry in *The White Tiger*

In *The White Tiger*, there are numerous references to magazines and pornographic films which constitute a part of the culture industry. A magazine titled *Murder Weekly* occurs frequently in the novel. Balram gives a detailed description of the magazine.

“It’s sold in every newsstand in the city, alongside the cheap novels, and it is very popular reading among all the servants of the city- whether they be cooks, children’s maids, or gardeners. Drivers are no different. Every week when this magazine comes out, with s cover image of a woman cowering from her would-be-murderer, some driver has bought the magazine and is passing it around to the other drivers.” (Adiga 125).

Even more striking than the description of the magazine is its cover page and the content it deals with. For instance, an issue of *Murder Weekly* that a driver once gives Balram has “a catchy cover- a woman in her underwear... lying on a bed, cowering from the shadow of a man” (Adiga 124). The magazine most often, deals with murder, love, rape, revenge etc. Such aspects compel people to buy the magazine. Balram once listens to a driver reading aloud the contents of the magazine. “*It was a rainy night. Vishal lay in bed, his breath smelling of liquor, his eyes glancing out og the window. The woman next door had come home, and was about to remove her-*” (Adiga 148). Such “murder and rape magazines” (149) were extremely popular among the drivers. Whenever the drivers are together, they flip through the pages of the *Murder Weekly* “like a bunch of dogs rushing after a bone” (Adiga 126). Moreover the magazine is sold at a very cheap rate, which ensures that all the servants are able to afford it.

The whole point behind the publication of the magazine is simply to keep the servants submissive to their masters. The servants, with their low pay and being victims of exploitation will naturally be filled with anger and frustration. They spend their entire day serving their masters, who in this global village, live in the much adored American style. The task of the drivers’ is to take their masters to shopping malls, five-star hotels, prostitution centers etc. and wait outside. While they do so, they too dream of such as life. This psychological drive for the ‘masterly’ and ‘cultured’ Western lifestyle of the servants is what the editors of the *Murder Weekly* take advantage of. The magazine, to a certain extent, gives them a chance to live their dream life and it also warns them of going against their masters. In the absence of such a magazine, the servants may unite and think of what Marx termed as a proletariat revolution. But, when they read such magazines, they unconsciously convince themselves that it is better for them to remain as servants. Balram explains in his letter to Wen Jiabao:

A billion servants are secretly fantasizing about strangling their bosses- and that’s why the government of India publishes this magazine and sells it on the streets for just four and a half rupees so that the poor can buy it... the murderer in the

magazine is so mentally disturbed and sexually deranged that not one reader want to be like him....so if your driver is busy flicking through the pages of *Murder Weekly*, relax. No danger to you. Quite the contrary.” (Adiga 126)

Hence the publication of the magazine becomes a huge business enterprise and it plays a pivotal role in keeping the servants submissive and silent. The same effect is achieved by the pornographic films shown regularly in Laxmangarh. Balram asks, “What traditional Indian village is complete without its blue-movie theatre...?” (23). Such “two-and-a-half hour fantasies with names like *He Was True Man*, or *We Opened Her Diary*, or *The Uncle Did It*, featuring golden-haired women from America or lonely ladies from Hong Kong” (Adiga 23) are shown every night at Laxmangarh. Through such magazines and films, the “real holders of power” (Adorno and Horkheimer 2) ensure that the servants or the working class remain servile to them. Magazines such as *Murder Weekly* see to it that:

Something is provided for all so that none may escape.... The public is catered for with a hierarchical range of mass-produced products of varying quality.... Everybody must behave (as if spontaneously) in accordance with his previously determined and indexed level, and choose the category of mass product turned out for his type. (Adorno and Horkheimer 2)

Hence *The White Tiger* by Aravind Adiga draws a fine portrait of the class conflict in the contemporary Indian society. A close examination of the novel makes one aware of how culture industry operates in a subtle manner in the modern market-driven globalized society. The tentacles of culture industry penetrate the psyche of the masses, rob them of their imagination and critical rumination thus ensuring their silence and submission to those in power. Thus, through his brilliant and powerful narration of the shocking tale of Balram from rags to riches, Adiga makes his readers aware of the class struggle in the society, the invisible cracks in our vision of progress and also the myriad ways in which power operates and the public are still exploited even without their being aware of it.

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An Intensive Study of Arthur Miller's *Death of a Salesman* as an Anti-Socialist Element

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Abstract

In "Death of a Salesman" the central theme is the destruction of dreams and deceptive nature of a protagonist which takes him to ruin along with his family. For years Arthur Miller and his works were praised (Particularly in the hands of Marxist critics) as very strong of capitalist societies and their dehumanizing forces upon individuals living in them. In the views of Frankfurth School, Arthur Miller's own plot in the play, this paper intends to point out some faults and contradictions in depicting the characterization and other aspects of the play that would question Miller's opposition against capitalism and to his remarks towards criticism of it.

Keywords: Death of a salesman, Protagonist, Capitalism, high culture, Marxism, popular culture, social play

1. Introduction

Arthur Miller plays always dealt with the social issues of his era and the same issue dealt in *Death of a Salesman* too. It is widely said that this characteristic that caused death of a salesman to be the mid for much critical debate as to what it signifies, right from the beginning. In the group, those who so much celebrated the play were critics with a Marxist line of thought. The whole group perceived it as a "social play", an attack upon, or a criticism of society and its system of beliefs, knowing Wily Loman (the major characters of the play) to be flawless. This group also mentioned Arthur Miller as a genuine social writer of the capitalist society and its values (Finkelstein, 1967) (Gassner, 1954) (Lewis, 1970). In other perspective, there appeared a flourishing trend among many of those who approached this play to condemn Willy Loman out of hand, believing his actions to be the root cause of his demolition and knowing society to be free of any guilt (Corrigan, 1969) (Carson, 1982) (Downer, 1967) (Lumley, 1967).

The primary aim of this present paper is to make an intensive research of the play with the help of Marxist literary criticism and at the same time the path to enable us to solve all the doubts and contradictions of the play. Ultimately the aim is to answer the question whether we can it a "social play" (as celebrated by most of the Marxist critics) or not.

It is indeed to be clear some ideas about literature and social criticism, the way a writer deals with social matters and how important his social and political views can be observed in drafting Miller's works from a Marxist point of view. Only few who are slightly acquainted with Marxist criticism know that what it wants from a writer is to commit his art to the cause of the proletariat. The major doctrine related to this topic was called "Proletkult".

The aim of the doctrine states that "Literature must be tendentious, party minded, optimistic and heroic; it should be infused with a revolutionary romanticism, portraying heroes and prefiguring the future" (Eagleton, 2001, p.35). In this aspect, there is Marx's view about the relation between a writer's social and political views and his writings. In a statement Marx says in a criticism of Sue LaSalle's novel, that what it shows diverges from what it says. He further adds that the French bourgeois ideology is the dominant ideology in the work and the main force that caused the novel to sell so well, "The aim is to reach beyond its ideological limits and conveying a message to deliver a slap in the face of bourgeois prejudice" (Eagleton, 2001, p.44-45).

In the article of Eagleton, as he argues, according to Lukacs modern writers should do more than "merely reflect the despair and ennui of late bourgeois society; they should consider and try to take up a critical perspective on this futility, revealing positive possibilities beyond it" (Eagleton, 2001, p.48). In other perspective to Eagleton, if we tend to regard Brecht's ideas about theatre and its role in the society, we see that he believed bourgeois art to be based on illusion. Only with the help of this illusion it makes people think that what is presented to them is reality itself. The major audience in bourgeois theatre is "the passive consumer of a finished, unchangeable art object offered to them as real" (Eagleton, 2001, p.59-60).

The complete play does not allow the audience to think about how it is made, how it represents its characters and events and in what ways (if there is any) can these characters be different from what they are. Because the dramatic illusion conceals the fact that it is constructed, it prevents an audience from "reflecting critically on both the mode of representation and the actions represented" (Eagleton, 2001, p.62). Brecht completely recognized that this reflected an ideological belief that the world was fixed, and unchangeable, and that the function of the theatre was "to provide escapist entertainment for men trapped in that assumption" (Eagleton, 2001, p. 62).

On the whole we see that bourgeois art (which is the dominant form of art according to Brecht) is exactly the opposite of the "Social" art that Marxist writers and critics use to favour and praise. The primary aim of the art that Marxists believed in is the art that is revolutionary, an art which shows the shortcomings of the bourgeois system and makes completely the entire audience to react against it and eventually bring about the change required.

2. An Intensive Analysis of the Play "Death of a Salesman"

The most expectation of Arthur Miller is for a theatre of "heightened consciousness." Miller completely speaks of two passions in man, the "passion to feel" and the "passion to know." Miller believes that we need, and can have, more of the latter in his plays. The main aim of Miller believes

Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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that drama must “help us to know more and not merely to spend our feelings” (Corrigan, 1969, p.61). He strongly points out “the end of the drama is the creation of a higher consciousness and not merely a subjective attack upon the audience’s nerves and feelings” (Williams, 1971, p.274).

This vital idea is akin to that of Brecht mentioned before. But these prove to be merely ideas since we can hardly find any traces of them in this play. The scene would be a controversial would be the final Requiem scene, where Linda, his two sons, and Charley are at Willy’s burial ceremony. The narration is structures and the characters speeches are formed seems to make it an unnecessary and detached part of the play. The character Linda’s cry scenes and statements or Charley’s words that are used to justify Willy’s actions have only one function; that is to sell Willy to the audience and to draw the maximum attention of the audience to get tears out of them. No reason could be found for the sudden change in the mind of Charley, regarding Willy’s ideals.

The character Charley used to criticize Willy for his wrong ideas and values and tried to make him understand that having dreams is of no use, in the final part we can identify him by defending Willy by saying that “a salesman has got to dream” (Perrine, 1974, p.1470). It is very difficult for anything to found in this scene to help to raise the knowledge of the audience about the world they live in and its laws or give in detail the reason what made the character Willy’s ideas suddenly seems so high praiseworthy to Charley. Taking this scene in one aspect, but regarding what has been said, this scene seems to be merely an attack upon the feelings of the reader or the audience. In the final paragraphs of his introduction to his collected plays Miller rejects the idea that man is at best the sum of forces (psychological and social) working upon him from within and without and adds that:

“True Man is more than the sum of his stimuli and is unpredictable beyond a certain point. A real drama, like a history, which stops at this point, the vital point of conditioning, is not reflecting a reality.... If there is one unseen goal toward which every play in this book strives, it is that... we are made and yet more than what made us” (Miller, 1967, pp.54-55).

It is very clear that Miller believes that man is able to pull his weight in life. In the play it is much quoted and well explained by many critics who try to prove that what happens to Willy in his life and his final death are mostly direct outcome of his own choice and the result of the society doesn’t play much role here. Marxist critics, who believe in the character of Willy Loman as a victim of society and its values, say that at the end Willy revolts against these values and changes the fate that society had in store for him that made him by committing suicide.

This group suicide means rejection of society and its depersonalizing system since what it wants from an individual is to accept his nothingness and to declare (like Biff does) that he is “a dime a dozen” a man with no real human value. Willy’s character Willy doesn’t want to accept that the outcome of all the ideas proposed by society is this and by killing himself he tries to prove that he can still have individuality be loved and remembered.

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Taking into account why most Marxist critics believe him to be a revolutionary hero who puts under question the capitalistic system of society. Based on it in one way, but it should be argued that on the contrary Willy as a character has accepted his fate and what the society had in store for him. To the fact, I agree that what Willy believes in and teaches to his sons are given to him by society, but I also believe that at the end when Willy finds out that these values are shallow and nothing more than a lie, as a character he tries to act differently to defy them.

The character Charley tells him, in this society which is based on competition, a man's value is measured by how much more he has than the others and at the end the only thing that counts is what one has to sell. As the character Willy finds out, personality, individuality and being respected and valued as an individual human being regardless of the material gains one has achieved are no more in question in the society. In the final, Willy has not achieved any material gains he has no place in the society and must give up his dreams. Only with this vision that leads him to suicide since it means he has sold himself for 20000 dollars and that is exactly what society wants him to do and the society expects from him because Willy has nothing left to sell in his life other than his life itself. So as could be seen even at the end of the play the character Willy is completely defeated and society is the ultimate winner.

In the play, where other characters have also accepted the conditions and terms of the society but they are different from Willy in that they have never questioned it and completely tried to fit it as best as they could draw their attention and that is why they have become most successful one (of course in the eyes of a capitalist society). The portrayal of this society what we face in this play and Miller does not show any way out of its futility, there is no hope for a better future for people who admired like Lomans pointed out in the play. Arthur Miller's play gives us the idea of unchangeability of the society and fate, and in this way, he has written a bourgeois theatre rather than a social one. Obviously, this is certainly not a kind of social play which Marxists like Lukacs, Engels or a revolutionary writer and critic like Brecht had in mind and believed in. Adding to this, Marxists believed that a true social play portrays heroes, and prefigures a hopeful future, but in this play, we see the opposite. The character Willy, if we can call him a hero at all, is a consenting hero, one who in seeing the uselessness and futility of opposing society, the character never bothers and throws away all his ideals and does not rest his hope in the future. Even the character talks of any future it is what the society means by a future; that is to be number one and to have more than the others. This makes the character why he hopes that in the future Biff will be better than others in terms of the money he has and says "imagine that magnificence with twenty thousand dollars in his pocket! When the mail comes, he will be ahead of Bernard again" (Perrine, 1974, p.1468) Furthermore, neither he nor his actions can be called great or heroic. In the play it seems to be no hero, no heroic act, and no sign of hope for the future; this is certainly not the kind of social drama that is meant to the theme of the play that is discussed in the beginning of this part.

Taking into account with the concepts tend to be, despite what many critics believe, Miller's ideas too are not revolutionary, radical and new. Miller does not propose revolution in his play

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against the social law and order, but at the end of the play the social order is confirmed. In the era of Miller's play does not make any attempt to startle the society with new ideas. He believes that the theatre should enunciate "ideas which are already in the air, ideas for which there has already been a preparation by non-dramatic media" (Corrigan, 1969, p.59).

Arthur Miller's "Death of a salesman" is an instance reaction of "pseudo-criticism" as termed by Adorno. The term coined by him to refer to those works of the culture industry that claim to be critical of the society. Adorno firmly believes that the so-called critical works of the culture industry actually heighten the lie of individuality and defeat any such critical purpose as a consequence. To strengthen the point he gives as an example the case of a radical film director who wishes to show the darker aspects of a merger between two corporations.

"The most important and the dominant figures are revealed as monstrous, their monstrousness would still be sanctioned as a quality of individual human beings that would obscure the monstrousness of the system whose servile functionaries could be they are" (Bernstein, 1996, p. 57).

Arthur Miller's "Death of a salesman" this is the prevailing situation. It was discussed and confirmed that we get more and more involved with the personal world of Willy Loman, his thoughts, past life and his feeling of sin with the help of flash backs and the expressionism technique, so that we cannot blame him and cannot see anyone else as responsible for his miseries. This keynote of the point is emphasized by the fact that even Miller first chose "*Inside His Head*" as the vital title of the play (Miller, 1967, p.50).

The most important and the final issue to be discussed would be the issue of cliché characters and their role in the play. Women characters played a vital role in the play. It is quite easy to be disturbed by the apparently passive female stereotypes we find in *Death of a Salesman*. The character where women have been either marginalized and appear as loyal wives like Linda, or easy women (like the women, Miss Forsythe and Letta), or the characters have been rarely featured at all in the play, such as Willy's mother, or Charley's wife. Women of Linda's generation were made to provoke of thinking to be dependent on their men, stay at home and raise their children.

As a critic, Abbotson states, in the time of World War Two many women were called to perform jobs outside home which were previously considered unsuitable for them and which gave them new authority and ambition. Very few women were reluctant to pass this authority back to the men on their return from the army. The "working girl" was becoming a social reality by which many felt to be threatened in their way (Abbotson, 2000, p.53-55). The focus where made to be diminishing such a treat these women were often dishonoured and belittled wherever and however possible, largely to affirm old fashioned opinions of Bourgeois society makes it clear about what was right to the life and proper for men and women to do in their life.

3. Conclusion

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The social aspects of Arthur Miller and his play *Death of a Salesman* regarding the social issues and social criticism would be difficult and a challenging task. Miller's play has different aspects each of which either proves or disapproves the categorization of the play as a social one. In consideration to the above research, one thing is clear and that is, Miller to my view never tried and wanted to put all the blames on the society, show to the society that it as an evil that must be finally to overcome. He firmly believes in society and the people's attitude and does not rule it out though he sees some flaws in it, however it must also be said that to reach a more reliable vital answer in this regard, studying of a single play of a writer like Miller would not be satisfactory enough and a more complete and thorough study which would include with the same analysis of Miller's other plays would be necessary. In all these aspects of bounded criticisms having in mind, we should consider Miller is one of the greatest and most influential playwrights of his time in America and throughout in the world, someone whose plays are performed very strongly long after they have been written with the same theme or even greater enthusiasm shown by the audiences when the plays were first appeared on the stage.

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Language in India www.languageinindia.com ISSN 1930-2940 18:12 December 2018

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An Intensive Study of Arthur Miller's *Death of a Salesman* as an Anti-Socialist Element

A Comparative Study of the Discussion of Quantifiers in the Traditional Grammars of Malayalam and in Generative Syntax

Dr. Soumya P N

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Missionary grammarians were among the first to write 'grammar books' for Malayalam. They were mostly Europeans and the most prominent among them was Hermann Gundert. His contributions to the grammatical tradition include a descriptive grammar for Malayalam called *Malayalabhashavyakaranam*. There was an eminent native missionary named George Mathan who was the first Malayali to write a grammar book in Malayalam. It was called *Malayazhmayute Vyakaranam*. Gundert's *Malayala Bhasha Vyakaranam* deserves special mention among the grammar books in the missionary period. These two grammar texts can be taken to be representative of the period. Other texts by the missionary grammarians were not as efficient or descriptive as these two. After the missionaries, the prominent grammarian who wrote a comprehensive grammar for Malayalam was A R Rajarajavarma. The ensuing grammatical texts were largely influenced by his *Keralapaniniam*.

It is only recently that linguistic studies at the level of sentence attained prominence in Malayalam. In traditional grammars, language was studied at the level of phoneme and morpheme primarily. The sentence structure received only a brief mention if any. This is true in the case of linguistic studies in Malayalam.

There are brief discussions on what is now called quantifiers in Gundert's *Malayala Bhasha Vyakaranam* and George Mathan's *Malayazhmayute Vyakaranam*. Joseph Peet mentions some of the quantifiers in his work *A grammar of the Malayalim Language*. But in the later grammars including *Keralapaniniam*, quantifiers receive very little mention. We take into discussion the works of Gundert, Mathan, A R Rajarajavarma and Kovunni Nedungandi.

As some of the above-mentioned grammars exemplify, traditional grammars only list out and describe the grammatical categories in the language. They do not attempt to describe and analyze the structure of the language. But Mathan's grammar and to an extent Gundert's grammar gives descriptions of grammatical categories with some structural insight. In these works, quantifiers are categorized as pronominal like adjectives or numerals.

Intentions of Writing Grammar Texts Books in the Missionary Period

The specific purpose of writing traditional grammars needs mention here. In the case of missionary grammars, their intention was to write study materials for the Europeans who wish to learn Malayalam. When it comes to native missionaries like Mathan, native speaker's insight of the features of his mother tongue gives him an advantage over Gundert who had to resort to literary and religious texts for data.

As to the later grammarians such as Rajarajavarma and Kovunni Nedungadi, the primary goal was to describe language in such a way as to help speakers use idiomatic language without mistakes. That is, their way of writing grammar was prescriptive in nature. At the same time, it has to be mentioned that Rajarajavarma has incorporated descriptive approach as well in his work. One can also attest an attempt to regularize the grammar and linguistic system in these works. Rajarajavarma describes Malayalam following the western linguists such as Caldwell and Gundert. The later grammars also followed the same path may be because Keralapaniniyam was a decisive influence to the later researchers of language. Even as syntactic analyses of language at the syntactic level became the norm in Chomskyan tradition elsewhere, no such attempt was made in Malayalam.

A Survey of the Discussion of Syntactic Elements in Traditional Grammar

This is an attempt to study the representative works from the different periods of Malayalam linguistics starting from missionary grammars. Gundert was the first person to write a grammar of Malayalam and his *Malayalabhashaavyakaranam* was largely descriptive. George Mathan, a native missionary who wrote the first grammar book in Malayalam managed to capture the essential features of the grammatical categories in Malayalam as well as giving insights into their possible interpretations.

After the missionary period, the first notable work was Keralapaniniyam. It was deeply influenced by the western grammatical tradition of descriptive method. The post *Keralapaniniyam* era in the history of Malayalam grammar and linguistics was about very sporadic attempts in the line of Rajarajavarma and later some attempts to introduce Chomskyan linguistics in Malayalam.

E V N Namboothiri wrote a study of the transformational generative grammar in the early period illustrating the principles of transformation using Malayalam sentences. That was a praiseworthy attempt, no doubt. But after that there is this vacuum in the field of Malayalam linguistics. It is true that there were some works attempting to describe Chomskyan linguistic principles in Malayalam, but no attempts were made to analyze Malayalam in the light of these principles. There were some articles by Madhavan discussing the syntactic features of Malayalam in the light of generative principles of syntax.

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As it is beyond the scope of this paper to compare the entire grammatical tradition from the perspective of generative grammar, I choose to take a single syntactic feature namely quantifiers which is representative of the approach adopted by various grammarians in the history. So I will compare the works of Gundert, Mathan and Rajarajavarma and other grammarians who I wish to briefly analyze the quantifiers in Malayalam. Quantifiers are traditionally described as words referring to the quantity of the noun. They are determiners of nouns and can refer to the number or specificity/ definiteness of the set the noun denotes. Some examples of quantifiers in Malayalam are *ellaa kuTTikaLum*, *cila kuTTikaL*, *mik'k'a kuTTikaLum* etc.

Description of Quantifiers in Missionary Grammar

I consider the discussion of quantifiers in Gundert and Mathan primarily from the missionary tradition. In Gundert's *malayalabhashavyakaranam*, there is a discussion of number cardinal determiners. The examples for cardinal determiners include *ellaa*. *ellaa marangaLum* (all trees) is given as an example for pronouns denoting numbers. It is not mentioned that *-um* is a part of the interpretation of *ella* or even that they both always occur together. There is another category of words referring to limitlessness for which the examples given are *etru vaidyanum*, *etra engilum* etc. These are also described as quantifiers in the contemporary terminology. Gundert gives a description of the morphological composition of these structures as well. He says that these are composed of a question word and *-um*. They are grouped as a category different from pronouns, but the categorization is not morphologically driven but based on their meaning. This is clear from the fact that *mik'k'atum* (most of) which is morphologically composed of *mik'k'a* and *-um* is grouped with *anekam* (a lot). Both these refer to maximal quantity as is clear from the corresponding English expressions. Gundert lists *pala*, *cila* and *walla* as words referring to *nanatwavaachi*. There are two more categories mentioned which comes under quantifiers, they are words referring to minimal quantity and words referring to 'other'.

George Mathan's work on Malayalam grammar called *malayazhmayude vyakaranam* is more descriptively adequate than Gundert's grammar, especially in the discussion of quantifiers. There is a detailed discussion of the morphological structure of quantifiers in this book. He categorized words such as *oruttan*, *cilavan*, *palavan*, *ellaavanum* as indeterminate pronouns. He explains that they refer to words denoting whole. Mathan categorizes words composed of question words and *-um* too as indeterminate pronouns. It has been observed cross linguistically that question words combine with conjunction markers to get universal quantifier reading. Mathan's observation that question words combine with the conjunction marker *-um* to form indeterminate pronouns is indicative of this fact in Malayalam.

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Recent works introducing the concepts of morphology and syntax sometimes fail to be as descriptive as Mathan. For example, *ellaa kuTTikaL-um* (all the children) is given as an example for discontinuous morpheme in Prabodhachandran Nair's works. That is *ellaa...um* is a single morpheme. But Mathan rightly describes it as composed of two parts, *ellaa* and the conjunction marker *-um*. He captures the complex morphological structure of the expression and explains that it divides the noun (here, children) into different parts or sets. This observation is immensely relevant in the discussion of the multifunctionality of conjunction markers and in the morphosyntactic analysis of quantifiers in the generative framework.

In fact, Mathan does discuss the multifunctionality of the particle *-um*. The term morpheme was not in use at that time, so he used a word meaning particle in his discussion of *-um*. Among the various functions of *-um*, he mentions conjunction, adjunction, focusing, exhaustivity and completeness(?) (*thikav*). This observation may not be that relevant in the conventional discussion of Malayalam grammar; but it has much relevance in the cross linguistic analysis of similar syntactic features in the UG approach of generative tradition. For example, morphemes corresponding to *-um* in Hungarian, Japanese and Sinhala involve in the morphological composition of quantifiers in those languages.

Discussion of Quantifiers in *Keralapaniniyam* and After

Rajarajavarma mentions quantifiers only briefly. He notes that they are modifiers of noun and refer to the quantity of the noun. He gives examples of words referring to minimal quantity. Besides, *ellaa* and *mik'k'a* are given as examples for pronouns denoting all and part. He does not note that they always occur with *-um*.

It took many decades to have at least a brief discussion of quantifiers in Malayalam after this. Abraham (2012) describes the modifiers referring to quantity, cardinality and definiteness of nouns in his book. He categorizes quantifiers as referring to countable numbers and lists *ellaa*, *mik'k'a* as examples. He also mentions that they always occur with *-um*.

Quantifiers in the Generative Framework

Generative grammar is a model of linguistic analysis developed by Noam Chomsky. Its basic goal is to write a grammar explaining the universal principles of grammar that is underlying the languages of the world and thereby generate all and only the possible and correct sentences of the languages. The principles and parameters of universal grammar has to be described and formulated to this end. This is what those who do research in the generative framework of syntax aim to achieve. To consider/ study each linguistic feature or structure of a language on the basis of the above-mentioned principles and if some features or linguistic

phenomenon stands as anomaly, try to explain why that is so and adjust the principles accordingly if need be.

The necessity of comparing various linguistic features across languages must be clear enough now. When a particular linguistic feature is analysed in the generative framework, it should be studied not just in the light of the principles of that language but also with respect to the principles of UG.

A Syntactic Analysis of Quantifiers

Expressions referring to quantity or cardinality are called quantifiers. Examples for quantifiers in English are *every, all, no, some many*, etc. corresponding words in Malayalam are *ellaa, ooroo, cila, mik'k'a*, etc. Apart from these, there are quantifiers denoting more (*orupad, ottiri*) and those denoting less (*ittiri, alpam*). And as is already discussed, there is a mention of question word quantifiers in Mathan itself.

The analyses of quantifiers have mainly focused on three aspects, namely, their morphological composition, scope and distributivity. Of these, traditional grammarians have only focused on the morphological composition, however little. Even that has to be yet studied for comparative analysis of quantifiers. Many such studies have been done in English though. It can be noted that coordination markers such as *-um and -oo* are part of the composition of morphologically complex quantifiers. It is the aim of studies in this area to theoretically account for the specialized readings made available by the coordination markers in the composition of quantifiers. *-um* is an obligatory element in the composition of quantifiers such as *ellaa, mik'k'a* and *walla*. *Pala* has two occurrences –one with *-um* and the other without. They should be considered as separate words. Quantifiers composed of *-um* share some syntactic features. Similarly, quantifiers composed of question words and *-um* also share some particular linguistic features. Such phenomena can be explained only through morphosyntactic analyses based on specific theoretical approach.

Studies on the scope of quantifiers are relevant syntactically as well. When more than one quantifier is used in a sentence analyzing the scope interaction is important in judging specific interpretations. Scope interaction generally depends on the word order in Malayalam as suggested by the recent studies in the area. Consider the sentence given in (1).

1. *ellaa kristyanikaL-um oru pusthakam vayicciTTuNT*
All chistian-CONJ a book read-has
'All Christians have read a book'

There are at least two possible interpretations for this sentence. One is that all Christians have read books (at least one book). When *oru* is spoken with an emphasis, the reading that there is one book that all Christians have read (that is Bible) is also possible. The first reading is possible when the quantifier *ellaa* takes scope over the whole sentence. The second reading is made available when *oru* takes scope over *ellaa*. The second interpretation is termed as inverse scope taking, that is to say the scope interaction is inverse to the surface word order. This reading can be syntactically derived as well by changing the word order.

2. oru pusthakam ellaa kristyanikaL-um vayicciTTuNT
 a book all christian-CONJ read-has
 All Christians have read a book.

This sentence has primarily the reading where all Christians have read a particular book, i.e, Bible. Syntactic focusing is quite natural in Malayalam and it affects the scope readings of quantifiers. Thus, the scope readings of quantifiers in Malayalam largely depend on the word order. Besides, the morphological composition of quantifiers can affect their scope properties. Cross linguistic analysis of quantifiers helps deduce the UG principles in this regard.

Apart from the morphological structure and scope, there is another property called distributivity that needs to be discussed in the syntactic analysis of quantifiers. There are some insights on the distributive properties of certain quantifiers in the discussion of numerals and indeterminate pronouns in Mathan. He discusses the reduplicated forms of numerals and other words which we call quantifiers. He observes that the reduplicated forms divide the countable objects into parts. This is particularly interesting considering the definition of distributivity. Distributivity is the phenomenon a set is equally distributed over another. The set which is distributed is called the distributed share and the set upon which distribution happens is the sorting key. The set which is the sorting key in an event has to get exhaustive interpretation in order to be distributive.

Conclusion

The traditional grammarians were primarily concerned about giving a description of the language so as to learn it as a second language. There are insights of the nature of various syntactic elements in their works. It is in the work of the native grammarian Mathan that the insights on the morphological structure as well as the semantic composition of quantifiers discussed in detail. The main concepts involved in analyzing quantifiers in the generative framework are discussed here. Mathan provides some notable insights on these concepts as well. Studies of this kind are important in the interface of traditional grammar and generative linguistics as well.

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Compound Nouns in Tamil

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Transliteration followed in this paper is noted in the Table below

Consonants:

க்	ங்	ச்	ஞ்	ட்	ண்
/k/	/ŋ/	/c/	/ɲ/	/ɖ/	/ɳ/
த்	ந்	ப்	ம்	ய்	ர்
/t/	/n/	/p/	/m/	/y/	/r/
ல்	வ்	ழ்	ள்	ற்	ண்
/l/	/v/	/ʒ/	/ɻ/	/ɽ/	/ɳ/

Vowels:

அ	ஆ	இ	ஈ	உ	ஊ
/a/	/ä/	/i/	/i:/	/u/	/u:/
எ	ஏ	ஐ	ஓ	ஔ	ஔள
/e/	/ë/	/ai/	/o/	/ö/	/au/

Grantha letters

ஜ	ஹ	ஸ	ஷ	க்ஷ	ஸ்ரீ
J	H	s	ṣ	kṣ	Śrī

Introduction

In English, words, particularly adjectives and nouns, are combined into compound structures in a variety of ways. And once they are formed, they sometimes metamorphose over time. A common pattern is that two words — fire fly, say — will be joined by a hyphen for a time — fire-fly — and then be joined into one word — firefly. In this respect, a language like German, in which words are happily and immediately linked one to the other, might seem to have an advantage. There is only one sure way to know how to spell compounds in English: use an authoritative dictionary.

There are three forms of compound words:

the **closed form**, in which the words are melded together, such as firefly, second hand, softball, childlike, crosstown, redhead, keyboard, makeup, notebook;

the **hyphenated form**, such as daughter-in-law, master-at-arms, over-the-counter, six-pack, six-year-old, mass-produced;

and the **open form**, such as post office, real estate, middle class, full moon, half sister, attorney general.

Concept of Compound word in Tamil Language

The concept of Compound word is different from that of English. Compound noun (word) is a noun in which more than one word is combined to act as a noun. Normally two words of which the succeeding word is noun. The preceding word may be noun, verb, adjective, or adverb. Traditional grammar view this as /tokainilai ttoṭar/ (தொகைநிலைத் தொடர்) which means a phrase comprising of two words between which a marker is hidden and implicit. For the purpose of reference in this Thesis they are labeled as Marker Implicit Phrases abbreviated as MAIM.

Compound words in Traditional Grammar

Traditional grammarians have identified six / tokainilai ttoṭar/s (தொகைநிலைத் தொடர்கள்) in Tamil language. They are:

1. /veṛṛumaittokainilai ttoṭar/ (வேற்றுமைத் தொகைநிலைத் தொடர்) usually labeled as /veṛṛumaittokai/ (வேற்றுமைத் தொகை): (MAIMCA – MAMIM Case marker).
2. /vinaittokainilai ttoṭar/ (வினைத் தொகைநிலைத் தொடர்) usually labeled as /vinai ttokai/ (வினைத்தொகை): (MAMIMTE – MAMIMTE – MAIM Tense marker).
3. /paṇputtokainilai ttoṭar/ (பண்புத் தொகைநிலைத் தொடர்) usually labeled as /paṇputtokai/ (பண்புத்தொகை): (MAMIMQU – MAMIM quality marker).
4. /uvamaittokai nilai ttoṭar/ (உவமைத் தொகைநிலைத் தொடர்) usually labeled as /uvamaittokai/ (உவமைத்தொகை):(MAIMSI – MAMIM simile marker)
5. /ummaittokai nilai ttoṭar/ (உம்மைத் தொகைநிலைத் தொடர்) usually labeled as /ummaittokai/ (உம்மைத் தொகை) (MAIMCO – MAMIM conjunction marker)
6. /aṇmoḷi ttokai nilai ttoṭar/ (அன்மொழித் தொகைநிலைத் தொடர்) usually labeled as /aṇmoḷi ttokai/ (அன்மொழித் தொகைநிலை)

Of these the last one is a phrase evolved from any one of the other five and its meaning is syntactically inferred and the morphological structure is like that of the /toṭar/ from which it is evolved.

The fifth one is a two word in which the conjunction marker suffixes /um/ (உம்) are implicit and hidden not only in the first word but also in the second.

For example, /mälai kalai/ (மாலை காலை)

This /um/ has the function of 'and'. Hence it treated as two separate words and not as single entity as the other /toṭar/s. Hence /tokainilai toṭar/s which are treated as compound are fall under the following types namely /verṛumaittokai/ (MAIMCA) , /vinaittokai/ (MAIMTE) , /paṇputtokai/, and /uvamaittokai/

For example the phrase or compound word /püñkoṭi/ (பூங்கொடி) in the morphological aspect it is /uvamaittokai/ (உவமைத்தொகை-MAIMSI). But the use of /püñkoṭi/ in the sentence /püñkoṭi vantaḷ/ (பூங்கொடி வந்தான்) , /püñkoṭi/ means a person with an attribute /püñkoṭi/. Hence it is labeled /uvamaittokai purṭupiraṇṭa aṇmoli ttokai/ (உவமைத் தொகைப் புறத்துப் பிறந்த அன்மொழித்தொகை). Such /aṇmoli ttokai/s are in use in the language that are the extension of the the five /tokainilaittoṭar/s namely, /verṛumaittokai/ (MAIMCA), /vinaittokai/ (MAIMTE), /paṇputtokai/ (MAIMQU), /uvamaittokai/(MAIMSI), /ummaittokai/(MAIMCO).

There is another type of compound word or /toṭar/ called /urupum payaṇum uṭaṇ tokkatokai/. This means that a phrase of two words between which a marker and another word are implicit or hidden to reveal meaningful utterance. This is illustrated with the following description.

/mälai väñkiṇṇ/ (மாலை வாங்கிணைன்) can be expanded as /mälaiai väñkiṇṇ/ (மாலையை வாங்கிணைன்). Here the objective case marker /ai/ (ஐ) is implied. That is hidden in between the two words /mälai/ and /väñkiṇṇ/. Therefore it is /verṛumaittokai/ (வேற்றுமைத் தொகை).

In the sentence /pümälai väñkiṇṇ/ (பூமாலை வாங்கிணைன்), the compound word /pümälai/ can be expand not as /pü+ äi +mälai/ (பூ+ ஆல்+மாலை) but as / pü+ äi + seyapaṭṭa +mälai/ (பூ + ஆல்+ ஆன+ மாலை = பூவாலான மாலை). /äi/ is case marker of ordinal number III. /urupum payaṇum uṭaṇ tokkatokai/s related to other /tokai/s also found in the language.

As explained above compound words fall under any one of the following types.

1. /verṛumaittokai/ (MAIMCA), (வேற்றுமைத் தொகை) – phrase in which case marker is implicit.
2. /vinaittokai/ (MAIMTE), (வினைத்தொகை) - phrase in which tense marker is implicit
3. /paṇputtokai/(MAIMQU), (பண்புத்தொகை) - phrase in which quality marker is implicit
4. /uvamaittokai/ (MAIMSI) [உவமைத் தொகை] - phrase in which simile marker is implicit

When the case makers 2nd, 3rd, 4th, 5th, 6th, and 8th phrases in which case markers are implicit, these can be divided into another six types {This is indicated by the number suffix in the abbreviation: Eg. MAIMCA2 means the compound noun in which the case marker 'ai' (ஐ). 2nd case implicit) making the count 9. /urupum payaṇum uṭaṇ tokkatokai/s can be evolve from each of these phrases. Hence as such the compound words are of 9 types making the count 18.

Further, there is another kind of /tokainilai ttoṭar/ (தொகைநிலைத் தொடர்) which is labeled as /irupeyarottup paṇputtokai/ (இருபெயரொட்டுப் பண்புத்தொகை). It is a kind of /paṇputtokai/ which a morphological combination of two nouns, the first is the sub-ordinate of an entity and the succeeding word is the super ordinate.

For example, the compound noun /vālimaram/ (வாழைமரம்) consists of two words (nouns) /vālai/ (வாழை) and / maram/ [மரம்] in which /vālai/ is sub-ordinate and / maram/ is super ordinate. This compound noun is abbreviated as ORIM.

Consolidated List

Including this category 19 types of compound words/nouns are seen in Tamil Language. All these types are generally adopted in poetical works. Any how these are the types of compound words considered in this study.

Following table lists the labels of all compound words.

S. No.	Label in ISO transliteration	Tamil in Tamil	Abbreviation
1.	/iraṇṭām verrumaittokai/	2ஆம் வேற்றுமைத் தொகை	MAIMC2
2.	/müṇṛām verrumaittokai/	3ஆம் வேற்றுமைத் தொகை	MAIMC3
3.	/nāṅkām verrumaittokai/	4ஆம் வேற்றுமைத் தொகை	MAIMC4
4.	/aintām verrumaittokai/	5ஆம் வேற்றுமைத் தொகை	MAIMC5
5.	/ārṇm verrumaittokai/	6ஆம் வேற்றுமைத் தொகை	MAIMC6
6.	/ēḷām verrumaittokai/	7ஆம் வேற்றுமைத் தொகை	MAIMC7
7	/2ām verrumai urupum payaṇum uṭaṇ tokkatokai/	2ஆம் வேற்றுமைத் தொகை உருபும் பயனும் உடன்தொக்கத் தொகை	MAIMCA2
8.	/3ām verrumai urupum payaṇum uṭaṇ tokkatokai/	3ஆம் வேற்றுமைத் தொகை உருபும் பயனும் உடன்தொக்கத் தொகை	MAIMCA3
9	/4ām verrumai urupum	4ஆம் வேற்றுமைத் தொகை	MAIMCA4

	payaṇum uṭaṇ tokkatokai/	உருபும் பயனும் உடன்தொக்கத் தொகை	
10	/5ām verrumai urupum payaṇum uṭaṇ tokkatokai/	5ஆம் வேற்றுமைத் தொகை உருபும் பயனும் உடன்தொக்கத் தொகை	MAIMCA5
11	/6ām verrumai urupum payaṇum uṭaṇ tokkatokai/	6ஆம் வேற்றுமைத் தொகை உருபும் பயனும் உடன்தொக்கத் தொகை	MAIMCA6
12	/7ām verrumai urupum payaṇum uṭaṇ tokkatokai/	7ஆம் வேற்றுமைத் தொகை உருபும் பயனும் உடன்தொக்கத் தொகை	MAIMCA7
13	/vinaittokai/	வினைத் தொகை	MAIMTE,
14	/vinaiurupum payaṇum uṭaṇ tokkatokai/	வினை உருபும் பயனும் உடன்தொக்கத் தொகை	MAIMTEA
15	/paṇputtokai/	பண்புத் தொகை	MAIMQU
16	/paṇpu urupum payaṇum uṭaṇ tokkatokai/	பண்பு உருபும் பயனும் உடன்தொக்கத் தொகை	MAIMQUA
17	/uvamaittokai/	உவமைத் தொகை	MAIMSI
18	/uvamai urupum payaṇum uṭaṇ tokkatokai/	உவமை உருபும் பயனும் உடன்தொக்கத் தொகை	MAIMSIA
19	/irupeyarottup paṇputtokai/ இருபெயரொட்டுப் பண்புத்தொகை	இருபெயரொட்டுப் பண்புத்தொகை	ORIM

Conclusion

The concept of Compound word in Tamil is linguistically same as that of English. But morphologically it is different. This is a separate linguistic entity in which either of case, tense, quality, simile, or conjunction is implicit between two words. It is named as /tokainilaittoṭar/ (தொகைநிலைத் தொடர்). Among /tokainilaittoṭar/s, /aṇmolittokai nilaittoṭar/ (அன்மொழித் தொகைநிலை) is not a morphological entity. It is a syntactic entity whose meaning is inferred morphological pattern. Hence it is included in the other types of compound words. Inferring in this approach Compound nouns are classified into 19 types which are tabulated in the previous section.

Language Fluency and Its Evaluation: A Review of the Existing Literature

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Abstract

This paper presents a review on language fluency. The concept of language fluency needs to be explored extensively in English language studies. The present review discusses the concept of language fluency and aspects related to testing of language fluency. It describes the fundamental definitions and explanations of fluency and presents detailed discussion on oral and written fluency. A detail review on testing spoken, written English fluency and available criteria for the analysis of fluency has presented in the paper. The existing testing criteria can be used for qualitative and quantitative assessment of language fluency for further studies.

Keywords: fluency, proficiency, assessment, evaluation, testing, criterion, spoken fluency, written fluency, discourse markers, speech rate, criteria and measures.

Introduction

There are multiple meanings associated with the term second language 'fluency'. Lennon (1990) distinguished between a broad sense and a narrow sense of fluency. According to the broad sense, fluency is a cover term for oral proficiency, representing the highest point on a scale that measures spoken command of a foreign language. The narrow sense, on the other hand, "pertains to one, isolatable component of oral proficiency describing learners who are fluent but grammatically inaccurate or fluent but varied vocabulary" (as cited in Jong de. N & Perfetti. A.C, 2011, p. 534).

Kapones and Riggenbach (2000) discuss some of the historical origins of the word 'fluency' in English and its equivalents in other languages. For example, they report that for the English word *fluently*, Germans tend to use *fliessend* and *flussig* (runningly and flowingly, respectively), Russians use *beglo* (runningly), and Finnish speakers use *sujuvasti* (in a flowing or liquid manner). Kapones and Riggenbach points out that in these and other languages, including English, there is a conceptual metaphor underlying the meaning of fluency, namely that "language is motion" (as cited in John de, J & Perfetti, 2011). Crystal (1987) defined fluency as "smooth, rapid, effortless use of language" (p.421) in *Encyclopaedia of Language*; it is no different from that found in the *Concise Oxford Dictionary*. The non-technical use of the word 'fluency' is often synonymous with overall linguistic proficiency rather than with strictly restricted aspects of delivery in oral production.

In the context of communicative language teaching (CLT) language is accepted as a meaning-making system. Hence, there is a strong emphasis on fluency rather than accuracy. The concept of

fluency has been used with a distinctive meaning clearly opposed to overall proficiency or to an end state close to native performance. Fluency in CLT is about effectiveness of language use within the constraints of limited linguistic knowledge. Brumfit (1984) defined fluency as “the maximally effective operation of the language system so far acquired by the students”. According to him, it could be regarded as “natural language use whether or not it results in native speaker like language comprehension or production” (Brumfit, 1984, p.56). This definition is different from the traditional view of fluency as broadly synonymous with language mastery and native like performance.

Swain and Michael’s (1980) communicative competence model explains factors beyond linguistic knowledge and the ability to construct grammatical sentences by introducing role of strategic competence. Through the use of the strategic competence, learners make the best use of their linguistic knowledge to respond to the specific demands of a situation. There is therefore a direct link between strategic competence and fluency which means that fluency in speech production is influenced by factors well beyond grammatical knowledge. In CLT, the notion of fluency is used to assess how well learners use their knowledge to achieve their linguistic and communicative purpose.

According to Fillmore (1979) there are four parameters that people may be thinking about when making judgments about fluency. They are:

- a) The ability to talk at length with minimum pauses;
- b) The ability to package the message easily into “semantically dense” sentences without recourse to lots of fillers (for example, “you know”, “the thing is that”, etc.);
- c) The ability to speak appropriately in different kinds of social contexts and situations, meeting the special communicative demands each may have;
- d) The ability to use the language creatively and imaginatively by expressing ideas in new ways, to use humour, puns, metaphors, and so on.

(Fillmore, 1979 as cited in Brown D.J, 2003)

H. D. Brown does refer to fluency activities as “saying or writing a steady flow of language for a short period of time without any self or other correction at all” (Brown.H.D, 1994, p. 113 as cited in Fellner & Apple, 2006).

Oral Fluency

Oral fluency is one of the most salient markers of proficiency in a second language. According to Kormos (2006) there are ten (10) measures of oral fluency that have been proposed in the literature. Kormos’ list reveals that there are many different ways of conceptualizing what exactly fluency means. Kormos says that fluency is fluidity construct, fluidity it would seem, is itself a multidimensional construct and so pinning down precisely what fluency means is clearly going to be a challenge!

According to Kormos (2006) there are a number of measures of oral fluency. They are:

- 1) articulation rate (syllable/minute)
- 2) phonation time ratio (percentage ratio)

- 3) mean length of runs (number of syllables)
- 4) silent pauses per minute (number of silent pauses/minute)
- 5) mean length of pauses (seconds)
- 6) filled pauses per minute (filled pauses/minute)
- 7) dysfluencies per minute (dysfluencies/minute)
- 8) pace (stressed words/minute)
- 9) space (ratio of stressed words/total words)

(Kormos, 2006, as cited in Segalowitz, 2010, p.163).

In most recent works, speech production is analysed by means of four temporal variables, i.e., speaking rate, phonation/time ratio, articulation rate, and mean length of runs.

1. **Speaking Rate (SR)** is calculated by dividing the total number of syllables produced in a given speech sample by the amount of total time (including pause time), expressed in seconds, required to produce the speech sample. The resulting figure is normally then multiplied by sixty to give a figure expressed as syllables per minute.
2. **Phonation/time ratio (PTR)** gives the percentage of time spent speaking as a percentage proportion of the time taken to produce the speech sample
3. **Articulation rate (AR)** is calculated by dividing the total number of syllables produced by the amount of time taken to produce them, excluding pause time. It is expressed as the mean number of syllables produced per second over the total amount of time spent speaking during the speech sample
4. **Mean length of runs (MLR)** is calculated as the mean number of syllables produced in utterances between pauses of 28 seconds and above. (Wolf, 2008, p. 288)

Testing Oral Fluency

As we have seen, one important aspect of fluency is related to temporal aspects of speech like speaking rate, speech-pause relationships, and frequency of dysfluency markers such as hesitation, repetition and self-corrections. These can be evaluated by machine and by human impression. Lennon (1990) and Freed (1995) argued that when speakers become more fluent their speech rate increases and speech flow contains fewer pauses and hesitations (as cited in Luoma, 2004).

There are fluency scales to test the fluency of the learner. One of them is Weir's (1993) The Test of English for Educational Purposes Fluency Scale. It has descriptors in four grids (from low=0 to high=3), the second fluency scale was by Hasselgren (1996) a data-based fluency scale, which has descriptors with five grids (from low=1 to high=5) (as cited in Luoma, 2004, p.87).

The study of Cucchiariini, Strik & Boves (2000) on Dutch speakers' fluency is remarkable. The result of their investigation shows the following -- first, expert listeners are able to evaluate fluency with a high degree of reliability. Second, expert fluency ratings of real speech are mainly influenced by two factors: speed of articulation and frequency of pauses. Third, expert fluency ratings can be accurately predicted on the basis of automatically calculated measures such as rate of speech,

articulation rate, phonation–time ratio, number and total duration of pauses, and mean length of runs. Fourth, native speakers are more fluent than non-natives and the temporal measures are significantly different for the two groups.

These findings indicate that temporal measures of fluency may be employed to develop objective testing instruments of fluency in read speech. In turn, the fact that these measures can be automatically calculated by means of automatic speech recognition techniques suggests that this approach may contribute to developing automatic tests of fluency, at least for read speech. This approach is likely to have important consequences for the future of fluency assessment in any language.

According to Cucchiarini, et al. (2000) the term “temporal” does not refer exclusively to timing-related variables such as speaking rate, utterance duration, and pausing, but it also covers hesitation phenomena such as filled pauses, repetitions, and restarts.

Kormos & De´nes (2004) investigated speech samples collected from 16 Hungarian L2 learners at two distinct levels of proficiency with the help of computer technology. The two groups of students were compared, and their temporal and linguistic measures were correlated with the fluency scores they received from three experienced native and three non-native speaker teacher judges. The teachers’ written comments concerning the students’ performance were also taken into consideration. For all the native and non-native teachers, speech rate, the mean length of utterance, phonation time ratio and the number of stressed words produced per minute were the best predictors of fluency scores. This study investigated differences between fluent and non-fluent L2 learners as well as the relationship of native and non-native teachers’ perceptions of fluency and temporal and linguistic variables. The results indicate that fluency is best conceived of as fast, smooth and accurate performance. The mean length of runs and speech rate were also found to be good indicators, but they also recommended the use of pace for measuring temporal fluency as it also includes one specific feature of intonation, namely stress, and they reported that it is easy to calculate. Phonation time ratio and the mean length of pauses were also related to fluency scores, but this relationship was weaker than in the case of the mean length of runs and the speech rate. The number of filled and unfilled pauses and other dysfluency phenomena were not found to influence perceptions of fluency. This research also indicates that the accuracy of output plays an important role in fluency judgments and that accuracy and speed of delivery are positively related. Yingjie (2014) explored 4/3/2 activity for developing learners speaking fluency, which fills a gap between developing speaking skills and speaking fluency. The discussion of the importance of fluency, the procedure of running the 4/3/2 activity and the practice of speaking fluency in the long term, are all included and discussed in the work.

On the whole, there are four different approaches to describe the measures of fluency in the investigation of L2 learner’s speech. The first trend of research is concerned with the temporal aspects of speech production, the second combines these variables with the investigation of interactive features (e.g. Lennon 1990; Mohle, 1984; Riegenbach, 1991 as cited in Cucchiarini et al., 2000) and the third approach explores the phonological aspects of fluency as well. Finally, recent studies have included the analysis of formulaic speech in studying fluency in second language speech (e.g. Hieke, 1984;

Wennerstrom, 2000; Ejzenberg, 2000 as cited in Kormos, & De´nes, 2004; Towell et al., 1996). Based on above mentioned review Maisa (2018) evaluated undergraduate learners’ spoken English fluency and presented evaluation scale of learners’ spoken English fluency in his study (p. 241). Proefschrift (2014) studied the perceived fluency differences between native and non-native speech. It is noticed that non-native speech was rated to be less fluent than native speech. It is also observed that pauses in native speech occur in different positions in the sentence as compared to those non-native speakers.

Fluency Tests and Formulaic Expressions

Given below are some fluency tests which considered the use of formulaic expressions as the primary criteria.

Towell, et al’s (1996) study on fluency focused on the use of formulaic language and increase in fluency after participants spent a year in the target language environment. They found that the two selected students improved in how they employed different types of formulae after their stay abroad. Ejzenberg (2000) compared how fluent and non-fluent speakers employ formulaic language. Her results also showed that fluent students were able to make use of prefabricated chunks more efficiently, whereas non-fluent learners frequently used formulae inappropriately (Ejzenberg, 2000 as cited in Kormos & De´nes, 2004).

Wood’s (2006) study was undertaken to identify the role of formulaic sequences in L2 acquisition, particularly in the development of speech fluency. The spontaneous spoken narrative retells of a group of English L2 learners were analyzed for ways in which increasing, and more effective use of formulaic sequences may have facilitated fluency growth over a period. Fluency-enhancing uses of formulaic sequences were marked in the data and then categorized. The categories that emerged were varied and showed that speech fluency may be enhanced by use of formulaic sequences in particular functions in discourse, or by strategic use by speakers. Here, under formulaic sequence, idioms as one category were taken under semantic irregularity aspect of the study.

Writing Fluency

Writing fluency suggests a steady flow of language for a short period of time without any self or other correction at all. It has been defined by the researchers in different ways.

The definitions are as follows:

- 1) According to Faigley (1980) writing fluency means “facility and ease of producing sentences” (Faigley, 1980, as cited in Latif, 2009, p.533).
- 2) According to Bruton (1986) writing fluency is defined as “a complex construct affected by the dimensions of the writer such as cognition, language production ability and intuition or imagination, by dimensions of the rhetorical and situational contexts, and reflected in the written text” (Bruton, 1986, p.17 as cited in Latif, 2009, p.533).
- 3) According to Bruton and Kirby (1987) there are “two views on writing fluency; the difference between two views of written fluency is : (a) the initial or traditional view of written fluency, characterized by the emphasis on text quantity and the composing rate, and (b) the

developmental or multidimensional view of written fluency, incorporating the richness of the writer's processes and the writer's ability to organize composing strategies and the complexities of their use in a way that reflects her or his mature awareness of task demands" (as cited in Latif, 2009,p.533).

- 4) According to Snellings, van Gelderen & Glopper (2004) fluency is the sense of fluent production reflected in the written text. It is the ability to access a rich linguistic knowledge base and to retrieve proposed ideas and text efficiently or the speed of lexical retrieval while writing.
- 5) Hester (2001) adopts a more comprehensive definition of writing fluency, viewing it as a concept encompassing features of the composing rate, text quantity and quality, organization of ideas, and knowledge of writing conventions in the target language (as cited in Latif, 2009).

The above-mentioned definitions of writing fluency reflect the different ways in which researchers conceptualize writing fluency. As Bruton & Kirby put it,

The word fluency crops up often in discussions of written composition and holds an ambiguous position in theory and in practice Written fluency is not easily explained, apparently, even when researchers rely on simple, traditional measures such as composing rate. Yet, when any of these researchers referred to the term fluency, they did so as though the term were already widely understood and not in need of any further clarification.

(Bruton & Kirby 1987, as cited in Latif, 2009, p.89).

Historically, writing fluency research dates back to 1946 when van Bruggen reported his study on the regularity of the flow of written words. Emphasis on writing fluency was found in the late 1970s in research measuring it by using the composing rate and/or text quantity. It can be argued that assessing writing fluency has been greatly influenced by speaking fluency measurement since that time.

Parameters of measuring writing fluency have been based on students' written texts, regardless of how these texts were produced. Many first language (L1) and second language (L2) studies of the composing process have measured writing fluency in terms of the 'composing rate', that is, the number of words written per minute, obtained by dividing the number of words in the text by the number of minutes spent writing.

According to Polio (1997), Latif (2009) , Smaeel, & Alireza, (2011) there are other reported measures of writing fluency which include holistic scoring of the text quantity; number of 't-units' (a 't-unit' is a main clause with all its subordinate clauses; number of correctly spelt words written, number of sentences written, and number of letter sequences. Of all these indicators, the composing rate has been the most frequently used in assessing writers' fluency.

Testing Written Fluency

Writing fluency measures are of two types: one is product-based measures depending on written texts regardless of how they were produced and second one is process-based measures drawing upon the online observation of writers' composing processes. All the measures given in the table (1) are product-based indicators of writing fluency with the exception of three (pausing, length of rehearsed text, and length of translating episodes) which are process-based indicators. Latif's (2009) study compares speaking fluency measures with writing fluency measures. (See: Table 1 below)

Table 1: Speaking and Writing fluency measures comparison.

Speaking Fluency measures	Writing fluency measures
Breakdown fluency Repair fluency Speech rate Length of bursts occurring between pauses Listeners' perceptions of speakers' fluency	Writers' pausing (Spelman Miller 2000) Changes made to the text (Knoch 2007) Composing rate (Sasaki 2000) Text quantity (Baba 2009) Length of translating episodes written between pauses (Abdel Latif, 2009) Length of rehearsed text between pauses (Chenoweth and Hayes 2001) Linguistic features characterizing rhetorical functions (Reynolds 2005) Number and length of t-units (Storch 2009) Sentence length (Johnson et al. 2012) Text structure, coherence, and cohesion (Storch 2009)

(Latif, 2009, p.3)

According to Latif (2009) study on task performance variables influences the quantity of texts writers produce and their composing rates. The findings of his study say that first, producing longer or shorter texts may be dependent on factors such as writers' familiarity with the topic, and/or their pre-task decisions to include a specific amount of words or lines in the text. Moreover, judging writers' fluency through dividing the amount of text they produce by the time spent on performing the task may be disproved by the assumption that some writers do not spend much time performing a given task due to their negative affect (p.4).

The writers' pausing and speakers' pausing as fluency test measurement study shows different results. Matsuhashi's (1981) study states that "when writing moves fluently ahead most decisions are made at the sentence boundary before the writer begins to write" (p. 130). Accordingly, writers' pausing may enhance or hinder their fluency depending on its location and the composing processes used in pauses, while speakers' pausing is similarly viewed as an indicator of their dysfluency.

Chenoweth and Hayes (2001) also signal the possibility of measuring writers' fluency using the length of the sentence parts they produce though some of these studies used the composing rate in assessing it (as cited in Latif, 2009). The observations reported by Chenoweth & Hayes (2001) as well as the empirical evidence given by the studies of van Bruggen (1946), Spelman Miller (2000) (as cited in Latif, 2009) indicates that the length of writers' translating episodes may assess their fluency more validly. Translating episodes are number of words written between pauses. The validity of this writing fluency and debate on writing and speaking measurements was supported by Latif (2012) study. Adopting the mean length of translating episodes as a measure of writing fluency is congruent with viewing it as an observable characteristic of real-time behaviour (Segalowitz 2010).

Snellings et al. (2004) study on retrieving words and fluency of writing is especially important in contexts with time restrictions imposed. It was evident in their study that if writers have too much attention on retrieving words, they may leave little working memory free to attend to generate detailed content and organized discourse. Because second language writers lack fluency, writing in a second language (L2) can be a very effortful process for beginning L2 learners, and it is therefore particularly important to get an insight into the process of lexical retrieval in written L2 production. Furthermore, Snellings et al.'s study has shown that enhancing lexical retrieval effectively increases production in actual writing. The implication of this finding is that in teaching, attention should be focused on speed of lexical retrieval as well. Simply teaching words until their meaning is known may not be sufficient. Only when students can retrieve words effortlessly, they will be able to use the words productively.

Jacobs et al. (1981), propose a 100-point analytic rating scale that measures a written text in five aspects. They are:

1. Content (score $\frac{1}{4}$ 13–30)
2. Organization (score $\frac{1}{4}$ 7–20)
3. Vocabulary (score $\frac{1}{4}$ 7–20)
4. Language use (score $\frac{1}{4}$ 5–25)
5. Mechanics (score $\frac{1}{4}$ 2–5)

He uses them to examine the validity of the composing rate, text quantity, and the mean length of the translating episodes as indicators of writing fluency.

(Jacobs et al., 1981 as cited in Soleimani & Rasekh, 2010; Polio.G.C, 2012).

Conclusion

There are many studies on testing language proficiency but for testing language fluency a very few studies are available. In the present paper, existing research has presented in the form of review of literature. This review article is a contribution to the existing literature. The presented criteria for assessing spoken and written language fluency can be useful to the further researchers. The present article provides a comprehensive view on spoken and written English fluency and fluency evaluation.

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The Pathetic Story of 'Sorry'

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Prelude

'Sorry' is one of the most misused words these days. When it comes to the true meaning of apologizing, the word 'Sorry' loses its meaning as it is used without much thought and deliberation. Apologizing just for the sake of apologizing is meaningless. People cannot truly say 'Sorry' if they can't admit to themselves that they have made a mistake. The meaning of the word 'Sorry' gets diluted when it is used without a true resolve to change something, do better next time and admit oneself for a mistake. It can reflect regret that something happened, without actual remorse. The time has come to give the word 'Sorry' back its power. This story is a modest attempt to enlighten the society regarding the misuse of the word 'Sorry'. The paper deals with the story told by the word 'Sorry' personifying itself. The word 'Sorry' narrates its origin and different usages followed by a few instances on how its status got deteriorated. Finally, it leaves the readers to choose between two options which definitely will enable the reader to introspect. Through the story the paper tries to bring change in the reader at the personal level and the society at the general level.

Story

For the clarity of readers:

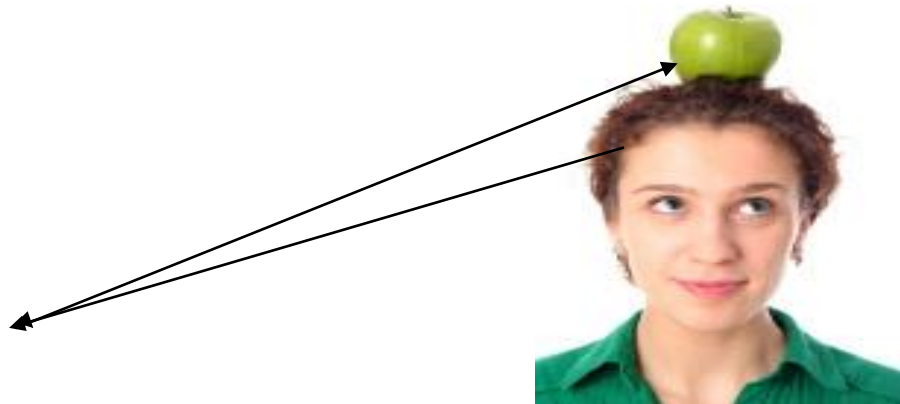
- 1) 'I' and 'ME' = The word 'Sorry' personified
- 2) Phrases use ME, uses ME, using ME=saying sorry
- 3) To avoid confusion the words **I** and **ME** are given in bold letters.

The task of writing one's story is a difficult one. It is with a kind of guilt and fear **I** began to write my story. **I** have, as all have, a hesitation in unfolding the events of my life. A few impressions, both good and bad, in my life stand out vividly from the time of my origin. Many incidents of vital importance in my life have been forgotten in the excitement of watching my usage for different purposes. Therefore, not to be tedious, **I** shall try to present in a series of sketches only the episodes that seem to me to be useful for the benefit of the society.

I do not remember exactly but history says that **I** originated before 900 B.C. from old English Sarig which means 'painted, distressed', of West Germanic Origin, from the base of the

noun ‘Sore’. They say that the shortening of the root vowel has given me an apparent connection with the unrelated ‘sorrow’. As given in various dictionaries, **I** mean assumption of guilt, admittance of wrong doing and apologizing. Besides, **I** am employed for a wide range of circumstances, even those for which we are not to blame like condolences over a death (I’m sorry for your loss), to asking a speaker to repeat a sentence (sorrywhat did you say?) and so on. **I** almost lost my meaning when people used me for apologizing for a mistake because **I** was used without much thought and deliberation. **I** mean little when people use **ME** without true resolve to change something or to do better next time. Out of the numerous episodes that I’ve undergone, I’d like to mention a few which **I** feel will enlighten the people regarding my usage. (For the convenience of the reader **I** will directly appear with my true name - ‘Sorry’ in the below example.)

Sorry for what? And Sorry to whom?



Oh! Just miss! ‘Sorry’.

To whom do you say sorry in this case?

As APJ Kalam has said ‘The cost of perfection is too high’. In order to attain perfection in any work a person needs a single-minded devotion, responsibility, commitment, hard work, much time, efforts and dedication. Simply completing a task for name sake without attaining perfection and desired output is of no use. When the work a person has done doesn’t yield any results and when he is questioned, can he simply escape the situation by simply using **ME** by saying ‘sorry’? Can he bore the loss by simply using **ME**? When he is unable to bore the loss, he should not use **ME** because the mistakes he had committed are irreparable.

Rescue / Ruin / Rectify

I would like to give another instance where **I**’ve been deliberately used as a sort of escape by the students. Students who get attendance percentage less than 75% are detained according to the detention system of some of the universities in India. In almost all the colleges the attendance of all the students is taken every month and the list of students who get attendance percentage less than 65% & 75% is sorted. Parents are intimidated about this. Principal, HODs & Proctors

counsel the student by explaining the consequences. Each time the student uses **ME** to escape the situation. This continues for the whole semester and finally when the student gets detained who is blamed?

The management? For the impeccable plans

The Principal? For the responsibility

The HOD? For effective monitoring

The Proctor? For Personal counseling

The Student? For escaping the situation each time using **ME** and repeating the same

Or

Is it my mistake for rescuing the student each time? In the above case when **I** am used from the heart, the student sees that he doesn't repeat the mistake. But by repeating the mistake isn't he putting himself into a dungeon ruining his future? In such a case **I** become a source of situation escape in fact a sorry escape where the mistake can be repeated again and again. Instead of rectifying his mistake isn't the student rescuing himself each time using **ME** ultimately ruining his future?

Saying sorry or being sorry

Two students have completed fabricating the prototype of a flying robot as a part of their project. They come close to the deadline. One of their friends comes to watch it and in the process he unintentionally breaks the prototype.

In this episode if the student would have used **ME** it wouldn't have helped his friends. Had he used me the responsibility would have been on my shoulders. Instead if the friend sits and talks to them by saying how he would help them out in rebuilding the robot it would definitely make the situation better. This shows how the person had taken the full weight of blame and responsibility on his shoulders. This develops empathy in the friends which later leads to forgiveness. This act here is more helpful than using **ME**.

Think!

“To err is human
To admit is super human
To rectify is Divinity”

Mistakes are inevitable. A Person who does a mistake and realizes it will have true guilt which is not negative because this guilt leads him to correct his mistake. In Such a case when a person uses **ME** he tries to be specific about what he is using **ME** for and what made him do so. This enables the person to know that he is using **ME** not just to smother for coziness, but that he understands his mistakes and never repeats them. If the person doesn't realize his mistake, the guilt that develops in him doesn't allow him to act positively. Then using **ME** just turns to be a

powerful form of emotional distortion ultimately making **ME** lose my meaning. When a positive guilt is not developed it becomes easy to use **ME** forgetting what they have done, thinking, they are forgiven. Immediately the next day they start doing the same thing repeatedly. Then what they have done is not forgotten and they are not forgiven. In that case why use **ME**?

People developed the habit of misusing **ME** from childhood when they are forcibly asked to use **ME** to someone when they really didn't want to, didn't mean it and when it really didn't come from their heart. This is deeply rooted in the children in such a way that using **ME** becomes a natural involuntary and subconscious reaction for doing something wrong. This makes the children reckon that they used **ME** many times and they have seen many people using **ME**, then, what if they continue with **ME**?

Using **ME** in this way acts as a cover-up to the mistakes done. **I** have no magical powers to erase mistakes and wipe off bad actions. **I** become magical only when good actions occupy bad actions.

What **I** want all the people to remember is that lot of sincerity is required to use **ME**. Sincerity makes the people to feel to use **ME**. Without feel if anyone uses **ME**, the only benefit they have is escape. The choice is left to the readers. Commit mistakes because you can escape by using **ME** (or) Avoid repeating mistakes because you sincerely feel to use **ME**.

Please think of this!

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Fluid Identities in U. R. Ananthamurthy's *Bhava*
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Thomas Pynchon and John Barth are two eminent post-modern novelists who try to explain or recreate or celebrate the term identity in interesting manner. Now we are celebrating the fragments rather than lamenting on it. We can call this phenomenon as postmodernism. In all fields –art, literature, music, science etc we are trying to break up lineages or the threads or unknowingly it is happening. Everywhere the floating and fluidity is happening rather than firmness and rigidity. Either we can participate in it or observe it in a detached manner. Here U. R. Ananthamurthy, one among the Indian writers who writes on the issue 'identity', introduces a group of characters in his works, who are confronting with identity/identities or limbo of identities or bardo* of identities. Apart from lamenting or celebrating the lost identity they are thinking, questioning and searching for the reasons or causes.

This paper, entitled 'Fluid Identities in U. R. Ananthamurthy's *Bhava*,' discusses the question of identity in a different perspective. It discusses whether South Asian literature presenting the identity as double or hybrid or fluid. *Bhava* portrays the identity crisis of modern men, in the true sense of word, who too are unsure who they are while facing many unsolved puzzles of their identity. The novel has the essence of all those modern or postmodern writings where the individuals face agonizing questions about their existence, identity and their very place in the world and these questions result neither from societal indifference and apathy nor from any spiritual void but from their own actions.

The term 'identity' starts to taunt/haunt the 'intellectuals' from the period in which human civilisation starts to flourish. But still we are discussing or trying to unravel the term identity. It is quite interesting. In all literature one or another way the issue of identity become a central attention, knowingly or unknowingly. It is damn sure that till the decline of human civilisation we have to talk/think about identity, whether we interested or not. In Indian literature apart from U. R. Ananthamurthy so many writers discussed and still discussing the term 'identity', for example, Karnard, Kambar, Arundhathi Roy, Rushdie, etc.

Derrida explains the unstableness/fluidity of language and its meaning through language itself. Most of the human situations demand the concept 'willing suspension of disbelief. It is one of our parts of life. Likewise, even though all of us know define something is not possible or it is a meaningless activity we are forced to do that. So let me quote the definition of identity here. Identity takes its root from the Latin *idem* meaning 'same', which implies the state of being or remaining the same under varying aspects or conditions- the condition of being oneself or itself and not another (Ravichandran 3).

‘...state of being or remaining the same under varying aspects or conditions’ - just look at this statement. Is it possible? How can we step into the same river twice? May be because of this, the phrase ‘identity crisis’ is still becomes hero or centre of attention. For being oneself /itself, we have to control ourselves. But how far is it possible? Is it mere an illusion or practicality? U. R. Ananthamurthy beautifully presents these questions in all works, and here I have chosen his fourth novel *Bhava* to discuss o behalf of the term ‘fluid identity.’

U. R. Ananthamurthy, a teacher of English literature and one of India’s leading contemporary writers, does all his creative writing in Kannada. Author of five novels, including the widely acclaimed *Samskara*, he has six collection of short stories, five collection of poems, a play, and sixteen volumes of critical writings. He was vice-chancellor of Mahatma Gandhi University, Kerala and president of Central Sahitya Academy. His, presently chosen, novel *Bhava* carries the central philosophical idea, ‘being and becoming.’

In this novel he is presenting the story of three generations- Viswanatha Shastri, Dinakar and Prasad. The common thread is one or other way they are searching for their identity both worldly and spiritually. For the sake of analysis, we can broadly divide the whole characters into two groups- one is entangled with their parentage, relationships and hereditary; and other is observing all those worldly ‘mayas’ in a detached manner. They live in this ‘bhava’ without being of it.

When the novel opens, we can see two eminent personalities/identities- Shastri, a Kirtanakar and Dinakar, a famous persona in TV shows- travelling in train. The amulet, which is hanging on Dinakar’s neck made Shastri to regurgitate about his forty years before rough and rude past, because the amulet resembles the amulet of his first wife Saroja, whom he killed because of the trust issue regarding her pregnancy.

He began sweating and trembling so badly that he could not open the cover of the box. His eyes kept staring at the amulet, trying to comprehend the sign that teased him like a riddle (Ananthamurthy 5)

He doubted Karunakara Pundit, who helped the couple to solve their child issue. The amulet of Dinakar appears both good and bad omen to Shastri. In one way it is a relief for his guilty conscience regarding the murder of Saroja and other thought regarding the parentship of Dinakar, because the second marriage of shastri disproved his impotency. But he is reaching an interesting conclusion.

Shastri found himself desiring to address Dinakar as Putani, his dear child, but the endearment stuck in his throat. ‘What if he is the son of Pundit, what if he is that prostitute’s son?’ (17)

His well-shaped nostrils, the colour of his large eyes, the attractiveness of his indifferent gaze- these were so like Saroja's that Shastri, recognizing this, was thunderstruck. A deep tenderness welled up in him, and even many days later he would call this moment to mind as a way of warding off evil omens (5).

In the case of Dinakar, midst of his journey to Sabarimala for seeking the real self of him, he stopped awhile in Sitamma's house, his foster mother after his mother committed suicide in the river. From there he came to know about Gangu, his first lover from Narayan Tantri, childhood friend of him and also Narayan's relationship with Gangu also. Narayan's first wife died, and, in that relationship, he is having a son, Gopal. Gangu is taking care of that child. He decided to marry Gangu and he reveals the truth behind the birth of Gangu's son Prasad to Dinakar.

Never mind. Gangu was four or five months gone in pregnancy, the baby inside her had begun to kick, and again she kept after me that she wanted to abort. Then one night, as I was lying beside her, she began to sob and tell me of the affair between you and her. "I don't know whether this child is yours, it could just as well be his," she said. "Leave me if you don't like me," she said, and kept on sobbing (88)

The highness of Narayan's thought shakes Dinakar and he himself get rid off his own mystery of birth and parentage.

Suddenly I thought, "What does it matter if the child is mine? What does it matter if it is Dinakar's? It is still a child that is floating and growing in her womb. Let it be born and let it grow. I will believe that it is mine." (89)

The second group -Chandrappa, the 'husband' of Gangu, Radha, a prostitute from low caste, soulmate of Shastri and Sitamma, mother of Narayan Tantri- are able to overcome this 'bhava.' Even though they are floating in different identities because of the demands of different life situations, they are able to look at it in a 'vairagya' manner. They are maintaining a detachment to all these happenings.

Shastri- not able to fix his self with Radha but he is having a warm relation with her till the end of his life, and not with Saroja because of trust issue regarding her pregnancy, and also towards his second wife Mahadevi because their daughter eloped with Charvak a Shudra. He is entangled with all these things. He is not able to fix his identity -as a lover, husband, father, and friend, companion etc- neither according to the norms of society nor with his inner callings. Dinakar is also entangled with his relationships -with lovers, his wife, friend, son etc. - and fate- his birth, parentage. He tries to unravel all his complicated thoughts, dilemmas, doubts, mysteries through unsent letters. Prasad- in first he is also disturbed with his mother's affair with Narayan and Chandrappa (husband- in front of society). But he decided to seek the path of sanyasa for knowing himself. His decision is a full-fledged flow towards 'becoming.'

Shastri and Dinakar float with their fluid identities in worldly level but Prasad decides to float in some higher level maybe we can call it a spiritual level. Here 'being' and 'becoming' is taunting everyone. They want to become something but they are not sure about their finishing points and ultimate goal. May be we can say they are in their transitional stage- a stage as one who has lost his old-world and not yet found another. The two men at the centre of the tale- Sastri and Dinaka- long for relief from uncertainty and anxiety. Their unsettled state of being is signalled by the fact that, when we first encounter them, both wear costumes at odds with their inner lives. Despite the traditional garb of Puranic (Shastri) and pilgrim (Dinakar), each is acutely aware of the discrepancy between public perception and inner reality and also feels something of a hypocrite. Both have been caught in a ghostly transitional limbo, like the bardo or in between state of Tibetan tradition. 'Bhava' is also for U. R. Ananthamurthy a selected form of 'bhavavali,' the Jain cycle of death and rebirth- which unless escaped is an endless chain of becoming.

Here we can see the characters who are in between the being and becoming. They are struggling with their essence and existence. They are not able to fix their identities. Even though they are trying to control or shape their identities or existence their effort end up in vain. Almost all the characters of Ananthamurthy are the part of this game or bhavavali- Pranesacharya in Samskara, Jagannatha in Bharathipura, Krishnappan in Avasthe. The readers are not able to see clearly or author himself didn't declare the characters becoming or fond out or fix their real identity. The Writer explains only the state of being 'in between', and their fluid identities. All novels of Ananthamurthy are open ended and the characters are not stereotypes. He is giving more freedom to readers than the first reader. May be that is the beauty of his works. Even though the heroes of Ananthamurthy is not enough courageous to break the systems openly and bring revolutionary movements in society, they are free from the illusion of control and they are floating. They are developing a state of mind to accept the happenings as it is.

All of us one or other time has to face or often face and become a part of this fluidity or transitional psyche. That is the beauty of his characters. Maybe we can call them 'protean men'^{1*} of Ananthamurthy. The term Identity in the postmodern context is fluid. Fluidity connotes an ability to move and change shape on the slightest pressure. So, we can hope that Ananthamurthy's protean men will fix their identity accordance to their inner thoughts and questioning rather than outer stress (systems and society). So, we can look at these fluid identities as a progress or development or journey with human values, which is completely vanished now a day, to a higher level or becoming.

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¹ Proteanman: - provided by Erikson and Robert Jay Lifton, helps identify the fluid personality. This word came from Greek Mythology from a character's name proteaus. Proteaus knows the past, present and the future of all things. In order to avoid having to tell the truth, he used his ability to change his shape with relative ease and assumed the pseudo identities of animals and elements of nature. But what he did find difficult and wouldn't do unless seized and chained, was to commit himself to a single form, the form most of his own, and carry out his function of prophecy.

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Self-Transformation through Self-transcendence- A Study of Saul Bellow's Select Novels

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Abstract

Man has proved the power of his intelligence through his incredible scientific and technological achievements. This has brought about natural optimism and realization of the command of his will and joy of experience through material wealth. But his own achievement such as the highly sophisticated mechatronic machines, the so-called humanoid robots confronts him and there is a subtle and silent warfare between human beings and, so called humanoid robots. His existence is at stake and he feels meaningless amidst having everything hence he longs for a transformation that can be realized only when man realizes his innate goodness and his noble nature by means of self-transcendence. Saul Bellow applies it in his novels and attempts to explain how Saul Bellow, winner of Nobel Prize for Literature in 1976 meticulously applies self-transcendence as a means towards self-transformation. Even Abraham Maslow, later in his career identified a sixth level of need and human motivation, which he names as self-transcendence. Emerson too views self-transcendence as an indispensable setting to comprehend immanent need for self-transformation in a society dominated by consumerism and selfishness. Bellow points out that though the process of self-transformation through self-transcendence is painful, it is the need of our age to regain and restore the innate goodness and the noble nature of man.

Keywords: Saul Bellow, mechatronic machines, humanoid robots, self-transcendence, self-transformation, natural optimism, consumerism.

Introduction

The supremacy of human intelligence is realized more than ever before in its power that has brought about incredible scientific and technological achievements. Man has not only probed into the mysteries of the outer space but also penetrated into the understanding of the inner core of being itself. Every achievement boosts his sense of natural optimism and leads him to the realization of the command of his will, which is behind all achievements. All the unbelievable scientific achievements and the knowledge revolution in other fields keep reaffirming how human beings are endowed with a 'Will' par excellence that leads him to astonishing success. Success is the parameter by which man assesses his achievements. He celebrates his success in an extravagant life style and creates a new trend of the joy out of that experience. Consequently, many are allured to find joy in existing amidst material wealth and they start engaging in amassing, possessing and accumulating more and more

material wealth. But at the end of the day, man gradually realizes that the happiness gained from material wealth is not all.

On Account of it the social life, more than ever before, in the third millennium, is becoming more diverse and highly technology oriented. There is not only confrontation between human beings but there is a subtle and silent warfare between human beings and the highly sophisticated mechatronic machines, the so-called humanoid robots. Man's own achievement questions the meaning and the purpose of his own existence. The value of human person is deteriorating. Hence, man longs for a transformation. This transformation can be realized only when man realizes his innate goodness and his noble nature. This awareness can motivate him to know and identify his noble nature and understand that it is possible to regain it through self-transformation. The present and future welfare of humanity itself depends upon this self-transformation.

Self-Transformation will occur only when one pursues an effective means. In this paper, we have attempted to show that self-transcendence can be an effective and more pragmatic means towards self-transformation.

Note about Saul Bellow

Saul Bellow won the Nobel Prize for Literature in 1976. Thrice he received National Book Award for Fiction for his novels namely *The Adventures of Augie March* (1953), *Herzog* (1964) and *Mr. Sammler's Planet* (1970). In 1976 won "Pulitzer Prize for Fiction" for his novel *Humboldt's Gift*. He also won Formentor Prize and the American Academy of Arts and Letters Gold Medal for Fiction. Bellow is among the major representatives of Jewish-American writers. His works have widely influenced American literature after World War II. This paper will first clarify the notion of self-transcendence and proceed to analyze its role in Self-Transformation and finally we will consider how Saul Bellow applies it in his novels and explain how he applies self-transcendence as a means towards self-transformation.

Self-Transcendence and Self-Transformation

Transcendence means literally "going beyond." In one sense, transcendence refers to the region of "otherness," whatever lies beyond or is other, especially other than one's self. In a broader sense, self-transcendence is referred to a process of extension, or movement outside one's immediate self-made-constraints. According to psychologists like Maslow, Wilber it is mental disposition that emerges as a result of culminating in a normally stabilized and wider worldview. According to Viktor Frankl self-transcendence as an innate desire to discover meaning. In human life, he refers to self-transcendence as a vital part of the human aptitude to make meaning (Frankl 2000).

According to Abraham Maslow transcendence refers to the very highest and most inclusive or holistic levels of human consciousness, behaving and relating, as ends rather than means, to oneself, to significant others, to human beings in general, to other species, to nature, and to the cosmos. (Maslow269). Later in his career, he identified a sixth level of need and human motivation. He referred to this level as self-transcendence. In course of his research, Maslow himself identified

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that some individuals have gone beyond the level of self-actualization as a higher motivation. He came to a conclusion that only through self-transcendence that a healthy, fully developed person evolves and not merely by egocentric, selfish behavior. In other words, it is by his or her attitude to transcendence conventional opinions and empirical constraints. Maslow specifically used the term transcendence to differentiate this kind of person from the dichotomization of self and the environment, stating that it refers to a person freed from the “dichotomous way of thinking,” (Maslow (1968) 180). According to him the success of a healthy individual and his personality in his ability to cope up in any social condition must take into account a point where the individual is liberated from the influence of his or her environment, more particularly from the way that environment affects his or her personal development (Maslow (1973) 177-200).

Emerson, one of the pioneers of transcendental movement, views self-transcendence as an indispensable setting to comprehend the relevance of immanent transcendence in our day, an age characterized by consumerism, which leads to variety of inhuman activities and unnatural human behaviour. He is the first one to point out the significance of self-transcendence as an essential component of the human self. He illustrates the mid of nineteenth century as the victim of conventional traditions, dogmas and practices, partially as a result of the tyranny of rationalism. According to him it actually suppressed the original component of human nature, hence the people are -to a greater extent, cut off from their emotional roots as he says, “The primary deficiency of the age was ... its inability to connect with the primal, erotic, instinctive, and intuitional element within, the affective side of humanity that connects us with divinity itself and also binds us to one another” (Gougeon 2007:4).

By attempting to excavate the emotional roots in connection with the self-transcendence Emerson attempts to unify the harmonious integration of self-transcendence and Self-Transformation at three levels of a person’s individuality, inherent within each individual self, namely, that individuality which is exclusive and typical, that individuality essential for an ethnic or cultural tradition which is shared with a community and the uniqueness, which defines our commonality and thirdly, differentiates the common features of all human life. The individual self with this threefold harmonious unification leads to a realization of a mature and uncompromising self-identity which in turn is prepared for self-transformation and optimizing the human relations that sustain life. Consequently, self-transcendence is viewed, perhaps paradoxically, as the perfection of our biologically driven force toward a comprehensive growth that continues towards the maturation progression and results in affecting our life and to make a commendable impact on human life. According to Erik Erikson, these stages of development and growth leads to the so-called ego-identity that manifests the successive transitions that distinguish an ever “widening social radius”(Erikson 54). The one who falls into this social radius actually reconstructs his character and be prepared for self-transformation that can create a world of harmony and revitalize transformed international community in a broader sense.

Aldous Huxley an English novelist, essayist, critic and poet explicitly remarked that humans have a “deep-seated urge to self-transcendence.” He further adds, “Always and everywhere, human

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beings have sensed the radical inadequacy of their personal existence, the irony of being their insulated selves and not something else, something wider” (Huxley 22-25, 23). He called it as an urge toward self-transcendence, which is typically an urge for a kind of emancipation that goes beyond the boundaries and confinement of the insulated ego.

In the twenty first century, some tend to differentiate between the transcendence in present-day consumer society that is entirely different from all earlier transcendental movements. But self-transcendence is described not by ‘movement towards’ but by ‘movement within’. We move in, through and with technology, which has become an extension of self. It is not so much that self-transcendence is influenced by the unconscious, by affectivity or by inner creativity. It rather related to a way in which self-identity is governed by the technologically extended self.

Self-Transformation through Self-transcendence in Saul Bellow’s Novels

On his deathbed, Saul Bellow asked a question of himself that he might have asked at the time of his first novel and his first marriage, ‘Was I a man or a jerk?’ (Shakespeare) We could say that it is a good question for anyone to ask, especially someone who wrote eighteen books and had five wives. This query from a reputed and highly respected noble prize laureate demonstrates his longing for a higher meaning that he has already been trying to illustrate it in his novels.

The heroes in the novels of Bellow are unique in such a way that they seriously keep asking, “How should a good man live; what is he to do?” (*Dangling Man* 37). The same question is raised in a variety of forms in all his novels. The answers involve an argument against the standards of the conventional tradition that only focused on the physical strength and material success as criteria for transformation. But Saul Bellow proposed an alternative approach and that is rooted in self-transcendence. It is a process of pondering within the self, and an authentication of one’s undefiled identity, which tends to last long despite the attempts of the worldly forces to erase it from the face of ideal human society. He is aware of the fact that negative forces and the pessimistic views will continue to exist in the global setup and he expresses it through the inward struggles of his characters and he allows his protagonists to empower themselves; “You must train yourself. You had to be strong enough to live with disintegration ... to be able to bear the tangles of the soul, the sight of cruel dissolution to sustain your dignity” (*Mr. Sammler’s Planet* 61).

Saul Bellow's protagonists in six of his novels are American citizens who are actually looking forward with hope for a modern Promised Land that often refers to an inner transformation. As a matter of fact, the whole of America and its society longs for transformation. The heroes are faced with different problems in a variety of situation in his novels, "when the sense of existence and the sense of self come into conflict" (Bradbury 37). The protagonists are Jewish intellectuals and sensitive to the consumerist society dominated solely by selfishness, the life seldom having values. In a nation which is slowly becoming devoid of a thought true and personal to nurture personal relationship make them search for an alternative to have a cultural, social, spiritual and emotional liberty for themselves and for the whole nation. According to Bradbury, the novels actually look for the "recovered community" (Bradbury 39), the sense of self, in the material world. They, in fact, are

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aware that they are being victimized as a result "a random fall into the outcast state" (Bradbury 43). They are sensitive and reactive to their plight. Repeatedly they exhibit a "suppressed racial anger" (Bradbury 41) and "a sense of general injustice rages" in them (Bradbury 41). It is interesting to note that invariably all of his heroes show similar reactions.

In his debut novel *Dangling Man*, Joseph realizes that his present way of living is not the one that he wishes to live because his world is elsewhere. He introspects to find out his "inward transactions" (9) and finally discovers an answer through self-transcendence. The existence common to everyone gives him only aversion and he is concerned to know the life that a good man should live, namely a self-transformed life. He remotely demonstrates a notion that, if one pays less or no attention to the alluring material life, one could possibly actualize his entire potential of self-transcendence, because the main concern for him is to lead a transformed life useful both for himself and for others. Hence, he joins the army. But at the same time he learns that the reality of life cannot be evaded, rather it must be encountered with all its difficulties. In all his difficulties, he manifests notable moral concern. This concern and consciousness in Joseph can be referred to the consciousness of the self towards self-transformation. He writes, "In my present stage of demoralization, it has become necessary for me to keep a journal--that is, to talk to myself" (*Dangling Man* 9).

Herzog in *Herzog* (1964) and Asa Leventhal in *The Victim* (1947) are portrayed as the ones who are denied their homes and unjustly blamed for their uncommitted mistakes, which actually refers to their deprivation of originality and a state of being victimized. Their home, their own space, is their refuge. Both try very hard to get back their home. While Asa succeeds by banishing the encroacher, Herzog goes back to his old abandoned country house, which brings everything that was near and dear to him. This is actually a manifestation of an inner journey that is pursued in a sort of self-transcendental experience towards achieving self-transformation. Herzog's obsession towards self-transformation is expressed in his habit of writing letters to the President, writers, doctors, psychiatrists, friends, philosophers and even to God. These letters could be mistaken as the expressions of a sick mind. But this possibility is ruled out when it is found out that his letter writing is to:

. . . go after reality with language (He adds), Perhaps I had liked to change it into all in language, to force Madeliene and Gersbach to have a conscience. . . .

If they don't suffer, they have gotten away from me and I have filled the world with letters to prevent their escape. (*Herzog* 272)

That is a very clear indication how Bellow portrays his intellectual protagonists with a thirst for transformation. The process of self-transformation through self-transcendence is a painful one in which one should be prepared to give up what is futile and unnecessary. Ramona helps Herzog to recognize this by gradually leading him towards self-transcendence; she tries to help him achieve "fullness of self-transformation." Ramona told Herzog:

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. . . that he was a better man than he knew. A deep man, beautiful . . . but sad, unable to take what his heart really desired, a man tempted by God, longing for grace, but escaping headlong from his salvation, often close at hand. (Herzog had to pay for his gifts such as) . . . his intelligence, his charm, his education and free himself to pursue the meaning of life, not by disintegration . . . but humbly and yet proudly continuing his learned studies. She, Ramona, wanted to add riches to his life by the art of love . . . to renew the spirit through the flesh. (*Herzog* 184-85)

In *Mr. Sammler's Planet* Mr. Sammler is portrayed differently from the previous protagonist of Bellow with respect to the state of mind and his reaction to the social surrounding. He is gifted with a well-groomed and balanced personality and has learnt to be sober amidst the bitterness generated by terrific experiences. He watches the prevailing American scene in a detached and unaffected manner. This is exactly an attitude of the one who is endowed with the gift of self-transcendence. He does not entertain Lal's excitement in establishing colonies on the moon; his perspective sets to focus on worrying about the future of humanity, if it fails to transform.

As for the World, was it really about to change? Why? How? By the fact of moving into space, away from earth? There would be changes of heart? There would be new conduct? Why, because we were tired of the old conduct? That was not reason enough. Why, because the world was breaking up? Well, America, if not the world. Well, staggering, if not breaking. (*Mr. Sammler's Planet* 284)

Bellow's fear of "Neolithic life in an automated society" (*Mr. Sammler's Planet* 227) invites the readers to be aware of the invisible threat the humanity is facing in spite of scientific and technological advancements. Henderson's absurd existence in a meaningless and dull American life combined with his concern of humanity adequately explains why he tries to flee from American society. Henderson says, "Society is what beats me. Alone I can be pretty good but let me go among people and there's the devil to pay" (*Henderson the Rain King* 49). After the first unsuccessful encounters of Joseph, Leventhel and Wilhelm with the society, and Augie March's *schlimazel*-type escapade (Popkin 329-34) the inclination to consider the possibility of an escape is not only comprehensible, but also expected. What deserves special and critical attention here is the course of this escape-movement. That the escape actually denotes an entry into the primitive past—"the real past, no history or junk like that. The pre-human past" (*Henderson the Rain King* 46) - indicates a backward realization of the original meaning of human existence in its fullness, in other words towards self-transformation.

We can see in Bellow's novels that at the end the beleaguered hero begins to let go the images of self that distort reality in order to accept painful truths about his own character. In this regard, Clayton sees Bellow's novels as an assertion of human dignity and human possibility even in a dehumanized age. It is rather interesting to note that every one of Bellow's heroes attempt for self-transformation in unprecedented events. In their own way, each one normally carries out this endeavour by personally opting for self-transformation. Actually, in this event of their ordeal

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attempt the world does not change at all, as they sometimes expect. Rather it is the individual and his attitude towards it that undergoes transformation so that the individual is able to relate with the external world without any rapture. As described by Barfield in his *Saving the Appearances: A Study in Idolatry*, the modern man views the world and its realities completely in a different perspective when compared to the primitive man (40). The recent anthropological researches suggest that any attempt to develop a deliberate relationship with the external phenomena has to be initiated by the individual only. The logical understanding is that first man has to be conscious of his unique existence in the external world in order to recreate his affiliation with the external world through 'imagination' as Barfield terms it. Steiner states clearly that "Only when we have transformed the world-content into our thought-content do we recapture the connection, which we had ourselves broken off" (16). In relation to it, McCormack observes transcendence in his article: Outside of the Self: Subjectivity, the Allure of Transcendence, and Jazz Historiography, as a mechanism of self-determination of "highest aesthetic ideals." In other words, as Tanner puts it, "The problem of what the self owes the self and what the self owes the rest of the world" (26).

Once on a climactic day, Tommy Wilhelm in *Size the Day* recalls all that happened to him in the past. His self-transcendental potentiality enables him to review every one of his past mistakes and spiritual malaise. Wilhelm is finally "Tired of losing" (7) faces genuine "anxiety" (66). All these internal processes lead him towards transformation that would allow him to meaningfully connect to a wider community. This resolution of Wilhelm is directly related to the dilemma in choosing between the way of his father's self-proclaimed upholder of "tradition and his way "for the new" (14). Determined to better himself in his longing for a new life, he says, "let me do something better with myself. For all the time I have wasted, I am sorry. Let me out of this clutch and into a different life" (26). This move towards self-transformation, in fact is the outcome of his perceptible self-transcendental attitude:

All of a sudden, unsought, a general love for all these imperfect and lurid looking people burst out in Wilhelm's breast. He loved them. One and all, he passionately loved them. They were his brothers and his sisters. He was imperfect and disfigured himself, but what difference did that make, if he was united with them by this blasé of love? And as he walked, he began to say, "Oh my brothers-my brothers and my sisters," blessing them all as well as himself. (85)

His expression manifests his ability to apply the principles of self-transcendence to break the clutches and resuscitate from the void created by the chaos and meaninglessness. This is a mysterious philosophizing moment is common to all the heroes of Bellow for they learn to celebrate the glorious, illuminating truth to understand the human existence and offer one last hope by which they resolve to completely live a self-transformed life.

The new life or the self-transformed life in *Ravelstein*, Bellow's final novel is shown in the light of new Athens (283), which is obviously derived from the self-transcendental components such as intuitive, adherence to the internal self and an intelligence rooted in the purity of nature. He

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himself states, “Too many years of inwardness!” He used to say I badly needed to be in touch with politics - not local or machine politics, nor even national politics but politics as Aristotle or Plato understood the term, rooted in our nature”(11).This enables a person to head towards the realization of self-transformation by incorporating the uniqueness of human existence with all its superiority and bringing order in the family and finally in the society and in the world. In an age of discouraging, massive psychobiography, Bellow proclaims the fact that it is high time that everyone understands the importance of self-transcendence to overcome the various barriers and emerge as self-transformed persons.

Saul Bellow believes that modern man through his self-transcendental potentialities can discover the beauty amidst the austerity and alienating isolation of the contemporary world. He portrays his protagonists as the persons who finally transcend everything both internal and external realities and embrace society and share their life with others. In this process a person’s self-transcendental attitude enables him to strike a balance between self and the world.

Conclusion

The self-transformation that defines the future of human existence not only restructures the revived humanity but also establishes the identity of the individual. One becomes aware of who one is and what one can become. This process continues to take place through the relation and adherence to one’s self-transcendental potentiality. This self-transcendence is radical simply because of a relation of the self to something other than its self-made constrains and affective social factors. We have seen that in Saul Bellow’s writings, the longing for self-transformation is realized through the power of self-transcendence that does not so much presuppose self-identity but powered with self transforming vitality. As Peter Axthelm puts it in a specific context, “Clearly Bellow does not intend to let his...(protagonists) off easily (their power of self-transcendence) must be deep, sincere, unwavering relevant, (illusory perhaps but not fantastic).Simple answers and bland generalizations will be exposed by the author’s ironic comment, in a manner more direct, informal and gently humorous (132).

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Construction of Knowledge in the Research on CLT in Bangladesh

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This article makes an attempt to show how the choices of researcher(s) affect the construction of knowledge based on two studies conducted on the problems in implementing communicative language teaching (CLT) in the perspective of Bangladesh. The first research article titled “Problems of CLT in Bangladesh: Ways to Improve” was published in the *International Journal of Education Learning and Development* by Rahman and Karim (2015). The researchers aimed to find out the problems of failure of communicative language teaching in Bangladesh and to provide some possible solutions for such problems. They used a “survey questionnaire” and “follow-up interviews” as the method for data collection (p. 78). They chose “10 teachers of English from secondary and higher secondary levels” from rural areas of Chittagong, Bangladesh as the participants for their study (p. 79). The second research article titled “Communicative Language Teaching in EFL Context: Teachers Attitude and Perception in Bangladesh,” was published in *ASA University Review* by Ansarey (2012) who tried to investigate the difficulties and challenges that EFL teachers face in implementing CLT in their English classrooms. She used “survey questionnaire” and “follow-up interviews” as the modes of data collection (p. 65). She selected “30 teachers of English teaching at primary and secondary levels” from Dhaka City of Bangladesh (p. 66). The construction of knowledge in a study, is affected by several factors such as the connectedness between the purpose and research questions, the selection of appropriate methods in relation to the questions, how successfully methods are carried out, selection of appropriate participants, proper design of research instruments, how data are analyzed, etc.

In a well-designed study, the correlation between the purpose and the research questions should be maintained. In the study of Rahman and Karim (2015), the correlation between the purpose and the research questions is coherent. The first research question in their study matches the purpose of the study which was “to find out the problems of failure of communicative language teaching in Bangladesh” (p. 77). Their first research question asks, “What are the problems of communicative language teaching in Bangladesh?” (p. 77). The question is explicitly directed towards finding out the problems of communicative language teaching in Bangladesh and that is the purpose of the study. Therefore, there is coherence between the purpose and the first research question. Similarly, the second research question of Rahman and

Karim (2015) aligns with the purpose of their study. The authors attempted to provide “some possible solutions” for the problems of failure of communicative language teaching in Bangladesh (p. 77). Their second research question directly asks, “What are the ways to overcome the problems of CLT in Bangladesh?” (p. 77). The question seeks to find out some possible solutions by asking the ways to overcome the problems of CLT in Bangladesh. So, the second research question of Rahman and Karim (2015) corresponds to the purpose of the study. Therefore, both the questions of Rahman and Karim (2015) align with the purpose of their study. In the second research article, though Ansarey (2012) did not mention her research questions explicitly; the four objectives of her study can be interpreted as four of her research questions since they serve the purpose of her research questions. She also did not mention the purpose statement clearly in the introduction.

However, the title of Ansarey’s (2012) article “Communicative Language Teaching in EFL Context: Teachers Attitude and Perception in Bangladesh” shows a clear consistency with her objectives which are to “find out the contribution of communicative language teaching in Bangladesh” and “to know the difficulties and challenges that EFL teachers face in implementing CLT in their English classrooms” (p. 62). The connectedness between the purpose and the research questions of a study is an important factor since the consistency between these two sections helps to determine appropriate methods on which the construction of the desired knowledge is dependent in a study.

Methods are the means to construct knowledge relative to the research questions. Therefore, in order to construct specific knowledge, methods should be chosen carefully so that they are appropriate to answer the research questions.

In the study undertaken by Rahman and Karim (2015), the methods do not suit the first research question which asks, “What are the problems of communicative language teaching in Bangladesh?” (p. 77). The question asks about the problems that teachers face in implementing CLT in Bangladesh and so this is a question about teachers’ practices. It is important to notice that the question does not ask about the teachers’ “perception” or what the teachers “think” about the problems of CLT in Bangladesh.

In order to seek the answer of this question, Rahman and Karim (2015) used a “survey questionnaire” and “follow-up interviews” which are “perception methods” (p. 79). Both the “survey questionnaire” and “follow-up interviews” could be used effectively if the questions were about the teachers’ “perception” about the prevailing problems of CLT in Bangladesh. The use of “perception methods” in order to collect data for a question about teachers’ practices is defective because of the fundamental differences between the two by nature.

Similarly, in Rahman and Karim (2015) the methods do not fit the second research question which asks, “What are the ways to overcome the problems of CLT in Bangladesh?” (p. 77). The question seeks to investigate the means to succeed in dealing with the problems that the teachers face practically in implementing CLT in Bangladesh. So, this is a question about teachers’ practice as the possible solutions for the implementation of CLT are directly related to teachers’ practices. Rahman and Karim (2015) used a “survey questionnaire” and “follow-up interviews” which are “perception methods.” Logically, “perception methods” are not at all suitable to collect authentic data for a question about teachers’ practices. Since the methods do not support any of the questions, the knowledge Rahman and Karim (2015) constructed in relation to their research questions is questionable. The researchers asked questions about teachers’ practices, but they constructed knowledge about teachers’ perception.

A similar mismatch between the methods and the objectives is found in the study conducted by Ansarey (2012). In her study, methods do not align with the first objective which aims “to identify the problems that are inherent in English teaching in Bangladesh” (p. 62). This objective refers to teachers’ practices as it wants to find out the problems which are existing permanently in English teaching in the context of Bangladesh. In order to achieve this objective, Ansarey (2012) used “survey questionnaire” and “follow-up interviews” which are “perception methods” (p. 65). So, methods do not correspond with the first objective. Again, Ansarey’s (2012) methods do not fit the second objective where she wants “to find out the contribution of communicative language teaching in Bangladesh” (p. 62). This objective also refers to teachers’ practices because in order to find out the contribution of CLT in Bangladesh, it is important either to observe language teaching in the classroom or to undertake any other effective means. Ansarey (2012) employed “perception methods” to achieve this objective and so methods do not correlate to the second objective. Similarly, methods do not match the third and fourth objective which respectively aim “to know the feasibility of communicative language teaching” and “to know the difficulties and challenges that EFL teachers face in implementing CLT in their English classrooms” (p. 62). Both the objectives of Ansarey (2012) are related to teachers’ practices and so “survey questionnaire” and “follow-up interviews” cannot collect authentic data to achieve those objectives effectively (p. 65). Survey questionnaire and follow-up interviews can collect data about teachers’ perception and not about teachers’ practices. Since methods are not appropriate for any the objectives, Ansarey (2012) fails to construct the appropriate knowledge relative to her objectives. Her objectives reflected teachers’ practices but the knowledge she constructed reflected teachers’ perceptions. In both the studies, either the research questions or the methods should be changed to construct focused knowledge relative to questions. Therefore, while conducting a study, utmost care should be taken to choose the appropriate methods depending on the nature of the research questions. The construction of specific knowledge can be attributed to the selection of appropriate methods in relation to the research questions.

The construction of knowledge in a study is greatly affected by the choice of participants by the researcher(s). The selection of appropriate participants is a crucial factor for the construction of trustworthy knowledge relative to research questions. Different groups of participants can construct different knowledge in response to the similar questions. For example, Rahman and Karim (2015) chose “10 teachers of English” from rural institutions (p. 79). Among the participants “5 of them were male, and the rest 5 were female” (p. 79). Most of the participants “were 30 to 55 years old” (p. 79). In case of their “teaching experience, it varies from 10 to 25 years at different schools and colleges” (p. 79). As far as their working place is concerned all “10 participants were working at private/ Non-government schools and colleges” (p. 79). The study of Rahman and Karim (2015) reveals that “60% of the teachers do not prefer CLT and 40% of them accept it” (p. 82). However, the study of Ansarey (2012) reveals that 67% of the questionnaire participants tried using CLT in their classes “while remaining 33% of them said that they never used CLT in their classrooms” (p. 69). That means in Ansarey’s (2012) study, more teachers prefer CLT than in the study of Rahman and Karim (2015). Ansarey (2012) chose “30 teachers of English teaching at primary and secondary levels” (p. 66). Among her participants, “18 (60%) of them were males and the rest 12 (40%) were females” (p. 66). In case of age range, “the majority of the respondents (60%) were 30 to 35 years old whereas seven of them (23.3%) were 35-40 years old and rest five (16.67%) were 40 years old” (p. 66). In case of teaching experience, “it varies from 7 to 17 years at different schools” (p. 66). Among her participants, “twenty participants were working at private/Non-government schools and 10 others were from government schools” (p. 66). As it shows that the choice of participants has affected the construction of knowledge in both the studies. The participants of Rahman and Karim (2015) are from rural institutions and they are not always welcoming of the new ideas and teaching techniques. On the other hand, the participants of Ansarey (2012) belong to urban institutions and so they have more positive attitude towards CLT.

Based on the two studies, it is clear that participants from urban institutions are more interested in using CLT in their classrooms in Bangladesh than the participants from rural areas. In this connection, it might be relevant to quote what Dr. Deckert said in the class on August 24, 2015, “the construction of knowledge is not neutral.” In fact, participants contribute to constructing knowledge based on their own their background and thus affect the construction of knowledge of a study. Therefore, the researcher (s) should select appropriate participants to answer the research question with a view to constructing trustworthy knowledge in relation to the questions.

The selection of appropriate place/location in relation to the research questions is also important to construct coherent knowledge relative to the research questions. If the location of a study is not selected properly as regard to the research questions, the study will not construct the knowledge that it was supposed to construct. Both the studies have problems of selecting the

appropriate location in relation to the research questions. For example, in Rahman and Karim (2015) the location was not selected to successfully address the research questions. Their first research question addresses the problems of CLT in Bangladesh and the second question addresses the ways to overcome those problems of CLT in Bangladesh. So, both the research questions address the problems and possible solutions of CLT in the perspective of entire Bangladesh. However, Rahman and Karim (2015) conducted the study in “some of the less famous but long established and thickly crowded educational institutions of some rural areas in Chittagong” which is a small southern part of Bangladesh (p. 85). The researchers did not bring any of the urban institutions under their investigation. Therefore, the sample area of the study is not adequate enough to answer the questions which are based on the context of entire Bangladesh. Their questions are about problems of implementing CLT based on the whole Bangladesh; however, their study constructs knowledge only about the problems of implementing CLT only in Chittagong. Logically, Rahman and Karim (2015) should either change their questions to make it rural based or include urban institutions in their research.

A similar inconsistency is noticed in the study conducted by Ansarey (2012). Her first objective aimed “To identify the problems that are inherent in English teaching in Bangladesh” and the second objective aimed “To find out the contribution of communicative language teaching in Bangladesh” (p. 62). So, these questions are based on the perspective of whole Bangladesh. However, her study was conducted on the institutions which are “located at different areas of the Dhaka city corporation” (p. 66). Dhaka is the capital of Bangladesh where the differences between urban areas and rural areas in the context of educational environment are immense.

Ansarey (2012) did not bring any rural institutions in her research. So, her study constructs knowledge which is relative to Dhaka city and not necessarily about the entire Bangladesh. In Bangladesh, institutions which are located in urban areas have better academic environment than rural institutions due to socio-economic factor. In the cities, teachers have more facilities in all respects than in the villages of Bangladesh. Ansarey’s (2012) objectives reflected the entire Bangladesh but her selection of location failed to construct knowledge about the entire Bangladesh. Therefore, in order to construct knowledge relative to research questions, researcher(s) should select location appropriately in relation to the research questions.

How research instruments are designed affect the construction of knowledge of a study. Research instruments should be designed in accordance with the research questions so that they are effective to collect adequate data for the questions. For example, in Rahman and Karim (2015) the construction of the questionnaire is problematic to successfully address the research questions. Their first research question asks, “What are the problems of communicative language teaching in Bangladesh?” (p. 77). However, none of the questions in the questionnaire asks the

participants directly about the problems that they are facing in implementing CLT in their classroom. Rather, there are some irrelevant questions that have nothing or little to do in finding the answers of the question. For instance, the survey question “Is CLT EFL or ESL?” has nothing to do in finding out the problems in implementing CLT in Bangladesh, because whether CLT is EFL or ESL does not matter on the perspective of finding the problems in its implementation in Bangladesh (p. 83). The second research question of Rahman and Karim (2015) asks “What are the ways to overcome the problems of CLT in Bangladesh?” (p. 77). However, in the “survey questionnaire,” there is no such question that asks the participants about the ways to overcome the problems of CLT in Bangladesh. Even, the interview conducted by Rahman and Karim (2015) focused only on the problems of CLT in Bangladesh but not a single direct indication about the possible solutions to the problems of CLT in Bangladesh is focused in the interview. So, the construction of knowledge is affected by the construction of their research instruments.

However, in the study conducted by Ansarey (2012), the construction of the questionnaire and the conduct of the interview well suit her objectives. Her first objective aimed “To identify the problems that are inherent in English teaching in Bangladesh” (p. 62). The second objective aimed “To find out the contribution of communicative language teaching in Bangladesh” (p. 62). The third objective aimed “To know the feasibility of communicative language teaching” (p. 62). The fourth objective aimed “to know the difficulties and challenges that EFL teachers face in implementing CLT in their classrooms” (p. 62).

Ansarey (2012) designed the questionnaire in such way that reflects her questions. For example, she states “the fourth and final part of the survey explored the participants’ opinions with regard to the perceived difficulties and challenges in adopting CLT in their classes” (p. 66). Her interviews also reflected her objectives. She stated, “Each interview lasted about thirty minutes and they involved a list of open-ended questions addressing various issues related to CLT, and the use of it in EFL context, particularly in Bangladesh” (p. 66).

So, the knowledge constructed by Ansarey (2012) is more appropriate in relation to her questions than the knowledge constructed by Rahman and Karim (2015) based on the design of the research instruments. If research instruments are not designed in accordance with the research questions, they do not collect authentic data for the questions and thus fail to construct specific knowledge relative to the questions. Therefore, the research instruments should be designed in such way that they become conducive to collect data to answer the research questions.

How data are analyzed affect the construction of knowledge of a study. If data are not analyzed appropriately, there runs the risk of overgeneralization. For example, in the study

conducted by Rahman and Karim (2015) data are not analyzed appropriately rather some data are overgeneralized. The researchers stated that “Teachers of Bangladesh generally do not like to adopt CLT because it demands more hard work than GTM” (p. 85). This is an overgeneralized statement because the study selected only “10 teachers of English from secondary and higher secondary levels” to fill out the survey questionnaire and only one of the participants were interviewed (p. 79). Logically, only 10 teachers do not represent all the teachers of Bangladesh. The numbers of participants are not adequate enough to make such generalized statement in the perspective of all the teachers of Bangladesh. Again, Rahman and Karim (2015) stated that “Bangladeshi students are inherently shaky in nature to use target language in day to day communication” (p. 85). This is also overgeneralized because; the research was conducted in the “rural areas in Chittagong” which is a very small part of Bangladesh (p. 85). So, the study cannot represent the nature of the urban students as it was not conducted in the urban areas of Bangladesh. Students in urban institutions of Bangladesh, in most cases, are competent in using English in day to day communication. As regard to data analysis, the study conducted by Ansarey (2012) also presents some generalized statements. For example, in the conclusion, she states “It may be concluded that a number of constraints have made it difficult for CLT to be integrated into English classrooms in Bangladesh” (p. 77). However, her research was conducted only in Dhaka. So, to draw conclusion in the perspective of whole Bangladesh based on the data collected mainly from the institutions of the urban areas is overgeneralization. Therefore, in order to construct appropriate knowledge relative to the research questions, conclusion should conclude the data appropriately without overgeneralizing.

To sum up, a well-designed research should select appropriate methods to collect data to answer the research questions. If methods are appropriate to answer the research questions, it constructs proper knowledge relative to the research questions. Besides, methods should be carried out successfully to address the research questions. Moreover, appropriate participants should be selected to answer the research questions. In addition, research instrument should be designed appropriately to collect adequate data to answer the research questions. Furthermore, data should be analyzed properly without overgeneralizing in order to construct trustworthy knowledge relative to the research questions. Finally, this article is not meant to make personal attack, rather it is to create some awareness among the researchers of Bangladesh to conduct research using appropriate methods based on the nature of the research questions of a particular study.

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Quest for Cultural Identity in Bharathi Mukherjee's *The Tiger's Daughter*

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Abstract

Bharathi Mukherjee is one of most powerful scholarly figures of diaspora Indian English writing. She has been named as an Indo-American author, Indian Diaspora writer and writer immigrant fiction. *The Tiger's Daughter* has been appraised as Bharathi Mukherjee's rich first novel and is thought to be skillfully created with energetic discourse and full clear sections Bharathi Mukherjee's works to a great extent mirror her own involvement as a lady got between two cultures. Tara is a young protagonist and an Indian-born woman who, like the writer, returns to Calcutta, after having spent seven years in the United States, to visit her family, and discovers a country quite unlike the one she remembered. She becomes painfully aware that while she has not yet eased herself into American culture, she no longer derives substance from values and morals of her native land. Memories of gentle Brahmin life-style are usurped by the new impressions of poverty, hungry children and political unrest. Tara's westernization has opened her eyes to the gulf between the two worlds that still make India the despair of those who govern it.

Introduction

The Tiger's Daughter emphasizes the story of Tara. She runs over a comparable sort of bewilderment on her visit to India following seven years. Tara Banerjee Cartwright is an autobiographical presentation of the author herself who is also married to an American. Bharati Mukherjee portrays herself as an American author in the novel *The Tiger's Daughter*, which demonstrates the Indian pulse throbbing more in her. It gives the idea that she has not possessed the capacity to leave the shadow of her Indianness, there are various scenes in the novel and we locate the run of the mill soul of a Bengali which is found in her utilization of the run of the mill Indian terms. The protagonist's propensity for holding her lady surname after marriage emblematically mirrors her intuitive personality which is still profoundly established in her native land. She has not possessed the capacity to overlook it despite her changed character. She has not been able to forget it in spite of her changed identity.

Quest for Cultural Identity

Though Tara has always regarded herself as an Indian, she discovers that she is more an outsider than a native, concerned with the complex and confusing web of politics, poverty, privilege and hierarchies of power and class in India. She has dreamt for years of his return, but now finds herself imbued with the foreignness of spirit attributable not only to her American domicile but also to her early education in Calcutta at a private school run by Belgian runs. Her seven year stay at Vassar changed her outlook on life, though America did not fascinate her.

She thought that New York had been exotic. Not on the grounds that there were policemen with canines lurking the underground passages. Since young ladies like her, in any event relatively like her, were being cut in lifts in their own apartment buildings. Because students were rioting about campus recruiters, and far away rather than the price of rice or the stiffness of final exams, because people were agitated about pollution. The only pollution, she had been warned against in Calcutta had been caste pollution. . New York positively remarkable and it had driven her to lose hope.

Tara's psyche is continually at strife with the two identities one of an Indian and the other of an American. Amid such minutes she feels to backpedal to her better half David since she feels that she would be quieter there. Gotten in this inlet between the two differentiating universes, Tara feels that she has overlooked a significant number of her Hindu ceremonies of adoring symbols which she had seen her mom performing since her childhood. When she returns to Calcutta after her sojourn in the West, find her greatly changed. She had once admired that the houses on Marine Drive indicate their shabbiness to her. Bombay's railway station appeals more like a hospital. She has turned supercilious. When a Marwari family and others enter her compartment, she ironically and contemptuously remarks.

The Marwari was in fact terrible and minor and disrespectful He reminded her of a circus animal who had gotten the better of his master, and the other occupant, a Nepali was a fidgety older man with coarse hair. He kept crossing and re-crossing his legs and pinching the creases of his pants. Both men, Tara decide, could easily demolish her trip to Calcutta.

To her scenery outside appears 'merely alien and hostile'. The friends she had played with seven years ago, done her homework with Nilima, briefly fancied herself in love with Pronob, debated with Reena at the British Council. But now after her return from America, she fears their tone, their omissions, and their aristocratic oneness. She finds that she is admired neither by her family nor by her friends. While the Indians condemn her marriage to a Mleccha as having stopped too low, being a Brahmin in an upper caster, David, her husband, does not give her much credit for clearing bathrooms which she considers a wifely duty. This gradually leads her to develop a split personality.

In the prayer room when she develops apprehensive over her mom's basic demand to impart devotion to her family and she overlooks the following stage of the custom, she felt it was not a straightforward misfortune. Tara dreaded, this overlooking of endorsed activity, it was a bit of passing, a hardening of the heart, a breaking of center point and core interest. Regardless, her mother came quickly with the assistance of words.

Tara realized that she had become rootless and out of place both in India and America. This innocent information enraged Tara. She thought that the latter was really trying to tell her that he had not understood her country through her. She became afraid that David no longer wanted to make her over to his ideal image and love. Her suspicious grew further and she believed that perhaps her mother also no longer loved her for having willfully abandoned her caste by marrying a foreigner or perhaps her mother was offended that she no longer remained a real Brahmin.

Tara's journey from Bombay to Calcutta brings an equally disgusting experience to her. In Calcutta too, she finds everything changed and deteriorated. The Calcutta she finds now is under the grip of violence due to riots, caused by the confrontation between different classes of society. This shatters her dream of Calcutta and makes her react in a negative manner. Slowly her changed personality makes her a misfit in the company of her friends and relatives and makes her unable to participate in the ritual function of home. Her alienation is deepened as she is welcomed by her relatives as 'Americawali' and her husband a 'mleccha.' her aunt Jharna and her old Catelli-Continental friends talk about her husband David as a 'mleccha.' Such labels of distinction intensify the alienation in the mind of Tara and they deepen the angst of her mind. Contrary to her expectations Tara that her mother's attitude towards her has changed, and she too seems to be unhappy at her marriage.(A.P. Barat 55)

In such a trying situation she finds herself at home nowhere. Tara's efforts to adapt to American society are measured by her rejection and revulsion of Indian modes of life. She finds in India nothing to her liking. Cateli-Continental Hotel evokes emotion of escape from Calcutta; there is, of course, no escape from Calcutta. For her Calcutta appears nothing but a city with riots, buses burning and workers surrounding the warehouses.

She feels alienated and irritated by the trivial and trivializing passions and attitudes of the well-heeled, mainly English-speaking Bengalis with whom she socialized in the Catelli-Continental Hotel, an enclave away from the disorderly world outside. These westernized friends yet disapprove of a Western husband, for one of her friends, being an American immigrant, is inadequate compensation for the loss of the class power and privilege as an Indian.

Tara's state is comparable to, though not identical with, that of an expatriate who stands apart from the emotional and spiritual tenor of the country that had once been her own. She comes to visualize her husband's face, not fully and whole but in bits and pieces. The psychological, social and cultural displacement that she suffers from makes her nervous and excitable at a picnic. For instance, she becomes hysterical over a harmless water snake, expecting tragedy where there is none.

The aimlessness and diffusiveness of her return are underpinned by the number of journeys beginning with the train journey from Bombay to Calcutta, which crises – cross the novel and are suggestive of the heroine in search of some knowledge or revelation that proves elusive. A new friend, Joyonto R. Choudhary, takes her out to see the funeral pyres on the Ganges and organize a picnic in her honour. She visits the hill resorts of Darjeeling, and then the new township of Nayapur. During a tour of Chaudhary's compound, where a squatter settlement has established itself, Tara is assaulted by a little girl in apparent jealousy over her. She realizes that there is no single cry. She could point to the latter and say that she had then become a totally different person.

The third section of the novel is concerned with Tara's early experience in America, her loneliness, her attempt to stick to Indian ways and the gradual cultural change leading to her marriage to David Cartwright and the fourth brings her back to India and Tara's move from Calcutta to Darjeeling with its own peculiar brand of foreigners. Here, in Darjeeling she is seduced, and this act seduction is symbolic of her foreignness which is an experience which cannot be undone.

The critic feels that there is a questioning of the Indian situation, of how the post-independence generations relate to their own country and how they get past the colonial experience and free themselves from the Western attraction. For both Tara and Dimple there is no way out. The distance covered by them cannot be retracted. They are immigrants both in place and mind and theirs is the foreignness of the spirit.

Conclusion

The tiger's daughter is very fine manifestation of quest for identity and cultural conflict. It was considered in an exceptionally troublesome period of life when the protagonist of the novel was attempting to decide her own personality in the Indian culture. Tara is found between two differentiating societies American and Indian Tara is caught between two contrasting cultures American and Indian Tara's stay in India made her perpetually feel like a fish out of water. This leads her towards a quest to discover herself but she gets herself entangled in web of illusion, isolation and dejection leading to a deplorable.

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Debacle of Democracy: Naveen's *Dark Days*

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Abstract

Naveen's novel *Dark Days* (2004) an English translation of his Telugu novel *Cheekati Rojulu* (1978) is the first of its kind in any Indian language to depict the atrocities committed on the common citizen during the Emergency of 1975-77 imposed by Indira Gandhi. Naveen wrote the Telugu original *Cheekati Rojulu* in 1977 immediately after Emergency was lifted. This article aims to provide an insight into how the youth and intellectuals in the country were sacrificed on the altar of the Emergency. The paper explores the excesses committed during the Emergency in the Telangana region of erstwhile Andhra Pradesh.

Keywords: 1975 Emergency, Indian Politics, Indian Literature in English Translation, Telugu Novel, Telugu Literature

In his author's note Naveen writes that this novel is based on the experience of his close friend M. Thirupathaiiah during the infamous Emergency of 1975. Thirupathaiiah was a lecturer in a private aided college. He was also a reluctant writer and used to write poetry and short stories occasionally. One of his short stories Nyayam (justice) created a stir in Telugu literary circles in the early seventies. This story realistically portrays the injustice meted out to a small peasant by a big landlord. This story attracted the attention of a left extremist literary association called the Revolutionary Writer's Association. The Association highlighted this story in their literary journals and also made it into a play and enacted it at many places. The publicity received by this story was noticed by the Police Department of Andhra Pradesh. They suspected that the writer of this story might be a revolutionary having links with the underground naxalites. When the Emergency was clamped in 1975 Thirupathaiiah was arrested and kept in police custody for nineteen days. When the police realized that he had nothing to do with naxalism he was released. Though the novel is based on his friend's experience Naveen has put into his novel many atrocious incidents that had taken place all over India. Victims of police violence like P. Rajan of Kerala and Snehalata Reddy of Karnataka are closely akin to the characters of Raghu Ram and Taruni in the novel. "Why this much animosity against one armed with nothing more than a pen? I think it was something more than intolerance of dissent. It was the hurt felt by the utterance of truth" - K.R. Malkani, Editor *Motherland*. These lines articulate a writer's anguish during the 1975 Emergency imposed by Prime minister Mrs. Indira Gandhi, when writers, be it

authors, poets, newspaper editors, reporters, intellectuals etc., were termed as more dangerous than terrorists and arrested overnight under MISA (Maintenance of Internal Security Act).

The three years old Naxalbari movement from Bengal had spread to Srikakulam in Andhra Pradesh in 1967. It faced severe suppression from the government. To crush the Srikakulam Armed Struggle many tribals were killed in the name of fake encounters. At the same time significant changes took place in Telugu art and literature. The formation of RWA (Revolutionary Writers Association) in the 1970s is a revolutionary breakthrough in Telugu literature. A number of young writers openly expressed their support for the fighting masses. The revolution shook the foundations of traditional and romantic schools of literature. The proclamation of Emergency led to a ban on mass organizations like the RSS and the RSU and had given the police forces an authority to unleash political repression and terror on the general public and to kill the supporters, activists and leaders of the movement.

The novel *Dark Days* depicts the protagonist Srinivasa Rao's arrest, imprisonment and release from the Raghavapuram police camp, Warangal, during the Emergency. He is suspected of being associated with the RWA. The novel in the form of Srinivasa Rao's diary is an eyewitness account of the inhuman acts of violence inflicted on the political prisoners during the Emergency by the police. The RWA along with the RSU and RSS comes under severe attack during the dark period. The RWA is banned for promoting literature that instigates the people against the government. In Andhra several RSU and RSS volunteers are charged as being *naxalites* and shot down. They are arrested stealthily at midnight without a warrant or any kind of information to their families. Prisoners under charge of the police or jail authorities disappear mysteriously. Silent killings termed as encounters are the order of the day. It is ironical that the police whose main role is to protect the fundamental rights of a citizen and ensure his safe existence in society become his deadliest enemy.

If they put us under MISA, we will go for a year. What can we do sir? Power is in their hands.....It is like a gun in the hands of a madman. They can do anything and get away with it. They may shoot me, shoot you...Who is there to question them? (154).

These words of a political detainee Ram Reddy briefly state the official violence and violation by the State on the innocent public during the Emergency of twenty sixth June 1975 – twenty first March 1977, a twenty-one month period, when President Fakhruddin Ali Ahmed, upon the advice of the Prime Minister Indira Gandhi declared a state of emergency under Article 352 of the Constitution of India, effectively bestowing on her the power to rule by decree, suspending elections and civil liberties. The police system seems to be much geared to tackle the

internal anarchy and chaos for which the emergency is supposed to have been imposed. With the total collapse of the fundamental rights and liberties it is police *Raj* (rule) all the way.

As Srinivasa Rao laments:

Millions are detained and tortured all over the country. Why do they do all this? All this to let a single person stay in power! So many should be made slaves to keep the one person in power! Why do the police adopt this canine servility? They go about arresting the innocent and put them behind bars. Are they mere machines?... They are soulless machines, maybe we are all cogs in the machine called the State. The state was brought into existence to protect the individual. It is devouring the individual now. It is devouring me (19).

Srinivasa Rao is a lecturer in a government aided private college. He is a writer not by profession but by passion. Only real life incidents inspire him to write poetry or short stories. To him 'politics and literature are two different things unrelated to each other' (1) unlike his friends who look for 'the political persuasion of the writer and his commitment to Revolution' (2) in literature. For Srinivasa Rao reading is for pleasure. It is as simple as 'if you like a book, read it: if you don't, drop it' (2). But for his friends literature in all its forms must be committed to social good.

Writing a short story 'Justice' based on a real-life event four years ago was like asking for trouble. In the story Mysaiah works for Sambaiah a big landlord ever since he was a boy. When Mysaiah comes of age he marries a girl who brings him a dowry of thousand rupees. Sambaiah cheats him by making him buy his own dusty dry land of four acres for the amount and that too on an oral agreement. Years later Mysaiah and his sons toil hard to make it a fertile piece of land. With the Pochampad canal flowing into the village, the land price increases twenty fold. The landlord conspires with the village sahuakar (merchant) and tells Mysaiah that the land has been mortgaged to the sahuakar many years ago for twenty thousand rupees and that he either has to pay the amount to get hold of the land or leave it to the sahuakar. His sons take Sambaiah to court but with no valid documents in their hands they lose. Embittered the sons leave the village. Rumours go around the village that they have become naxalites and would come back from the jungle to settle the scores. In Srinivasa Rao's story the two young men walk into the forest to get justice denied to them in the village - there is a veiled suggestion to this effect at the end of the story.

Sometime later, his friend Venu a revolutionary poet publishes the story in his journal *Kranthi*. The response that follows is unbelievable. The story is widely appreciated. It is also

made into a play and enacted at several places by a revolutionary cultural organization. But his friends warn him of the infamous story - "Such stories mean trouble" (3) and that the police might dub him as a naxalite. To make matters worse Venu asks him to join the RWA pleading that 'writers had to support and lead revolution' (3) a theory Srinivasa Rao always refutes:

One may write, others may or may not read. That is all there is to it.

How can a writer bring about revolution (3).

Srinivasa Rao is unwilling to accede to Venu's request as he has a family and old parents to take care of. Moreover the truth is that he is 'too cowardly to think of such dangerous forays into politics' (4). Venu on the other hand is deeply involved with the movement. 'He read Marx, Lenin, Mao, Charu Mazumdar and quoted them verbatim with felicity" (4). Venu is persuasive. "Write stories similar to 'Justice' and help Revolution" (4) he would say. So he carefully writes a letter to Venu giving the weakest of excuses that his 'poverty of imagination' is the reason for his not joining the RWA.

A few days later Venu seeks Srinivasa Rao's permission and publishes 'Justice' in an anthology of revolution literature. In response he receives many letters of appreciation of the story. Srinivasa Rao feels happy but the fear of being dubbed a RWA continues to haunt him.

The Emergency is imposed on the midnight of twenty fifth June 1975. The very next day i.e. in the early hours of twenty sixth June Venu and many other revolutionary poets are arrested. Newspapers are censored. There is fear and panic everywhere. Srinivasa Rao's friends warn him of an enquiry. "Why an enquiry? What have I done" he asks them. "What have they done - those arrested?" (7) they ask him. It is true that people are being whisked away in the dead of the night, arrested without warrant and taken away to undisclosed locations without any information to their families. His friends' apprehension proves right. The special branch police start an enquiry on Srinivasa Rao. As days pass they frequent their visits and quiz him for hours.

On twentieth July 1976 two o'clock in the night Srinivasa Rao tosses on his bed as the recurrent dream of a police jeep screeching to a halt before his house, the police knocking on the door, he is being arrested by the police and Susheela collapsing and the children crying haunts him. But that day he does hear a familiar voice calling him- "Srinivasa Rao garu"; it is Sub-Inspector Chandraiah asking him to go with him to the police station at that unearthly hour. The Superintendent of Police would like to interrogate him. Srinivasa Rao's request to meet the S.P. in the morning or at least to inform his Principal or his friends is turned down by Chandraiah. Chandraiah comes with a warrant and so Srinivasa Rao has to comply with his bidding. As soon as Srinivasa Rao gets into the van the armed constables take positions in the front and the back as if he is a 'hardened criminal'. Chandraiah informs him that he is being taken to Karimnagar for interrogation.

The journey to Karimnagar is slow, long and painful. After some time the van stops at a roadside hotel. The S.I.s get off the van for a cup of tea. The hotel boy who goes to serve tea to the rest of the people in the van is puzzled to see Srinivasa Rao sitting amidst armed guards. On many occasions he has seen Srinivasa Rao with his friends at the hotel over a cup of tea. Next, the van stops at a wayside village. An S.I. and a constable join them. They inform Chandraiah that those arrested by them have been sent in a van. Once again Srinivasa Rao suspects Chandraiah for hiding the truth but sadly realizes that though he knew Srinivasa Rao is blameless there is nothing he could do:

Chandraiah knows pretty well that I am innocent. But he cannot help me. The hierarchy all the way has to work for keeping that one person in power at Delhi. All of them in the hierarchy would work day in and day out... so many innocent people have to be thrown into prisons. Only then the throne of that person will be safe (13).

Next the van comes to a halt at the office of the Circle Inspector before daybreak. The place is crowded with vans, motorcycles, the S.I.s in uniform and the Reserve Police. Many people arrested and brought like him are seated in the verandah. The Emergency laws give special powers to the police to define who the enemies of the state are with the hope of restoring law and order in the state. Three of them are his old students and greet him instantly. The others are youngsters of junior college level. Sathaiah had left college without completing his B.A. Srinivasa Rao comes to know he is the District President of RSU. Mutyala Srinivasa Rao studied B.Sc. He is now with the RSS. Madhusudhan passed with good credits in his BA. A diligent boy he kept himself away from politics but by the twist of fate he is arrested along with Sataiah who had been hiding in his room since a week.

At daybreak, the Circle Inspector walks into the station. He is none other than Chandrasekhar, leader of the rival group while at college. But now Chandrasekhar shows no signs of the old enmity. He courteously greets Srinivasa Rao and shakes hands with him. Srinivasa Rao overhears Chandrasekhar informing the S.P. over the wireless in the next room about the number of detainees and their identities in detail. He is instructed to get them to Karimnagar. As his destination appears fixed Srinivasa Rao plans to send a message to Susheela about his whereabouts. He spots Rajaiah, a merchant of fertilizers, standing among the crowd outside the station. He has come for his brother-in-law also detained by the police. Srinivasa Rao calls out to him and gets an accusing glance in return. As Srinivasa Rao approaches him he alleges that teachers like Srinivasa Rao are responsible for the youth straying into politics and mess up their life and career:

Why Sir, you get about a thousand rupees a month for nothing. You inject the Naxalite ideology into the brains of young fellows and ruin them. You ruined the young fellows. My brother-in-law has become like this because of you (18).

The police too have the same erroneous impression on teachers. It is Dy. S.P. Venkateswar Rao's considered opinion that the teaching community is not to be taken lightly.

The so-called intellectuals are worse than thieves, rowdies and murderers. They are the most dangerous fellows. They mislead and ruin the youngsters. They create the problem of law and order for us. We should be careful about them. All of you should understand this (25).

Once again the detainees are huddled into a van. Lead by Chandrasekhar they reach Karimnagar police station – the office of the S.P. by nine o'clock in the morning. This again turns out to be a long wait. Srinivasa Rao feels acute anxiety over his arrest. "The 39th Amendment to the Constitution of India placed MISA in the 9th Schedule to the Constitution, thereby making it totally immune from any judicial review; even on the grounds that it contravened the Fundamental Rights which are guaranteed by the Constitution or violated the Basic Structure" (Sail 8).

Maybe, they have brought me here for a long incarceration. They would detain me under MISA. I cannot ask the reason for my detention. There is no room for such questions. The courts could not intervene. Nobody would even know even if I were killed in detention. No reason whatever. The press was curbed; no newspaper would dare publish the news of such killings in detention. My god! Independent India is changed into a police state in no time. Is it for this that the people fought for and won freedom from the British? (19).

Next the van stops at a police station in the town. The police fingerprint every one of the detainees and ask them to sign on a dotted line with the words "prisoner's signature" below it. Without arrest warrants or interrogation or court trials the detainees are turned into prisoners and their final destination is the Raghavapuram police camp.

It is the sixth day of Srinivasa Rao's arrest and one year of completion of the Emergency. The visit by his brother in the morning builds Srinivasa Rao's confidence. He has met the Home Minister to talk to the S.P. on the phone. The S.P. assured the minister that Srinivasa Rao would

be released on the first of next month. His brother also tells him of his plans to take the local M.L.A. to Hyderabad to seek the Chief Minister's help. There is a sudden increase in the security at the station as 'they say there is a great threat to the internal security and the integrity of the nation'(97). The station is abuzz with police officers in jeeps, vans and motor cycles making many rounds, inspecting the place and leaving.

The government gears up to celebrate the first anniversary of Emergency. The government's propaganda machine tries to restore the prime minister's image by harping on the pet schemes of the Prime Minister, especially the twenty point programme and the family planning. The Family Planning programme was imperative to curb India's growing population except that it was a forced one - "The saddest and the cruelest part of the emergency regime were the operations of Nasbandi, sterilization... The whole programme was characterized by fear and terror. Thus sterilizations were not always carried on in hospitals; even bus stands and public places were used as operation theatres. Many people died due to the hasty performance of operations and the absence of aftercare. Government servants had to fulfill certain quotas or face the consequences of stoppage of their promotions or sometimes even of dismissal... Electricity and water supply in rural and urban areas were cut off if there was lack of response from the people. Even in the cold winter months of November and December many villagers were passing their nights in open fields to escape being caught unawares by the officials engaged in this work. Without their consent and even knowledge, people were loaded into trucks and taken away for mass sterilization..." (Kripalani 24-25). In a public meeting at Warangal the minister 'eulogized the discipline that swept across the length and breadth of the country... and the rapid development of the poor people because of Twenty Point Programme initiated by the supreme leader. Even a great Gandhian like Vinoba Bhave said that the Emergency brought 'discipline' into the country. The minister quoted Vinoba Bhave amidst great fanfare' (155). The only thing the veteran leader does not know Srinivasa Rao quips is that 'they achieved this 'discipline' by putting everybody behind bars' (155).

On the other side the opposition decides to observe it as the anti-fascist day, their primary demand being end of the Indira Gandhi regime and the end of the Emergency. The RSS launches an agitational programme, a part of which is writing anti-government slogans on the walls. The government prepares to quash such democratic protests that criticize it with brutal force and corrupt tactics. Under the state of Emergency, the government can censor anything, if it considers it a threat to public safety and national security. The wireless radio in the station blares out instructions to make some more arrests in this connection. As Srinivasa Rao observes:

The government which is afraid of writing on the walls...how long
it will survive?

That people should not know its activities is the evil intention of the government...except that...what is their aim in preventing people from writing on the walls? They can write untruths all over the buses, in the bus stations and also in all the railway stations and give full page advertisements in newspapers about the achievements of the Emergency. But facts cannot be written on the walls (100).

Late in the evening instructions are received through the wireless to make arrangements for another four detainees arriving at the camp accompanied by Dy.S.P. Venkateswar Rao and the special branch police. Sub-Inspector Venkaiah hurdles all the detenus into a room behind the SI's room. The writer's room adjacent to the S.I.'s room in which Srinivasa Rao is accommodated is bolted from outside. Srinivasa Rao senses the seriousness of the situation. Whatever is likely to happen, the scene of action would be the S.I.'s room. Srinivasa Rao closes one of the two window doors and bolts it. He closes the second door too, keeping half an inch of it open. From the darkness of his room he views the developments taking place in the SI's room. Around midnight a boy and a girl Taruni and Anil kumar, leaders of the RSU are brought to the station. Taruni is around twenty years old. She is a student of Warangal Medical College. Anil is a student of Warangal Engineering College. Two RSS volunteers studying Intermediate are brought and thrown into a separate lockup. They could be around fifteen or sixteen years old. 'Shades of childhood marks have not gone out of their faces' (105). They were found writing anti-government slogans on the walls in Godavarikhani. The base and barbaric acts of the police are bestial completely unworthy of a legal and moral authority who is supposed to protect them. Though the police are aware of the boundaries of law, unlawful methods like arbitrary arrest and detention, torture and killings become common and widespread throughout the state. Beatings and torture of detainees is used to extract information or force confessions.

The first boy to face the wrath of the police is Suresh. For Srinivasa Rao watching through the window gap, it is a horror movie come true. Suresh answers to the initial questions that his father Ramachandriah owned a provision store in Godavarikhani. After a first round of severe beatings he tells them about the slogans he has written on the walls- "Down with dictatorship", "J.P. Zindabad", "Long live Hindurashtra", "Emergency should be thrown in Bay of Bengal!", "Ban of R.S.S should be lifted" and "R.S.S. Zindabad". However, he fails to answer who asked him to write them. He denies that he is a member of the RSS. His feeble answer that he had written the slogans upon directions from his friend Ramesh has unfortunate consequences. The Dy.S.P. orders Sub-Inspector Prabhakar 'to use his methods and see that he reveals everything'. Prabhakar lights his cigarette, inhales it heavily and drops its ashes. Venkaiah holds both his hands so as not to allow him to move and protect himself. Prabhakar presses the red hot cigarette on Suresh's tender cheeks. Pieces of cloth are stuffed into his mouth as Suresh shouts with excruciating pain. Next his shirt is removed and the burning cigarette is

pressed on his stomach, chest, shoulders, back and hands. Srinivasa Rao looks at him aghast as Suresh ‘helplessly beats his hands and legs in the void’ (105). Later Prabhakar removes his trousers and even his underwear. He lights another cigarette and this time he presses it on his waist, thighs and his penis. Suresh rolls on the ground ‘like a goat whose throat was cut’ (105). The Dy.S.P. orders the clothes to be removed from his mouth and the same question is repeated but there is no reply from Suresh. The boy had fainted. The two constables drag him by his legs out of the room.

The next to be interrogated is Ramesh. Ramesh appears a little older than Suresh. He has a rather ‘devil-may-care’ attitude. He accepts his being member of the RSS but refuses to give out the name of his leader. To make him speak Prabhakar kicks Ramesh in his stomach with his booted leg. As Ramesh crying in a heartrending manner holds his stomach and bends down, Venkaiah kicks Ramesh in his back making him fall flat on his stomach. His hands are spread wide open and two constables stand on them with their boots which have iron spikes. A wooden ruler is placed on the thighs and Prabhakar and Venkaiah stand on either side pressing their feet with all their strength. Though Ramesh ‘trembles like a leaf in a storm’ (107) the torture fails to break his spirit. He refuses to let out the secret: You beat me or kill me... I can only say no body told me to write those slogans. I myself wrote them (107).

An irate Dy.S.P. also puts a hand in extracting the truth. He starts hitting Ramesh on his cheeks making the blood ooze out of his mouth profusely:

Hasn’t Hanumantha Rao asked you to write slogans? Tell...the truth. Where is Hanumantha Rao, come on, tell me. I’ll release you and your friend, if you tell me the whereabouts of Hanumantha Rao (108).

But Ramesh is adamant that he had not met Hanumantha Rao since a year. The Dy.S.P. orders to use third degree methods on Ramesh. They stick needles into his nails and chilly powder is sprinkled on them. They light candles and burn his fingers. They even threaten to shoot him. Whatever the torture, Ramesh goes on repeating that he “did not know the whereabouts of Hanumantha Srinivasa Rao...and I myself wrote the slogan” (108). At last the three S.I.s together lift him up very high and keep dropping him on the floor. The third time his head directly falls on the floor and Ramesh lies unconscious in a pool of blood. The Dy.S.P. storms out of the room in exasperation – ‘the moral strength of that boy defeated him, depressed him and demoralized him’ (108).

The Dy.S.P and the S.I.s leave the place and the night becomes peaceful again though ‘it is the peace that prevails in a burial ground’ (109). A totally shattered Srinivasa Rao tries to sleep

in a confused state of mind. How tragic that the interrogations remind Srinivasa Rao of Hitler, the German dictator, whose name is synonymous with violence of the cruelest kind. The atrocities committed by the police are no less savage and barbarous than those inflicted on the Jews by the Nazis-

Was it true? Or was it a nightmare? No...No... It was true... bitterest truth. I was told by my friend Ravi that during the regime of Hitler, there were many concentration camps everywhere in Germany, in which millions of Jews were subjected to inhuman torture and put to death. I have seen today with my own eyes that type of brutal violence. That such nightmarish experiences will fall to my lot... did I ever imagine? (109).

The late-night episode strikes fear and panic into the detainees as the condition of Suresh and Ramesh grows critical. At about eleven in the morning a van arrives to take them away to the headquarters.

Taruni, an asthmatic patient, turns breathless in the suffocating cell and is refused medicines in her handbag. Her suffering reminds one of Mrs. Snehlata Reddy an ardent socialist and an artist of great repute. “Her only crime was that she was a friend of George Fernandes. It began with a midnight knock and a shout of ‘Telegram’. Her young son opened the door and was seized by the policemen and dragged to the police station. Then came a series of troubles and harassment of all the family members leading to her arrest. Her long ordeal began with that arrest. ..Her asthmatic attacks began to be more or less continuous. But her plea, on the recommendations of the jail doctors, that she should be hospitalized was not granted. The pain and sufferings through which she passed are well reflected in the prison diary she kept. She wrote: “Sometimes I wish I had really done something to deserve my imprisonment”. Judging from her diary, she probably suffered two heart attacks though none had told her family about this. Her condition grew worse; at last she was released on parole for a month. But at the end of the month came a serious heart attack and she— “One of the finest we would ever know” (C.G.K. Reddy) – was dead. (Kripalani 30).

The sight of the detenus suffering and perishing without a trace arouses a deep sense of injustice in Srinivasa Rao. On fifth July around ten o’clock in the night Srinivasa Rao sees a handsome young man being brought and put into a lockup. Raghu Ram is an engineering college student. He is caught and arrested by Prabhakar in a nearby village of Karimnagar on the suspicion of his involvement in the Hyderabad Bombing case on twenty sixth June. The interrogation as usual does not take place in the S.I.’s room. Within minutes Srinivasa Rao hears Raghu Ram crying and wailing in a heart-rending manner from the lockup. The sounds of

beating Raghu Ram with a rifle are clearly audible. This continues for an hour. At around ten o'clock no sound emanates from the lockup. Srinivasa Rao thinks that Raghu Ram has fallen unconscious due to third degree police measures. But it is with shock and disbelief that he overhears Prabhakar, Venkaiah and a special branch police man whispering conspiratorially:

Did you check up again? You mean to say that he is really dead?

Died ...no doubt...

Dose was on a higher side...

What shall we do know..?

What is there to do? That we have arrested him...brought him here

Where is the record...? Who knows...? Everything is off the record.

No paper will publish this news. This news can never leak out...if

anybody at anytime enquires about the boy, we can flatly refuse

that we have arrested any person of that name....

Then shall we consign his dead body to flames or bury him quietly...?

(161).

Raghu Ram's death is the result of fatal injury, but murders committed inside a police station remain undisclosed. Under the cover of darkness they carry him away in a van and dispose of the body in secret. Life turns into an unendurable suspense for Srinivasa Rao. This latest violence destroys all remaining hope for survival in the hands of his blood thirsty perpetrators and heightens his fears of being subject to interrogation and a violent death.

The next morning Chandrasekhar and Chandriah arrive with some good news. Chandrasekhar sees the surrendering of the RWA leader Rama Raju the previous day as a positive development. Rama Raju's confession might finally help Srinivasa Rao to be cleared of the suspected link with the RWA. Rama Raju is a junior lecturer in a village and a very good literary friend of Srinivasa Rao. Chandriah's information that he has just submitted a favourable report on Srinivasa Rao based on public opinion to the S.P. also gives Srinivasa Rao renewed hope of freedom.

At five in the evening he sees Rama Raju walking casually into the police station with a big suit case escorted by Senior Reserve Constable Simhadri and another constable. He laughs at the foolishness of the police in arresting a 'lamb like gentleman' like Srinivasa Rao. He consoles everybody and asks them not to worry as only he would be booked under MISA. He plans to meet Venu and the other writers in the central prison at Warangal, write one or two novels and to study Law for taking law exams as a private candidate.

Rama Raju is a bold and outspoken critic of the emergency. All through the interrogation he speaks of Srinivasa Rao's innocence. He proudly claims his own membership of the RWA.

He makes audacious remarks at the police officers. His piercing criticism about the emergency stuns the higher-ups.

Yes...If not innocent, what crime have I committed? Please Did I murder any one? Did I commit any docoity? Through my writings I asked the people to destroy this unjust society... Man exploiting another man... Man subjecting another man to violence. This sort of goonda raj should come to an end, I said....

Before the proclamation of Emergency, they said we have a constitution. In that Constitution they said certain fundamental rights are enshrined. We have freedom of speech, freedom of association. If any injustice is meted out to you , you have the right to approach the courts....Since all these rights were given to us we expressed our opinions freely....Now you have proclaimed Emergency – they said we have now lost all those fundamental rights...The constitution has been thrown to the winds. After you have declared Emergency, did I write anything fresh? Did I ever speak out anywhere from any platform. No... then why did you arrest me? How can you take into account my activities before Emergency was declared and arrest me? During those days, within the purview of those rights I have done what all I did... Have you cancelled all the fundamental rights after June 26, 1975 or earlier to that date? ... (173).

His surrender to the police is an outburst of righteous anger. He bombards them for unjustly detaining individuals for activities they have done prior to the emergency. Imposing emergency for safeguarding the country is only a feeble excuse. Innocent lives are cruelly and pointlessly wiped out. The constitution of India promises solemnly among other things, Justice – social, economic and political, Liberty of thought and expression and Fraternity, assuring the dignity of the individual. The sudden shift to ‘police state’ (the government using the police to severely limit people’s freedom) leaves the individual helpless and unprotected. Deprived of fundamental rights the individual is trampled under the heavy boots of lawlessness and injustice. Even the courts remain silent. The media turns a blind eye to the horrific scenes of torture and murder. This emergency is to brutally crush all agitating and rebellious groups. Once a person is arrested, release is a distant mirage. The corridors of power are long and endless.

After being questioned to the nth degree by the special branch police at Hyderabad, Srinivas is released while Rama Raju is booked under MISA and sent to jail. His muted reaction upon his release is understandable. The incidents seem to have totally destroyed his confidence. His nineteen days in the camp leaves a deep psychological scar crippling him as a writer.

Above all, there is another thing that dealt a crushing blow to me, which is much more damaging. The creative writer in me is dead forever! (186).

Srinivasa Rao cannot be called the protagonist of the novel in the real sense. Though the novel unfolds from the pages of his prison diary he remains a mere narrator till the end of the novel. Srinivasa Rao is guilty of a cowardice which neither condemns the horror nor rebels against the happenings. Only once or twice he silently criticizes the government and the prime minister. His only worry is about his family and of his release. He accepts his timidity and despises himself for being such a coward. Only in the final interrogation he musters courage to speak against his detention. After his release he decides to keep away from writing for fear of reprisal from the police. Srinivasa Rao manages to win the readers sympathy but fails to earn their respect.

Rama Raju and Srinivasa Rao stand in contrast to each other in every way. Rama Raju is bold and fearless. Nothing can dissociate the man from his Marxist perspective. He remains undaunted despite his father's plea to give in writing, his willingness to change his ways, his wife's tears or his little daughter asking innocently –“You also come along with us, Daddy!” (183) on their visit to the police camp.

The Raghavapuram police station camp where the detainees are housed is located near a big old Gadi (fortress) far from the village. Built during the Nizam's rule, the fortress 'looks like a dilapidated palace where ghosts live' (33). The outer ambience of the place and the inside activities of the camp match well. That such a place of crime and torture could exist in a democracy is a question that bothers every reader. Dy.S.P. Venkateshwar Rao, Sub-Inspectors Prabhakar and Vekataiah and senior reserve constable Simhadri represent the dark side of the law enforcement agencies. There are also principled men like Chandriah, Chandrasekhar Rao and Suryanaryana among them.

The presence of a large number of youth among the detainees is alarming and is a sign of retrogression. Peaceful rallies, protests and demonstrations by the public express their grievances and when such peaceful marches are met with police violence and brutality, the people particularly the youth are led to think that peaceful methods of articulating their demands are futile. An eye for an eye and a tooth for a tooth becomes their ideology. As Taruni justifies educated youth taking to violence “Because.... It is a matter of great pride for the younger generation of this country” (128). This sensitive and complex problem a major cause of violence in the country needs deft handling.

The figure of Sub-Inspector Prabhakar withholding young boys as *naxalities* (26) speaks of police men who operate outside the law and lack sufficient professional and ethical standards.

When it comes to the poor or socially marginalized people the police do not seem to need a reason for punishment. Ordered to arrest one Govardhan a radical student at Ramaram, Prabhakar locates the house - a small hut with nothing there except a few pots in it. The old father is sleeping on a cot. As Prabhakar narrates the incident to his colleague his words and deeds churn Srinivasa Rao's stomach:

I thrashed the old son of a whore to reveal his son's whereabouts. He was so weak that with another blow, he would have kicked the bucket. "Arre Badmash, you sent your son to college to become a Naxalite. Where is he?" His wife came running and crying. I told her "If you cry and create a scene, I will shoot you" I aimed my revolver at her. She fell at my feet. She said all the while crying "my son left ten days ago...Search the hut if you want. "Shut up, dirty whore", I gave her a kick and asked the police to search. They threw everything out of the hut- pots, pans and rags. We caught him finally; he was hiding in the well in the backyard. A rope tied to the wooden bar of the well gave him out (26).

The police are guilty of extortion, unlawful detention and custodial violence. The vodderas (workers in a mine) episode speaks of the corruption in the police system in the form of extortion. Two vodderas in a drunken state come in the path of the police van which irks S.I. Prabhakar, who beats them and brings them to the station. The arbitrariness and senselessness of violence unleashed on them is shocking. Venkaiah threatens to put up false cases of robbery and theft against them. They are let off after they part with their silver waist chains and twenty rupees.

Narayana belongs to muthrasi (fisherman) community. During the day he is forced to do all sorts of mean jobs in the station and at night is sent to the lockup. He is a victim of his village sahuakar's oppression and unjustifiable behaviour. Narayana borrows fifteen rupees from the sahuakar for buying medicines for his ailing father with a request to repay the amount by working as a *coolie* in his house. He calls Narayana's wife for domestic work and tries to molest her. Narayana beats him black and blue for which he is implicated in a false case of theft by the sahuakar. As he tells Srinivasa Rao

Sahuakar has money... S.I wants money... Sahuakar gave a complaint against me (133).

Narayana is dispirited. The S.I beats him whenever he asks him about his case.
... Is it a small case..? It is of 'attempted murder', S.I says (133).

Finally, the S.I demands two hundred rupees from his father-in-law as a bribe to release him, which means an insupportable financial burden on his family.

Two and a half decades after the revolution (Telangana Armed Struggle) to free the Telangana villages from the clutches of landlords, patels (village police officer) and patwaris (village accounts officer), the oppression of the poor still continues. In the novel the villagers provide food, accommodation and other facilities to the police officers who come visiting the police camp. The demands for 'a country lass' (village girl) by lecherous men like Prabhakar are also to be met.

Naveen's *Dark Days* invites comparison with Kuldip Nayar's *In Jail* and KR Malkani's *The Midnight Knock*. Kuldip Nayar's *In Jail* is based on the diary he kept "to record what I felt, saw and heard during my detention of two months, from 24th July 1975; for I knew I would be writing this book." A journalist by profession, he was detained under MISA. K.R. Malkani, Editor of the newspaper *Motherland* is supposed to be the first person to be arrested on the midnight of twenty fifth June 1975. His book *The Midnight Knock* as the name suggests, speaks of the midnight arrests - a totally new phenomenon in India, detention and life in jail which runs parallel to Srinivasa Rao's arrest and detention in the novel *Dark Days*. The two experiences are comparable, in fact, as Malkani writes in the preface to his book - "It is an account of what a detenu saw, heard, thought and felt in jail. To that extent it might be the autobiography of any detenu—or the quintessential autobiography of all detenus—for the period of detention."

Naveen's *Dark Days* gives an unflinching account of the unconstitutional, illegal and dictatorial regime of Indira Gandhi during the 1975-77 Emergency. With an uncompromising sense of responsibility the writer rises to the occasion and reveals the tortuous, inhuman and ugly face of the Emergency and its adverse effects on the common citizen of India. Speaking through the character of Srinivasa Rao, Naveen takes a dig at the population of India -

... People ... people... there is no shortage of people in this country?
Wherever you see, there are people. As some poet has put it in
America dollars are born and in India people are born (53).

submissive and defenseless unbecoming to 'the largest democracy' in the world mutely accepting the iniquities of Emergency as-

'KARMA...destiny... the result of the sins they have committed
in the previous birth' (53).

The writer wonders at such a docile population, religiously fanatical and quite unruffled.

... As long as their gods and temples are safe... Two times... no... at least once in a day if they can get a meal that's enough for them... Whoever plunders them to what extent, they care a pin (53).

He pities the likes of Venu who wish to bring about radical changes 'to establish a people's government'.

As a prolific writer Naveen explores the dynamics of the human mind and social relations in the context of contemporary issues facing man and society. The novel *Dark Days* gives a faithful account of the 1975 Emergency. It is clearly motivated by the desire for social justice, democracy and curbing of police brutality.

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English for Specific Purpose vs. English for General Purpose

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Abstract

The present research article is based on a need analysis of the engineering students. The study finds that many Indian engineering graduates experience several difficulties during their jobs due to their inadequate communication skills and they are deficient in confidence. Hence, it becomes inevitable that these students should be properly trained in all the four basic skills of language, namely Listening, Speaking, Reading, and Writing (LSRW). Further the study also concludes that, how awareness of the importance of communication skills during and after their graduation is helping the students. Condescending approach towards English is a result of engineering students taking English only as general purpose (EGP), not as a specific purpose (ESP) language, while the trainer can usually differentiate EGP with ESP. In this research paper, researcher discusses the actual situation of Indian Engineering graduates about their English communication. Researcher randomly selected three colleges. The number of students selected from these three colleges for the study is 540. Data was collected by using two different methods: semi-structured interviews and through the questionnaire filled personally by the students.

Keywords: Communication skills LSRW, ESP, EGP, EOP, EAP

Introduction

In the Indian subcontinent, English is accepted widely from beginning to end for a variety of communicative purposes whether it is in MNCs or in metropolitan cities, since a few decades ago. Hutchinson and Waters (1987:53-4) stated that ‘what distinguishes ESP from General English is not the existence of needs as such rather an awareness of the need... for the time being, the tradition persists in General English that learners’ needs cannot be specified; it is difficult to assume true needs ...’ P. Seedhouse, 1995 states that English plays a vital role in the job market. English became a significant part of education for Indians because of easy runway for job collection. English plays vital role in the various sector for communication purpose so one has to learn English for communication; the purpose may be Formal (English For Specific Purpose) or informal (English for General Purpose).

Review of Literature

For many years now keeping a continuous use of English has become the integral part of the Indian curriculum. In the past, urban population was using English as a general-purpose language. But after development of technological sector, people from rural areas also have begun to learn and use English.

After independence it was decided that English will be the second official language for India for fifteen years only. After fifteen years it is continued because non-Hindi states would not accept Hindi only as the official language. As of today, most educated Indians have preferred English as primary language for all kinds of communication either formal or informal. 'Today English language plays a vital role in higher education, media, and administration of private and government organization' (A. Clement & T. Murugavel, 2015).

English became a symbol of medium for better education in any of the discipline in India. No Indian can deny English language is globally accepted, so most Indian feel proud if they have any of the four basic skills of English language.

Many people wish to educate their children into English mediums schools. It is to be said Graddal says 'that English has become a powerful agent for change in India'.

Mastery in English communication has become one of the options for any aspirant in job sector or business sector.

Definition and Characteristics of ESP

The term 'ESP' stands for 'English for Specific Purpose'.

Important Characteristics

1. ESP is defined to meet specific needs of the learners.
2. ESP makes use of underlying methodology and activities of the discipline it serves.
3. ESP is centered on the language appropriate to these activities in terms of grammar, lexis, register, study skills, discourse and genre.

Variable Characteristics

1. ESP may be related to or designed for specific disciplines.
2. ESP may use, in specific teaching situations, a different methodology from that of General English.
3. ESP is likely to be designed for adult learners, either at a tertiary level institution or in a professional work situation. It could, however, be for learners at secondary school level.
4. ESP is generally designed for intermediate or advanced students.
5. Most ESP courses assume some basic knowledge of the language systems.

Purpose of Study

The purpose of this study is to identify the needs and demands of the learners of English communication. This is for the engineering graduates of selected colleges of Uttar Pradesh Technical University. The primary objectives of the study are to improve the all four basic skills of (LSRW) for the proficiency of English communication, and the development and utilization of course content and pedagogical knowledge of advance English communication. Here, the investigation is as follows in these points:

1. What kind of problems the students are facing during the course learning?
2. Which kind of teaching aids students have needed from their Instructors?
3. How the course content is to help the students for improving communication?
4. What kind of syllabus they have required?
5. ESP trainers how cope up the students?

Scope

The study investigated specific English communication skills of engineering undergraduate students who are required to make effective professional communication for their future career. Consequently, the study would fulfill the requirement of all those who are directly or indirectly getting involved in the field of communication.

Historical Development of ESP

Dudley-Evans and St John state that the general aim of Developments in English for Specific Purposes is a Multi-Disciplinary Approach to pull together the theory and practice of English for Specific Purposes, using their experience as lecturers and practitioners in this subject (p. viii). Additionally, they assume that their experience in both English for Academic Purposes (EAP) and English for Occupational Purposes (EOP) will help them to survey these extremely fascinating areas of study, trying to design an up-to-date, introductory overview. The authors have also made a special effort to include activities, extracts from ESP textbooks and academic texts, and some recommended bibliography on each of the units of this book.

In Chapter 1 of 'Dudley Evan' book provides a general idea about the concepts and issues of ESP. The chapter gives a common definition of ESP, a fundamental study on dissimilar classifications of ESP, and the different levels of teaching structure and perspectives (teacher, researcher, evaluator, course designer, and collaborator). This introduction of ESP helps the reader to understand ESP as a Multi-disciplinary activity.

Westerfield said, "In the need assessment process, the ESP practitioner does his/her best to find out information about the needs of the sponsor organization, the need and wants of the learners, and the context in which learning takes place. This will involve conducting a *Target Situation*

Analysis (what does the learner need to be able to do with the language future), *Present Situation Analysis* (what can the learner do with the language now), and *Context analysis* (what is the environment in which the learning take place).

Above mentioned need analysis explanation does investigate three situations of the Target: situation analysis, present situation analysis and context situation analysis. It is a very important aspect of the study of ESP because we need to focus on the syllabus design on the basis of material selection, which depends on the needs of students. In Indian situation, especially the north (Hindi region) requires more attention, for improving general as well professional communication skills to get better jobs in the market.

Language Teaching Approach and Discussion

The present study focuses on instead multi-approach to improve communication skills of engineering graduates. The paper assesses the impact of students' schooling on their needs and expectations of Technical Communication which is a part of second language learning, taught to the B.Tech first year students of Gautama Buddha Technical University, Lucknow. Of all the factors, one's training and schooling impact his language abilities the most. Someone coming of a convent school and a big city has better access and exposure to English language and accordingly his needs are different than the needs of someone who comes from a village and a traditional school. However, it may not be justified to make any kind of sweeping generalization. The research has investigated all four basic skills and how much students are proficient in various skills.

The students from rural background showed good command in grammar. So rarely they did mistake in the writing skills. But who did his schooling from urban is poor in grammar, that is why they did mistake in writing skills. So, the instructor should focus on their needs for writing skills.

Major Findings

From the above study we some important facts. These are:

- The students from rural background is not much proficient in reading, speaking and listening skills but they are good in writing skills of communicative English. So, the instructor needs to pay special attention over these skills for rural students for future reference. Then they would be able to use communicative proficiency for all kinds business correspondence.
- The students are focused on general English, but for the business purpose they should focus on English which is also called ESP, EAP, EOP, etc.

- Many of the students from rural areas could write correctly, and many of the students from urban areas could speak correctly. So, a balance should be maintained by the communication instructor in the classroom.
- Language learning experiences were not strong in business communication students. So, there is need to make them learn advanced English.
- The attendance must be mandatory for the communicative class and for internal evaluation.
- The course material should be according to the need of various communicative part of business, like memo, business letter, etc.
- The course should be taught first year and final year.

Conclusion

The study suggests that the student should be categorized on the basis of their rural and urban backgrounds. Three stages may be proposed for the rural students—primary, intermediate, and tertiary levels. At the primary level, these students should be made aware of the basics of communication skills and should be provided conducive atmosphere in order to generate certain degree of confidence in them. Intermediate level may be used to expose them to language laboratories where they should be encouraged to train themselves with the help of trainers in their accents, pronunciation and intonation along with the advanced level of communication skills. Tertiary level should be the final level where the students should be prepared for and encouraged to make presentation, take seminar and practice group discussion and interview skills. According to the performance of the students in the English diagnostic test, these students may be introduced to the primary level and then intermediate and tertiary levels or they should be taken in directly at intermediate or tertiary level. Identifying these levels of the students would help them to improve their competence in their communication skills step-wise.

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Collaborative Learning In and Outside the English Language Classroom Using ICT

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Abstract

Communicative language teaching (CLT) advocates student centered learning. In a student-centered classroom, students directly involve in discovery of knowledge through collaboration with their peers. Further students engage in experiential learning that is authentic, holistic, and challenging. Research shows that collaborative learning assists students to develop higher order thinking skills. The advancement of Information and Communication Technology (ICT) has provided numerous tools and opportunities for learning collaboratively both in and outside today's English language classroom. The teacher has to infuse collaborative opportunities to the students for effective instruction. In this context a study was conducted to examine the classroom practices of English language teachers in engineering colleges of Telangana State about the use of collaborative learning through ICT in and outside the classroom.

Questionnaires were administered, and semi-structured interviews were conducted with the teachers. Findings indicate that most of the teachers have a positive attitude towards the use of ICT. English language teachers feel that ICT has a potential in enhancing collaborative learning among the students and also helps in developing higher order thinking skills. This paper also suggests how teachers can make use of ICT outside the classroom for collaborative learning. Key terms: Information and Communication Technology, Collaborative learning and Constructivism.

Introduction

Today English language competency plays a crucial role both in academics and professional growth of all professional courses including Engineering since it is the medium of instruction in higher education and it is widely used as the medium of communication along with the regional language in most of the offices in India.

Majority of the Engineering students can cope with their academics with the English language proficiency they have because of the following reasons. Firstly, most of them possess a sound technical knowledge and creativity. Secondly, their technical subject teachers do not demand English language skills from them. Eventually they may complete the course but low

proficiency in English hampers their professional progress. Any company which recruits Engineering graduates looks for both sound technical knowledge and good spoken and written communication skills in English. Majority of them do not get good placements neither in the final year nor after the completion of the course. Besides, the world has become a global village and job opportunities are not just limited to India alone, thus competence in English is very important for the engineering students in India, not only for their academics but also for their professional life.

Today technology has become both a tool and tutor and provides an environment for effective teaching and learning in the language classrooms. The language teacher's job becomes much more challenging in the 21st century. They are required to use new techniques of teaching using technology not only to sustain the interest of the students but also to increase the employability of the students. Warschaver & Healey (1998) say with the advent of ICT, teachers are finding innovative ways to integrate technology into teaching to improve the quality of teaching and learning. With this background it is pertinent to explore the teaching-learning process of English in engineering colleges.

Sturgis (2008) states ICT has a large potential not only as an integrative and supplementary teaching and learning tool, but also as a powerful generator of knowledge which encourages active learning. Today's students have a rich wealth of information and resources at their finger-tips. All that the teacher has to do is to provide them with opportunities to use them. There is enormous potential for technology to support students at all levels. Teaching language using ICT need not be within a course, but can be used by the teacher to facilitate, enhance and extend students learning. ICT has provided the convenience for students to easily access materials from a variety of sources and to engage with those materials whenever and wherever they want to. Therefore, the use of technology enables students to engage in language-based tasks and also cultivates collaboration and creativity.

In a collaborative learning environment, knowledge is shared or transmitted among learners as they work towards common learning goals. Learners are not passive recipients but active in their process of knowledge acquisition as they participate in discussions, search for information and exchange opinions with their peers, knowledge is co-created and shared among peers, not owned by one particular learner after obtaining it from the course materials or instructor. Brookefield (1995) affirms that the learning process thus creates a bond among the learners as their knowledge construction depends on each other's contribution to the discussion. Hence collaborative learning processes assists students to develop higher order thinking skills and to achieve richer knowledge generation through shared goals, shared exploration and a shared process of meaning making.

While working collaboratively in a group, participants try to build new knowledge and solve problems together. In a shared problem-solving process, students who have partial but different information about the problem improve their understanding through interaction. In fact, the diversity of cognitive styles, heterogeneity of developing competencies, differences in experience and knowledge and multiple interests are strengths rather than weaknesses in collaborative learning.

Therefore, this paper attempts to find answers to the following issues:

1. How do English language teachers in Engineering College perceive using ICT to promote collaborative learning and what are their practices?
2. What kind of internet applications do the teachers use to engage students in collaborative activities?

Semi-structured interviews were conducted with the teachers with the teachers before drafting the questionnaires in order to understand the English language teaching practices of the teachers. Next, questionnaires were administered to forty English language teachers working in engineering colleges in Telangana State.

Theoretical Background

Collaborative Learning and Constructivism

McConnell D (2000:8) states “Cooperative learning involves working together on some task or issue in a way that promotes individual learning through processes of collaboration in groups.” This type of learning has been called by various names: cooperative learning, collaborative learning, collective learning, learning communities, peer teaching, peer learning, or team learning. One thing which is common in these types of learning is they include group work. However, collaboration is much broader and considers the whole process of learning. Therefore, in this paper I will use the term collaborative learning to refer to all forms of learning groups mentioned earlier.

In collaborative learning students take almost full responsibility for working together, build knowledge together, change and evolve together. Collaborative learning is based on the theory of constructivism. According to constructivists, who believe in the Vygotsky’s Social Development Theory (1978), learners play an active role in learning. The focus of teaching has been shifted from a teacher-centered environment of “transmitting” to a more collaborative student-centered learning environment where discovery and inquiry are key strategies for learning. Teachers’ role is to help students to construct meaning rather than provide the meaning they know or familiar with.

Research has shown that there are many benefits of engaging students in group tasks. Johnson and Johnson (1989) say collaborative learning extends beyond increased language learning to increased self-esteem. When students with different language competency levels are made to work together in small groups to achieve a common goal of learning students discuss their different views on a particular topic, they share their ideas. Further, they arrive at some mutually agreed upon or inter subjective, understanding. Both theories of constructivism and collaborative learning when blended together have great implications for language learning. The role of the teacher in collaborative learning environment is more challenging and because he/ she has to:

- Encourage active learning
- Ensure cooperation among students
- Design materials based on the needs of the students
- Facilitate learning for students with different learning abilities/styles
- Monitor students 'progress
- Provide feedback to the students

Further, collaborative learning provides the teacher with many opportunities to observe students interacting, explaining their reasoning, asking questions and discussing their ideas and concepts Cooper, et al., (1984). These are far more inclusive assessment methods than relying on written exams only Cross, K.P. & Angelo, T.A. (1993)

Findings and Discussion

1. Teachers opinion on the competency level of students
2. Teachers perception on using ICT in collaborative learning
3. Teachers classroom practices of using ICT
4. Teachers classroom practice of using ICT outside the English language classroom
5. Problems faced by the teachers while engaging the students in collaborative activities

1. Teachers opinion on the competency level of students

The competency level of students in English ranges from good to average because 3 out of 40 teachers stated that the competency level of the students was very good, 12 teachers said the students were good, 18 teachers opined that students were average and 7 teachers said the students were below average.

On the whole teachers opined that the competency level of the students was good to average because some of the students neither knew the rules nor could express themselves in English. Students with English medium background are more exposed to the language and their proficiency levels are better than the students from regional medium background.

2. Teachers perception on using ICT in collaborative learning

25 out of the 40 teachers felt that collaborative learning using ICT helps in developing the language skills of the students, 10 teachers opined that it helps to some extent and 5 teachers said that it was not helpful.

3. Teachers classroom practices of using ICT

All the teachers use the modules provided in the English Language laboratory. Apart from this the teachers use pictures, videos and power point presentations. From the data it is evident that teachers are using only a few tools to enhance learning. Most of them are unaware that ICT can be used outside the classroom also.

4. Teachers practice of using ICT outside the English language classroom

Only 3 teachers have stated that they use power point presentations (PPTs) outside the classroom. That is, they mail PPTs to the students and for assignment the students have to make a PPTs on a topics given by the teacher.

5. Problems faced by the teachers while engaging the students in collaborative activities

The problems expressed by most of the teachers are: Low proficiency in English language of most of the students, lack of motivation among students, insufficient time, large classes, lack of awareness of how to make use of ICT outside the classroom etc. Students from the English medium background who had some language proficiency benefit and find the activities to be challenging whereas; the students from the regional medium background had difficulties and were passive most of the time.

Conclusions & Suggestions

The findings indicate that teachers have a positive attitude towards the use of ICT. They felt that ICT can generate interest and provide opportunities to develop the student's communicative skills. ICT that teachers use in the classroom is restricted to Laboratory modules videos, pictures and PPTs. Most of them are unaware of the techniques of using ICT beyond the classroom.

The following are a few suggestions that a teacher can use to enhance collaborative learning outside the classroom.

a) Creating a WhatsApp / Facebook group for low proficiency students

Engineering students are at varying levels of abilities, skills and proficiency. Students with English medium background have an advantage over their fellow learners as they had added exposure to the language. Their proficiency levels are much better than their counterparts.

Whereas, students with regional medium background students find it difficult to cope with the demands made on them by the sudden change in the medium of instruction. When these students are made to work in groups, they lack self-confidence and develop anxiety about their performance. This problem of low proficiency becomes a constraint in students' participation in the group activities. Therefore, the teacher can help the students overcome their fears by creating a group using social networking sites like WhatsApp or Facebook. Supplementary tasks can be provided to the students according to the needs of the students. Individual feedback can also be provided to the students.

b) Need to organise a workshop for the teachers

Most of the teachers have limited knowledge of using ICT in the English language classroom. There is a need to organise a workshop on how internet technology can be used to support collaborative learning.

c) Electronic mail (Email)

Email is a good internet/web system to support collaborative learning. Teachers can send the assignments or additional materials through Email. As communication in Email is asynchronous discussions can be easily organised and followed.

d) Flipping the classroom

Experts say that flipping the classroom means that students gain first exposure to new materials outside of class, usually via reading or lecture videos, and then use class time to do the harder work of assimilating that knowledge through problem-solving, discussion or debates. A teacher can make use of social networking sites and post a video or reading material to the students and flip the classroom. The classroom time can be used to engage the students in collaborative activities.

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