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Case Marking in Lairamlo: A Preliminary Investigation

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Abstract

The present paper attempts to describe the case marking in Lairamlo, mainly spoken in Chandel district of Manipur. Lairamlo is a dialect of Tangkhul, a tribal language of Manipur which belongs to the Kuki-Chin-Naga subgroup of the Tibeto-Burman sub family of languages (*Grierson's LSI*, 1903). Tangkhul has a large number of dialects which are mutually unintelligible to each other. As in many other Tibeto-Burman languages and dialects, case relation in the dialect is expressed by means of postpositions. Lairamlo has eight types of case namely (i) nominative, (ii) accusative, (iii) dative, (iv) instrumental, (v) locative, (vi) genitive, (vii) associative, and (viii) ablative.

Keywords: Lairamlo, Tangkhul, Tibeto-Burman, Manipur, Case marking.

1. Introduction

Lairamlo is one of the dialects of Tangkhul, a tribal language of Manipur. Tangkhul belongs to the Kuki-Chin-Naga sub-group of Tibeto-Burman family *(Grierson's LSI, 1903)*. Tangkhul has a large number of dialects which are mutually unintelligible to each other. Arokianathan (1987) noted that there are 219 Tangkhul villages and each village has its own dialect or speech form name after the village and they can't communicate to each other in their own dialects. However, they use one common language. That language is known as Standard Tangkhul. So Lairamlois a dialect of Tangkhulwhich is spoken by the Ringpam people in Ringpam or Momlo-Ringpam village in the Machi sub-division of Chandel District of Manipur, which is about 40 kilometers away from Imphal. Lairamlois also spoken other two villages in Manipur namely Lairam Khullen in Ukhrul District and Merry Land in Chandel District of Manipur. The term Ringpam is a compound word **riŋ** 'alive' and **pəm** 'land' which literally means 'living land'. In the Ringpam village, the total number of Lairamlo speakers is estimated about 540 and numbers of houses found in the same village are around 104. Ringpam have their heritage language and culture which have been inherited from their forefathers. However, they do not have their own script and literature.

2. Typological Overview of Lairamlo

(i)   Like many other Tibeto-Burman languages/dialects, Lairamlo is a tonal dialect.

(ii)   The basic structure of syllable in Lairamlo is CV.

(iii)   Like many other Tibeto-Burman languages/dialects, Lairamlo lacks the aspirated voiced velar stops b^h, d^h, and g^h.

(iv)   The un-aspirated voiced velar stop g is very rare in the dialect as many other Kuki-Naga languages of Northeast India do.

(v)   Numeral system in Lairamlo is of decimal type. In other words, vigesimal System i.e., twenty based is totally absent in the numeral system of the dialect.

(vi)   There is no grammatical gender in Lairamlo. It has natural gender i.e., gender is determined on the recognition of natural sex. The suffix *-pe*, *-nuŋ* and *-pɨ* are used to indicate male and female irrespective of human or non-human and animate-inanimate nouns.

(vii)   Lairamlo has inclusive-exclusive distinction only in the case of first person plural pronoun for instance, *a-hənte* 'we' (inclusive) vs. *i-hənte* 'we' (exclusive).

(viii)   Compounding is one of the productive word formation processes in the dialect.

(ix)   Negation in Lairamlo is expressed by means of affixation particularly suffixation.

(x)   As many other Tibeto-Burman languages of Southeast Asia, Lairamlo follows the SOV order in unmarked sentences.

3. Case Marking System in Lairamlo

As many other Tibeto-Burman languages, case relations in Lairamlo are expressed by means of postpositions. Case relation in Lairamlo is expressed by post posing the case marker to the nouns or pronouns. Lairamlo has eight types of cases as summarized in the following table:

Cases	Form	Function
Nominative	*-ne*	agent
Accusative	*-lo, -wo*	experience
Dative	*-lo*	recipient
Instrumental	*-to, -do*	instrument of agent
Locative	*-də, -to*	location of participants
Genitive	*-we, -me, -pijəŋ*	possessor
Associative	*-hən*	participants
Ablative	*-wene*	source

Table no. 1 - Case markers in Lairamlo

3.1. Nominative

In Lairamlo, the nominative case is expressed by the nominative marker *-ne*. In other words, the nominative marker *-ne* is postposed to the nouns or pronouns. Consider the following examples.

(1)   a-ne   əŋku-wo   kʰə-mei-we
         1SG-NOM   child ACC   NMZ-see-SIM
         'I saw the child.'

(2)   nəŋ-ne   ute-wo   kʰə-mei-we
         2SG-NOM   bird-ACC   NMZ-see-SIM
         'You(sg) saw the bird'.

(3)   ipe-ne   kətʰiyək   čəŋ-čət-am-me
         3SG-NOM   fast   enter-go-PROG-DECL
         'He is walking fast'.

(4) ʉ-ne   čan-am-me
     Dog-NOM   bark-PROG-DECL
        'The dog is barking.'

3.2. Accusative

Accusative case is the case of the object towards which the action of the subject is directed. Accusative case is marked by the marker **-lo** and **-wo** to the direct object of a sentence. The markers **-lo** occurs with proper nouns and personal pronouns as in *(5)-(7)* whereas the marker **-wo** occurs with common noun as in *(8)-(9)*:

(5)   a-ne   jek-lo   lei   kə-si-we
       1SG - NOM   jack-ACC   love   NMZ-love-SIM
       'I love Jack'.

(6)   a-ne   kim-lo   kə-piyam-we
       1SG- NOM   Kim-ACC   NMZ-like-SIM
        'I like Kim'.

(7)   a-ne   imiŋ-lo   kə-tʰa-we
       1SG   3SG-ACC   NMZ-know-SIM
       'I know him'.

(8)   a-ne   ute-wo   kʰə-mei-we
       1SG-NOM   bird-ACC   NMZ-see-SIM
       'I saw the bird'.

(9)   imiŋ-ne   əŋku-wo   kʰə-mei-we
       3SG-NOM   child-ACC   NMZ-see-SIM
       'He saw the child'.

3.3. Dative

Lairamlo doesn't have distinct dative case marker instead the dative/accusative case is realized by the same marker **-lo**. In other words, the marker **-lo** has homophonous functions expressing both accusative and dative cases. The same feature is found in some of the Tibeto-Burman languages of North East India namely Karbi, Kokborok, Kabonglo, etc.

(10)   romen-ne   a-lo   larik   kə-pi-we
       Romen-NOM 1SG- DAT   book   NMZ-give- SIM
       'Romen gives me a book'.

(11)   bimən-ne   saran-lo   larik   kə-pi-we
       Biman-NOM   Saran-DAT   book   NMZ-give –SIM
       'Biman gave the book to Saran.

(12)   lojita-ne   kʰʉmi-inte-lo   səlebiyəm-me
       Lojita-NOM   guest-PL-DAT   served-DECL

'Lojita served the food to the guests'.

3.4. Instrumental

In Lairamlo, the instrumental case is expressed by **-to** and **-do**. The marker **-to** occurs with noun ends with a consonant or a diphthong as *in (13-(14)* and the **-do** occurs with nouns ends with a vowel as in *(14)-(15)*:

> (13) *imiŋ-ne*   *siku-we*   *pəyoŋ-to*   *kiyəp* *kə-tʰət-we*
>   3SG - NOM   tiger-DET   gun- INST   shoot   NMZ-kill-SIM
>   'He kills a tiger with a gun'

> (14) *imiŋ-ne*   *kʰei-to*   *tʰənotʰa*   *kə-kʰei-we*
>   3SG- NOM   knife- INST   mango   NMZ -cut-SIM
>   'He cut the mongo with a knife'.

> (15) *tʰiŋ-we*   *iŋhe-do*   *kə-du-we*
>   tree-DET   axe -INST   NMZ-cut-SIM
>   'The tree is cut with an axe'.

> (16) *dev-ne*   *a-we*   *kʰuŋkro-do*   *citʰi*   *kʰə-i-we*
>   Dev-NOM   1SG- GEN   pen-INST   letter NMZ-write-SIM
>   'Dev wrote the letter with my pen'.

3.5. Locative

The locative case in Lairamlo is expressed by the markers **-də**, **-do** and **to-**. The marker **-do** has homophonous functions expressing both instrumental and locative cases. The marker **-to** occurs with nouns ends with diphthongs as in *(17)-(18)*, the marker **-də** occurs with nouns ends with vowels as in *(19)-(20)* and the marker **-do** occurs with nouns end with consonants as can be seen in the following examples *(21)-(22)*:

> (17) *inuŋ-ne*   *kətʰəi-to*   *kə-cət-tum-me*
>   3SG-NOM   market-LOC   NMZ-go-IRS-DECL
>   'She will go to the market'.

> (18)   *inuŋ-ne*   *ló-to*   *cət-tum-me*
>   3SG-NOM   field-LOC   go-IRS-SIM
>   'She will go to the field'.

> (19) *a-ne*   *delhi-də*   *kə-cət-tum-me*
>   1SG-NOM   delhi-LOC   NMZ-go-IRS-DECL
>   'I will go to Delhi'.

> (20) *pʰərui-we*   *ikʰu-də*   *cəŋ-tʰəpʰe*
>   snake-DET   hole -LOC   enter-PERF
>   'The snake enters into the hole'.

(21) a-we   ʃim-do   pʰa-lo
     1SG   house-LOC   go-IMP
     'Go to my house'.

(22) larik-wo   tebəl-duŋ-do   kʰəla-we
     book-DET   table-on-LOC   EXIST-SIM
     'The book is on the table'.

3.6. Genitive

The genitive case marker indicates possession on the possessor and it is realised by the three markers **-we**, **-me** and **-piyəŋ** with different distributions. The marker **-we** occurs with pronouns in object position as in *(23)-(25)*, the marker **-piyəŋ** occurs with pronouns in subject position as in *(26)-(27)* and the marker **-me** occurs with noun in object position as can be seen in *(28)*:

(23) he   a-we   ʃim-we
     DEM   1SG-GEN   house-SIM
     'This is my house'.

(24) a-we   kʰut-inte
     1SG-GEN   hand-PL
     'My hands'

(25) inuŋ-we   a-we   a-nuŋ-we
     3SG-GEN   1SG-GEN   1SG-mother-SIM
     'She is my mother'.

(26) a-piyəŋ   məlakpuyet   kəpʰre   hədi   kʰəla-we
     1SG-GEN   doll   beautiful   two   EXIST-SIM
     'I have two beautiful dolls'.

(27) a-piyəŋ   a-niye-nuŋ   hətʰum   kʰəla-we
     1SG-GEN   1st-small-female   three   EXIST-SIM
     'I have three daughters'.

(28) a-ne   Jon-me   lariklebe-we
     1SG-NOM   John-GEN   book buy-SIM
     'I buy a book for John.'

3.7. Associative

The associative case marker is used to denote that the action has been performed conjunction with another person. In Lairamlo, the associative case is expressed the marker by **-hən** as illustrated in the following examples.

(29) imiŋ-ne   jek-hən   kəhak cət-tum-me
     3SG-NOM   Jack-ASS   watch go-IRS-DECL
     'He will go with Jack to watch the movies.'

(30)   ihənte   əŋku-kəcuŋ-hən   məlak-a-me
        3PL   child-PL-ASS   play-PROG-DECL
        'They are playing with children'.

3.8. Ablative

The ablative case marker is used to express source of transfer of objects or ideas and direction of movement from one to another point. In Lairamlo, the ablative case is expressed by the marker *-wene* as can be seen in the following examples.

(31)   a-ne   deli-wene
        1SG-NOM   Delhi-ABL
        'I am from Delhi'.

(32)   ram-ne   kət^{h}ei-wene   tebəl   lo-k^{h}ə-waŋ-we
        Ram-NOM   market-ABL   table   buy-NMZ-come-SIM
        'Ram bought the tables from the market'.

(33)   əŋku-niye-ne   t^{h}iŋ-wene   t^{h}iŋt^{h}a   hiliye-am-me
        child-small-NOM   tree-ABL   tree-fruit   pluck-PROG-DECL
        'The child is plucking the fruit from the tree'

(34)   kəsikcijaŋ-do t^{h}iŋ-wene   t^{h}iŋhe   kəcuŋ   prui-am-me
        Winter-LOC   tree-ABL   leaves   many   fall-PROG-DECL
        'In winter many leaves fall from the tree'.

4. Conclusions

As many other Tibeto-Burman languages, case relations in this language is expressed by means of postpositions. The language has eight cases i.e., nominative, dative, instrumental, locative, genitive, associative, and ablative. Nominative case is optional. In the language some cases are found special characters. In accusative case there are three markers they are *-lo*, and *-wo*. It is interesting to note that the marker *-lo* occurs with proper nouns and personal pronoun in the object position and the marker *-wo* occurs with common noun in the object position. Lairamlo lacks different marker for expressing dative case and it is expressed by the marker *-lo*. Thus, the marker *-lo* has homophonous functions expressing both accusative and dative cases. The instrumental case is expressed by the markers *-to* and *-do* which have different distributions. The marker *-to* occurs with noun ends with a consonant or a diphthong and the *-do* occurs with nouns ends with a vowel. The locative case is expressed by *-də* and *-to*. The marker *-to* occur with nouns ends with diphthongs however *-də* occurs with nouns ends with vowels Genitive case is expressed by *-we*, *-me* and *-piyəŋ*. The marker *-we* occurs with pronouns in object position however the marker *-piyəŋ* occurs with pronouns in subject position. The associative and ablative cases are expressed by markers *-hən* and *-wene* respectively.

Abbreviations
    NOM   =   Nominative

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ACC	=	Accusative
DAT	=	Dative
INST	=	Instrumental
LOC	=	Locative
GEN	=	Genitive
ASS	=	Associative
ABL	=	Ablative
SG	=	Singular
PL	=	Plural
ASP	=	Aspect
DEM	=	Demonstrative
DET	=	Determiner
FUT	=	Future tense
NMZ	=	Nominalizer
PROG	=	Progressive
PST	=	Past tense.

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Reviewing the Role of English Studies in a Global Cultural and Linguistic Context

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Abstract

English Studies and its role are surrounded by unresolved controversies, speculations and expectations from its very beginning as an academic discipline. The phenomenon of Globalization makes it more complex. Due to its colonial legacy and socio-economic changes at present time, English language teaching is being accused of doing away with our cultural and linguistic diversity. English language teaching is perceived as a process of Cultural and Linguistic homogenization that kills our indigenous culture and languages.

Globalization and international status of English language locate English teachers as mediators of both language and culture. In English teaching, differing interpretations, contesting ideologies and struggles between frames for meaning are central to the concerns of globalization. This paper reports on an investigation of English Teachers' perception of their role as mediators between language and culture and how globalization is (re)shaping and (re)defining literature, language, composition and mass media in an expanded set of possible identities, discourses, subjectivities, communities, and modes of interpretation. This paper describes how English teachers can locate themselves between the two extreme positions of cultural homogenization and harmonization by teaching English language and literature through inter-cultural reader response theories of literary interpretation, socio-cultural methods of language-study, and juxtaposed multi-media representations.

English Study: Controversies, Speculations and Expectations

English Studies and its role are surrounded by unresolved controversies, speculations and expectations from its very beginning as an academic discipline. The phenomenon of Globalization makes it more complex. Due to its colonial legacy and socio-economic changes at present time, English Studies is being accused of doing away with our cultural and linguistic diversity. English language teaching is perceived as a process of Cultural and Linguistic homogenization that kills our indigenous culture and languages. On the other hand, English Studies is regarded as a space for promoting intercultural communication and democratic discourse resulting in a process of linguistic and cultural harmonization. In this conflict of defining English by using different terminologies, there arises a more important question of its indispensability, changing socio-cultural realities of the world, linguistic patterns and attitudes at large and the role and responsibility of English teachers facing all these challenges. This paper places in a critical perspective both the English Studies and the role of teachers in the canvass of a large picture of globalized world with its frame of meanings, motives and models.

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Globalization and Global *Lingua Franca*

'Globalization' is tentatively defined as the interconnectedness of nations at a purely surface level, namely economics. Viewed from the vantage point of the power of socio-cultural parameters, such as race, religion, language and culture, 'globalization' is perceived as a narrative of contradictions and incoherence. The process of globalization, if seen as a bid to seep into the house of wisdom of peoples' culture, has stopped at the threshold of their inner consciousness. Like infinite Oceans on which lines cannot be drawn, the creative potentialities of a people, their language, thought and reality cannot be dissociated. Language, the principle avenue to the totality of a culture can often create intolerance to cultural differences when barriers emerge in the context of cross-cultural communication.

Just a few centuries ago, English was spoken by just five to seven million people on one relatively small Island and the language consisted of dialects spoken by monolinguals. Today, there are more non-native than native users of English, and English has become the linguistic key used for opening borders. It is a global medium with local identities and messages. At present, English dominates functional domains in the widest Register range.

Currently, we witness the development of English as the global *lingua franca*. This is evident in the rising number of people the world over who use English as their first foreign language. English is in the process of taking on the same role as Latin in medieval Europe as a common tool of communication across cultural and national boundaries. However, for the first time in history, we witness the rise of a *lingua franca universalis*: universal in a functional sense, i.e. going beyond the limited (commercial, religious etc.) functions of the past and in the sense of gaining a truly global reach, covering the most remote parts of the world - remote not only geographically, but also linguistically and culturally. The main reason for the spread of English can be found in history: Imperial expansion of European and US power changed the linguistic patterns among millions of people and superimposed English (and some other European tongues) in many parts of the world. When the imperial nations gave up their colonial empires, their languages remained. Today, for the English-speaking countries, English is a commodity that can be exported throughout the world. English-speaking countries have a larger linguistic capital than countries of other languages.

Other Languages Endangered

The world's linguistic and cultural diversity is endangered by the world-wide spread of English which work to homogenize and standardize. Native languages are in drastic decline. The stark reality is receding status of small non-powerful languages. Many languages are on the brink of extinction. Of the world's 6800 tongues, half or 50% are predicted to become extinct by the end of this century. In a recent and pioneering survey of the human surface of India, conducted by the Anthropological survey of India, scientists have identified 4599 communities in the country, which speak 325 different languages that belong to twelve distinct language families. Among these 325 spoken languages, 24 have their own scripts and literature. The newspaper reports mention the tremendous diversity and complexity of cultures in the country and stress the strength and continuity of regional identities. Such a complex cultural and linguistic diversity of the country is perceived to be endangered by the spread of English language.

Identity Maintenance

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The difficulty of identity maintenance and the violent tendencies of the dominant language and culture are described here in the colonial context and contrasted with an ideal of inter-cultural openness, understanding and fairness. The intensive spread and promotion of English threatens linguistic diversity. Unfortunately, with the extinction of a language, a unique world-view, culture and source of people's identity also disappear. Aggressive promotion of English threatens the linguistic rights of speakers of other languages.

English and English Values
The term 'English' designates not just the language, which has become the world language for communication, but a certain set of values, a way of life which could be described as 'westernized'. There is no doubt that we cannot do without English in today's world; its importance in the global perspective makes it indispensable as a tool of communication between nations. What is problematic, however is the role English has played and still plays as an ideological apparatus, the ways it works in conjunction with the dominant powers within our society, to create and maintain a hegemony over the diverse cultural formations of the country. Svati Joshi mentions this very precarious state of affairs in her book:

> The period after independence has witnessed an increasing proliferation of English and a much greater homogenization of culture, particularly among the urban bourgeoisie, which is further consolidated by the centralizing imperatives of the newly formed nation-state…. This centralization has provided an enormous logic and justification for the continuous and intensified use of English in public discourses…. (Svati Joshi, P. 6)

Another Side of the Coin
But there is another side of the coin that presents a completely different or opposite picture of the same. Rather than a process which leads to uniformity and homogeneity, globalization seems to create new, hybrid forms of culture, language and political organization: the results of global influences meeting local traditions, values and social contexts. Language – humankind's indispensable meaning making tool – can be an instrument of cultural and linguistic oppression. But this 'tool of tools' can also be a vehicle for advancing linguistic human Rights and minority language and culture empowerment. Efforts to protect and promote indigenous languages and cultures with their distinctive diversity in homogenizing times point the way out of the either-or dichotomies reductionist, English-only pedagogies, toward a vision of democracy in which individuals and communities create and re-create themselves through multiple languages and discourses.

Although the spread of English has often been associated with death of indigenous languages in those countries to which it has been trans-planted. In India, to some extent, the role of English has not been replacive; it has not driven out any of the indigenous languages as far as English purely as a language is concerned. It has enriched Indian languages as well as it has been enriched by them. It seems that English now belongs to India's linguistic repertoire in a very natural way, but it is still a language of 'ideas not of emotions'.

Central Concern of English Study

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Language is the principle means whereby culture is accumulated, shared and transmitted from one generation to another. The relationship between the identities of students – including ethnic background, race, language, gender as well as elective social networks and practices – and the effective teaching of English literature and language within a diverse social milieu, is a central concern for English Studies in this age of globalization. "What is culturally responsive curriculum? Does it aim to reflect the ethnicities of students in the classroom, pay homage to as diverse an array of nationalities and ethnicities as possible, and connect with the youth generation" (Gay, 28)? English teachers wrestle with these questions in classroom teaching.

Globalization and international status of English language locate English teachers as mediators of both language and culture. In English teaching, differing interpretations, contesting ideologies and struggles between frames for meaning are central to the concerns of globalization. Globalization is (re)shaping and (re)defining literature, language, composition and mass media in an expanded set of possible identities, discourses, subjectivities, communities, and modes of interpretation. Now English teachers have to locate themselves between the two extreme positions of cultural homogenization and harmonization by teaching English language and literature through inter-cultural, reader-response theories of literary interpretation, socio-cultural methods of language-study, and juxtaposed multi-media representations.

Globalization and international status of English language locate English Studies as a focal point in any discussion about linguistic and cultural phenomenon in the present scenario. In a multicultural hub like India, English Studies reflects itself within a matrix of sociolinguistic theories of language, IT revolution and global interdependency. Changes in the curriculum reflect these trends. Academic World is facing new challenges about the purposes and priorities of English Studies. Issues like intercultural communication, balancing a democratic discourse or 'common culture' with respect for diverse values and managing opposing views and resistance to curriculum change have become substantial points to be considered. Furthermore, the divide between inherited curriculum and socio-cultural transformation is also an emerging factor in this regard.

Across Levels of Experience

English is reconceptualized, across levels of experience, for social diversity and global change. The English classroom, now, is considered as a space for cultural conversation where the dialogue gives way to inter-textual and inter-cultural transactions. Beyond these, English teachers have their own perception regarding changing role of the text and written and oral dialogue in the classroom. English teachers designate a space of difficulty, change and possibility in their responses, for example, while defending Shakespeare, taking radical measures to reconstruct booklist for cultural relevance and global consciousness.

Considering the current position of English in the globalized world, it is not possible to neglect it or undermine its potential in forming or framing any social, political, economic and cultural meaning of various institutions and ideologies. In most of the discussions, English language and English Studies are associated with its colonial legacy, imperialism and hegemony. The world-wide spread of English language is held responsible for extinction of a large number of languages and cultures of the world. Maintaining this attitude to English may have its own repercussions for a world where English has become a language of mass communication and an

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indispensable tool for inter-linguistic and inter-cultural dialogue between and among various communities. Hence, it is imperative to maintain a delicate equilibrium between linguistic and cultural imperialism and communication chaos. Committed and determined efforts are needed to 'buck the tide' of linguistic and cultural repression by revitalizing indigenous languages and cultures with the help of English language. English Studies may prove to be one of the means to get the world come closer and a sight for linguistic and cultural harmony. With the human rights approach English language teachers may work towards the maintenance of linguistic diversity by stipulating the linguistic rights of speakers of languages which might be threatened. Curriculum, texts and teaching – all these issues must be dealt with critical awareness of their associated linguistic and cultural dimensions and significance.

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A Descriptive Analysis of Tense and Aspect in Sadri

Albin Rico Xalxo, Ph.D. Research Scholar

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Abstract

This paper aims at analyzing verbal suffixes in Sadri with special focus on tense and aspect inflections. The Sadri past tense and the future tense are marked by morphemes **/**-l-/ and /-b-/ respectively. But, there are some exceptions found in imperfective and perfective aspects in the past tense which are marked with or without the past tense marker /-l-/. The future tense marker /-b-/ is absent in the third person singular in all aspects. Likewise, the perfective aspect morpheme in Sadri is /-y ~ -i-/. The perfective aspect morpheme **/**–y/ gets attached to the vowel ending verbs and /–i-/ get inserted in the consonant ending verbs. The Sadri imperfective is marked by morpheme /-at ~ -t **/**. The morpheme / -t / is attached to the vowel ending and /-at / to the consonant ending verbs.

Keywords: Sadri, Indo-Aryan, Chota Nagpur, agglutinative, tense, aspect

1.0. Introduction
1.1 Tribal Groups in Chota Nagpur

The Chota Nagpur region is filled with many indigenous tribal groups viz. Mundari, Ho, Santhal, Kharia, Oraon, Kisan. They speak different aboriginal languages within their own community. They use Sadri as the lingua franca among the other tribal groups. This language has become the link between these groups. Sadri is used in all most all the village functions like, village meetings, worship at church and for other occasions. It is because the villages comprise of all these above mentioned tribal groups in this region. Sadri has become more dominant over a period of time within these communities. As a result, Sadri language is taking over the aboriginal languages. Many Munda, Oraon and other tribal children and the parents have acquired Sadri as the first language in todays' generation.

1.2 Brief history on Sadri

The Sadri language has very lively history in Chota Nagpur plateau. In the words of Bukaut (1906: 4 quoted in Keshari 2012: 17) "if the archaic character of Nagpur is considered, it throws the advent into Chota Nagpur of Aryan colonists (Sadans) far back in history". The history is backed with the first king of Nagvanshi dynasty Phani Mukut Rai who had built the Sun temple in Sutiyambe near Pithoria in first century. Pithoria was the capital of Chota Nagpur founded by Phani Mukut Rai from the Nagvanshi dynasty. This was the capital for the tribal king Maharaja Madra Munda, the Munda king earlier in 500 B.C. Also the Mahamaya temple in the village of Hapamuni at Ghaghra station and the Tanginath temple at Gumla were built in the beginning of tenth century (Keshari 2012: 18). During their ruling period, Nagvanshi dynasty used Sadri as the state language (Rajbhasa). Every other political speech to the gathering was made in Sadri which was more convenient and communicating. It was even promised by the political parties that Sadri would be made the state language, when the new state Jharkhand is established. But, it was Hindi,

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which got the status of state language in Jharkhand. The above history along with the evidences shows that the Aryans are here since long period and have harmonized with the other tribal groups in this region.

1.3 Sadri Language

Sadri language comes under the Indo-Aryan language family which is spoken in the Chota Nagpur plateau. It has moved out from this region to some parts of Bihar, Chhattisgarh, West Bengal, Odisha and to Assam. According to the Census of India Report 2001, there are 2,044,776 Sadri speakers in India.

Navarangi (1965: 5) states that "Sadani/Sadri originated as the mother tongue of the Sadan, an Aryan group amongst the Non-Aryans in Chota Nagpur Plateau". The Sadans, an Aryan group, consists of communities like; Teli, Ghansi, Jhora, Lohra, Bhokta, Keuta, Kumhar, Ahir, etc.

Sadri is called by many different names according to the regions, as it is listed by Simons et al. (2017) Chota Nagpuri, Dikku Kaji, Ganwari, Gauuari, Gawari, Goari, Jharkhandhi, Nagpuri, Nagpuria, Sadan, Sadana, Sadani, Sadari, Sadati, Sadhan, Sadhari, Sadna, Sadrik, Santri, Siddri, Sradri.

Grierson (1903: 42) mentioned that the "Bhojpuri has three main varieties – the standard, the western and Nagpuri". In the western studies Sadri is considered as the dialect of Bhojpuri (Peterson (n.d.)). Rev. Bukaut (1906) has different view in this regard; by saying that Sadri must be considered as a fourth form of Bihari (Keshari 2012: 218). It was Grierson who discussed about the Nagpuri as the eastern Magahi. Due to which the census report of 1961 classified Nagpuri together with the eastern Magahi (Grierson 1903). Finally, the census of India report 2001 has put Sadri under the dialect of Hindi.

2.0 Tense in Sadri

The tense is indicated by the forms of a verb which carries the information about the time of an action. The verbs carry the information of tense, aspect, mood, person, number, gender and honorificity of the subject. Payne (1997: 234) states tense as "it is associated with the sequence of events in real time, aspect with the internal temporal "structure" of situation while mode relates the speaker's attitude toward the situation or the speaker's commitment to the probability that the situation is true".

2.1 Present Tense

Koul (2008: 105) opines that, "the present tense represents an ongoing action, a habitual, repeated or characteristic action, or simply expresses a fact". There is no specific present tense marker in Sadri. For example:

(a)   *mɔ̃y   khaɔn/ khaɔna*
        1SG.   eat.1SG. HAB.
        "I eat".

(b)   *hame /hamreman   khail/ khaila*
        1PL.   eat.1PL.HAB.

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"We eat".

(c) *mɔ̃y   jat   hɔ̃*
1SG.   go.IPFV   be.1SG.
"I am going".

(d) *u   cay   bana   he*
3SG.(DIST.)   tea   make.PFV.   be.3SG.
"S/he has made tea".

The morphemes after the verbs are the information about person, number and honorificity in the present tense. As it is seen in the examples above, /kha-/ 'eat', in /kha-ɔn / "I eat", / kha-il / "we eat", /jat hɔ̃/ "I am going" and/ bana he / "S/he has made".

2.2 Past Tense
The past tense grammatically marks the action that has been completed in the past. According to Comrie (1985: 39) "…the past tense only locates the situation in the past, without saying anything about whether that situation continues to the present or into the future, although there is often a conversational implicature that it does not continue to or beyond the present." The morpheme /-l-/ is the past tense marker in Sadri. For example:

(a) *ʈiʈɔ   ghar   chɔṛlak*
Tito   home   leave.PST.3SG.
"Tito left home".

(b) *mɔ̃y   khalɔ̃*
1SG.   eat.PST.1SG.
"I ate".

(c) *ʈiʈɔ   randhat   rahe /rahlak*
Tito   cook.IPFV.   be.PST.3SG. /be.PST.3SG
"Tito was cooking".

(d) *uman   suit   rahãy/ rahlãy*
3PL.   sleep.PFV.   be.PST.3PL. /be.PST. 3PL.
"They had slept".

The past tense marker /-l-/ is less frequently observed in the progressive and past perfect tense. There is an exception that the **be**+ verb **/rah- /** carries the past tense information along with the person number and honorific information without the availability of /–l- / the past tense morpheme. The **be**+verb /rah-/ may or may not take the past tense morpheme /–l- /. The verbs in the example above (c) and (d) can be taken into consideration. Both the forms are used; one without the past tense marker /-l-/ is more frequent than the other with the past tense marker /-l-/.

2.3 Future Tense

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The future tense represents a situation where an action is yet to occur. The morpheme **/-b-/** in Sadri to mark the future tense. For Example:

(a) *mɵ̃y   nahabɵ̃*
     1SG.   bathe.FUT.1SG.
     "I will take bath".

(b) *tɔhreman   baiʈh   rahba*
     2PL.   sit.PFV.   be.FUT.2PL.
     "You will have sat".

(c) *u   rindhi*
      3SG.   cook.FUT.3SG.
      "S/he will cook".

(d) *u   rindhat   rahi*
      3SG.   cook.IPFV.   be-FUT.3SG.
      "S/he will be cooking".

It is interesting to note that the future tense morpheme **/-b-/** in Sadri is absent in the third person singular number in all the aspects in the future tense. The examples above (a) and (b) have the future tense morpheme /-*b*-/ whereas the examples (c) and (d) do not carry the future tense morpheme /-*b*-/. This happens only in the third person singular number.

3.0 Aspect
An aspect can be described as the types of action or the state of an event perfect or imperfect or habitual denoted by the inflection of verb. In the words of Comrie (1976: 3) "aspects are different ways of viewing the internal temporal constituency of a situation."
There are three aspects in Sadri, viz. habitual, perfective and imperfective. Peterson (n.d.) mentions two aspects viz. /–*at* ~ -*t* / for imperfective aspect and /-*e* ~ -*i*/ are the linker marked for the perfective aspect depending on the form of the stem. Dey (2011: 20) discusses three aspects for the Assam Sadri viz. perfective, imperfective (habitual) and progressive.

3.1 Habitual Aspect
The habitual aspect specially refers to the situations of an action which occur in regular basis. This is a habitual action. There is no specific habitual aspect marker in Sadri. For example:

(a) *mɵ̃y   khaɔn/khaɔna*
     1SG.   eat.1SG. HAB.
     "I eat".

(b) *hame /hamreman   khail /khaila*
     1PL.   eat.1PL.HAB.
     "We eat".

(c) *tɵ̃y   khaisla/ khais*

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2SG.(NON.HON.)   eat.2SG.NON.HON. HAB.
"You eat".

The verb /kha-/ 'eat' has inflected for person, number and honorificity in this aspect. The morphemes like; /-ɔn/-ɔna / in example (a), /-il/-ila/ in (b), /-isla /-is/ in (c) are all different all together carrying the same aspectual meaning respectively along with the information on present tense. Therefore, there is no specific morpheme to mark the habitual aspect in Sadri.

3.2 Perfective Aspect
The perfective aspect morpheme in Sadri is /-y ~ -i-/. The perfective aspect morpheme /-y/ gets attached with the verbs that end with vowel and /–i- / gets inserted in the verbs which end with consonant. For example:

(a)   *ṭiṭɔ*   *ghar*   *chɔiṛ*   *he*
        Tito   home   leave.PFV.   be.3SG.
        "Tito has left home".

(b)   *raju*   *suit*   *rahe* / *rahlak*
        Raju   sleep.PFV.   be.PST.3SG. /be.PST.3SG
        "Tito had slept".

(c)   *mɔ̃y*   *kɔiṛ*   *rahbɔ*
        1SG.   dig.PFV.   be.FUT.3SG.
        "I will have dug".

(d)   *uman*   *khay*   *rahãy / rahlãy*
        3PL.   eat.PFV.   be.PST.3PL. /be.PST.3PL.
        "They had eaten".

(e)   *tɔ̃y*   *ninday*   *Rahbe*
        2SG.   sleep.PFV.   be.FUT.2SG.
        "You will have slept".

The insertion of /–i-/ as the perfective aspect morpheme is exceptionally in the perfective aspect of the present, past and future tense. The verbs like; /chɔṛ-/ 'leave', /sut-/ 'sleep', /tɔr-/ 'pluck', /kɔṛ-/ 'dig', /paṛh-/ 'read' etc. insert /–i / to mark perfective aspect as it is marked in the examples (a) to (c) and verbs /kha-/ 'eat', /ninda-/ 'sleep' , / ja-/ 'go' attach /–y/ at the end of the verb root as it is marked in the example (d) and (e).

Exceptions: There are two exceptions found with regard to the use of perfective aspect marker.

(1) The /-y / perfective aspect morpheme is not attached with the verbs that end with vowel in the present perfect tense. For example:
(a) *chɔŋa*   *ninda*   *he*
        boy   sleep.PFV.   be.3SG.
        "The boy has slept".

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(b) *uman   bajar   ja   hãy*
   3PL.   market   go.PFV.   be.3PL.
   "They have gone to market".

   The perfective aspect morpheme is null only in the present tense for the vowel ending verbs like; /*ninda-*/ 'sleep', /*ja-*/ 'go' /*kha-*/ 'eat', /*ga-*/ 'sing' etc.

   (2) The verbs do not take the perfective aspect marker /–*y ~ –i-* / in the simple past tense. For example:

 (a) *ʈiʈɔ   sutlak*
   Tito   sleep.PFV.PST.3SG.
   "Tito slept".

 (b) *mɔy   khalɔ*
   1SG.   eat.PFV.PST.3SG.
   "I ate".

3.3 Imperfective Aspect
   The imperfective is about the action which is in progress. The Sadri imperfective is marked by morpheme /**-***at ~ -t* /. For example:

 (a) *u   cay   banat   he*
   3SG.   tea   make.IPFV.   be.3SG.
   "S/he is making tea".

 (b) *hamre   likhat   rahi/rahli*
   1PL.NOM.   write.IPFV.   be.PST. 1PL./be.PST.1PL.
   "We were writing".

 (c) *tɔhreman   jat   rahba*
   2PL.   go.IPFV.   be.FUT.2PL.

   "You will be going".

   The imperfective morpheme /-*t* / is used for vowel ending verbs like; /*bana-*/ 'make', /*ja-*/ 'go', /*kha-*/ 'eat', /*ga-*/ 'sing' etc. and the morpheme /-*at* / is used for consonant ending verbs like; /*khel-*/ 'play', /*kud-*/ 'run', /*jal-*/ 'burn', /*mar-*/ 'hit', /*likh-*/ 'write', etc.

4.0 Conclusion
   The Sadri has the agglutinating features like any other Indian languages. There are some exceptions observed in both tense and aspect. The present tense do not have specific marker. The past tense marker /-*l-*/ is observed with or without in the past progressive and perfect tense. And, the future tense marker /-*b-*/ is absent for the third person singular. There is no specific habitual aspect marker. The imperfective aspect marker /-*t*/ is occurring with the vowel ending verbs and

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/-*at*/ with consonant ending. The perfective aspect marker /–*i-*/ as the perfective aspect morpheme is exceptionally used in the perfective aspect of the present, past and future tense and /–*y*/ at the end of the vowel ending verb root. But, the morpheme /-*y* / does not get attached with the verbs that end with vowel in the present perfect tense. The verbs do not take perfective aspect marker /–*y ~ –i-* / in the simple past tense. Further research is necessary on this subject.

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Noise, Hearing Loss, Use of Hearing Protector Devices and Its Attitudes and Beliefs Among Young Adults

Anu A., MASLP,
Dr. Binoy Shany, MS., Ph.D.
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Introduction

Noise can be defined as sound at an intensity that can hinder with verbal communication and may cause uneasiness of the ears or reduction of hearing sensitivity, defined as hearing damage. Any exposure to noise of significant intensity and duration increases the risk of ear damage and causes permanent hearing affection, known as noise-induced-hearing-loss (NIHL). It is widely believed that exposure to noise for a long duration of a period can lead to hearing loss, which is commonly termed as noise-induced-hearing-loss. NIHL is the second most common type of acquired hearing loss following Presbycusis and there is some evidence that NIHL may be on the rise in adolescents and young adults (Portnuff, Fligor & Arehart, 2011).

Even though many people get exposed to noise daily, there are people who are at a high risk and those whose occupations and lifestyles revolve around noise or loud music. If the exposure is long-term it can lead to a permanent hearing loss. As reported by some authors it is estimated that 11 million individuals suffer from some degree of NIHL (Bogoch, House, & Kudla, 2005; Crandell, Mills, & Gauthier, 2004). A recent report by Henderson, Testa & Hartnick in 2011, compared the data during the period 1984-1988 to 2005-2006 and reported an increase in the exposure to loud noise and music through headphones, and a decrease in the use of hearing protection in the youths of United States. The prevalence of noise-induced hearing loss in female youths had also increased to statistically significant levels compared to 20 years previously. Similarly, the data from the United Kingdom indicate that 20% of youth regularly expose themselves to excessive loud levels of music.

Sources of Noise and Kinds of People Getting Affected More Frequently

The sources of noise exposure can range from Industrial noise to the Personal listening devices. Among this industrial noise is estimated to be the cause of 16% of the disabling hearing loss in adults worldwide. According to the Indian Factory Act, 1948 workers are allowed to work on a limit of 90dBA for eight hours per day, but in the real-world, the Indian working hours are 48 hours per week which will lead to a high risk of noise exposure (Singh, Bhardwaj, & Deepak, 2010).

Adolescents and young adults are getting exposed to noise are mainly through the Personal Listening Devices, attending concerts and night-clubs. The output of Personal Music Players can reach up to 110dBA, with the averaged sound level exceeding 85dBA, for an

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average duration of exposure between two and three hours per day. Meyer-Bisch (1996) reported that the sound level at a rock concert is always around 100–115dBA. Considering the same hearing damage risk criteria of 85dBA exposure duration for eight hours, the author suggested that exposure duration of 100dBA should be less than 1.25 hours per week if calculated at the equivalent sound energy.

Temporary Noise-Induced Tinnitus

Another common phenomenon which is reported in adolescents is temporary noise-induced tinnitus with a reported prevalence of 45% and 77%. As the mobile technology usage has been increased in recent times, hearing loss has emerged as a public health concern, especially for adolescents and young adults. In 2006, according to Shargorodsk (2010), nearly one in five adolescents and young adults ages twelve to nineteen suffered from hearing loss. Most of these youth suffer from bilateral high-frequency hearing loss, which is often caused due to noise exposure. Continued excessive noise exposure can induce metabolic and mechanical changes in the organ of Corti leading to noise-induced-hearing-loss.

Review of Literature

There are several scholars who found that high-frequency deterioration of hearing, which was attributed to recreational noise exposure. However, some studies only emphasized the role of Personal Music Players or concerts in the development of NIHL, without considering other leisure activities.

Fligor and Cox in 2004 studied the output levels of portable compact disc players and their risk for causing hearing loss. The authors found that some personal listening devices were capable of producing outputs in excess of 130 dB SPL and concluded that use of personal listening devices with supra-aural headphones should be limited to no more than 60 percent of full volume for 60 minutes per day. This recommendation is the ''60-60 Rule.''

A recent study done by Hodgetts, Rieger & Szarko (2007) found out that normal-hearing adults prefer Personal listening devices for listening to music. The authors also found that ear-buds, which are the most popular style of headphones, are most susceptible to ambient noise that can cause users to increase their listening levels, resulting in more sound pressure level being directed to the tympanic membrane.

Another important concern in youth is awareness about hearing protector devices (HPDs). Though they are aware of the positive sides of using HPDs they rather chose not to use them (Bogoch, House & Kudla, 2005). Bogoch et al (2005) reported that over 40 % of the attendees reported that they are ready to use if free HPDs are provided. Whereas in another study conducted by Goggin et al., (2008) found that only 7% of the participants would use HPDs if they were complimentary. This result shows that either the youth have a minimal concern about their hearing health or they completely lack the knowledge about the harmful effects of getting exposed to loud noise.

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The study by Gilles (2014) found the more negative attitude towards hearing protection and hearing loss have built up in the youth. When Chung, Des, Meunier & Eavey (2005) evaluated the effect of noise exposure and found that hearing impairment is found to be a causative factor that affects the general health among young people. When certain studies speak about negative approach towards the noise, hearing loss and hearing protector devices among youth, on the other hand, there are also studies which state that the youth are aware of the hearing protection.

The study by Crandell, Mills & Gauthier (2004) concluded their study by showing that the youth have a high degree of knowledge about the use of HPDs for the protection of ear damage. Similar findings were quoted by Widen et al., (2009) when they compared the attitudes of the USA and Swedish citizens. Similarly, Zocoli, Morata, Marques & Corteletti (2009) stated that 1.6% of his tested population reported the use of HPDs.

Though almost all the youth of this generation are very much interested in the recreational noise or the leisure activities, majority of them are not concerned about the hazardous effect due to it. This may be due to the lack of awareness or poor concern about the hearing system. This is being said through some studies. (Shargorodsky et.al, 2010; Smith, Davis et.al, 2000). There are youngsters who lack the knowledge about the use of HPDs and the protection of the inner ear from the permanent damage.

Need for the Study
There are several studies which talk about the positive as well as the negative attitudes and beliefs towards the use of hearing protectors against the hearing loss due to sound or noise exposure.Thus, this study was done to find out the attitude and belief among the young generation regarding the use of HPDs, their attitude and belief towards the hearing loss that can be caused due to the noise exposure. Though there are enough studies which state regarding the attitude and beliefs of youth regarding these factors, they all have been conducted in the western population and in the Indian context such studies are negligible. Therefore, this study has been conducted to find out the attitudes and beliefs towards noise, hearing loss and hearing protector devices among youth in India.

The Aim of the Study
The aim of the study is to investigate the attitude and beliefs towards the noise, hearing loss and hearing protector devices among young adults.

Method
Subjects
A total of 100 college students in the age range of 18-22 years from two different colleges of Kasaragod were selected for the study. The number of boys and girls were randomly selected. All the participants were Malayalam speaking individuals.

Materials

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A set of 30 questions were selected for the preparation of the Questionnaire. The questionnaire was prepared in English; the questions were selected from the Youth Attitude Towards Noise Scale (YANS) (Olsen & Erlandsson, 2004) which was used in many survey-based studies, and from various other questionnaires which were available on internet. The new questionnaire thus prepared was then translated into Malayalam by a person proficient in English and Malayalam. The questionnaire was then verified and validated by 5 experienced audiologists and final questionnaire was prepared. The questionnaire contained 3 subsections namely 1) noise 2) hearing loss and 3) hearing protector devices.

Procedure

For obtaining the basic information the students were asked to fill their name, age, and gender. The participants were told that the remarks for each question should be completely based on their personal opinion.

The questionnaire was distributed among the students of the class 1st year B.Sc. degree to 3rd- year B.Sc. degree within the age range of 18 to 21 and they were asked to read the questions and rate their remarks from 1 to 5 on the rating scale. Were point 5 indicates, the subject strongly agrees with the statement and point 1 indicates the subject strongly disagree with the statement. Subjects were told that there would be no punishment and their opinion will not be published among others.

Data Analysis

Mean and standard deviation (SD) for each section as well as for each question was found out separately in order to find out whether the subjects have a positive attitude towards the protection of hearing by using hearing protectors due to noise exposure.

Results

The aim of the study was to investigate the attitude and beliefs towards noise, hearing loss and hearing protector devices among young adults. In the present study of attitude towards noise, hearing loss and hearing protector devices among young adults which were conducted on college students, the obtained scores were subjected to descriptive statistics. The performance of the subjects with respect to their attitude towards the three subsections of the questionnaire; noise, hearing loss and hearing protector devices are explained in following sections:
\

1) *Performance of young adults on Noise.*

QUESTION	N	MEAN	SD
Question 1	100	3.2626	1.17444
Question 2	100	3.2222	1.35944
Question 3	100	3.2626	1.30608
Question 4	100	2.8485	1.55422

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Question 5	100	2.6263	1.26641
Question 6	100	3.2424	1.27848
Question 7	100	3.6263	1.25019
Question 8	100	3.6566	1.19661
Question 9	100	3.8384	1.39757
Question 10	100	3.3636	1.24092

Table-1: Indicates the mean values for the questions in subsection Noise of the questionnaire

The results from the subsection noise are included in the table-1. The table-1 includes the mean value of the questions which were included in the subsection. The mean value shows that; the subjects have a good awareness towards the negative impact of noise that can effect on their hearing.
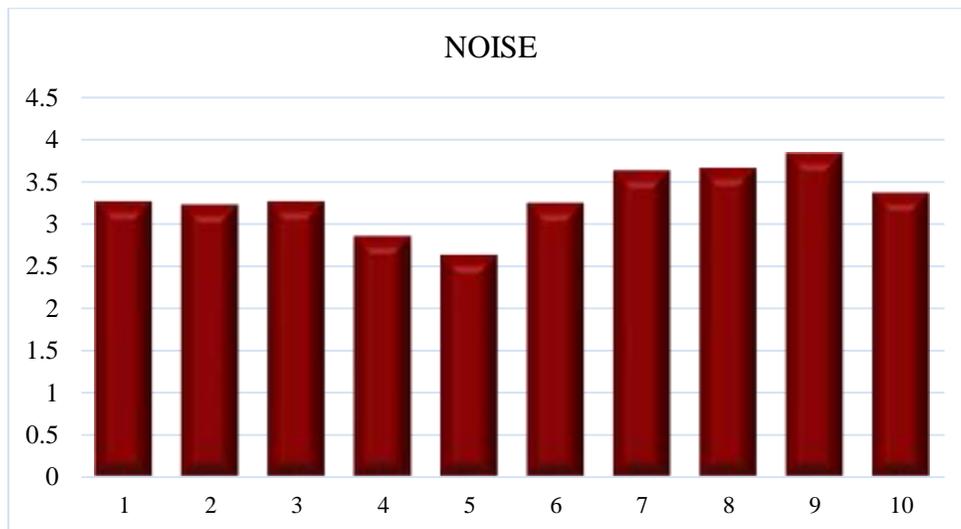
Figure-1: Indicates the mean values for the questions in the subsection Noise of the questionnaire.

Figure-1: Shows the results for the questions included in subsection Noise. The x-axis denotes the questions of the subsection and the y-axis denotes the mean score of each question included in the subsection. The mean value of each of the 10 questions of this subsection holds good and strong evidence that, the subjects are aware of the negative impact of noise that can alter their life quality. This result indicates that the youth have a positive attitude towards the noise.

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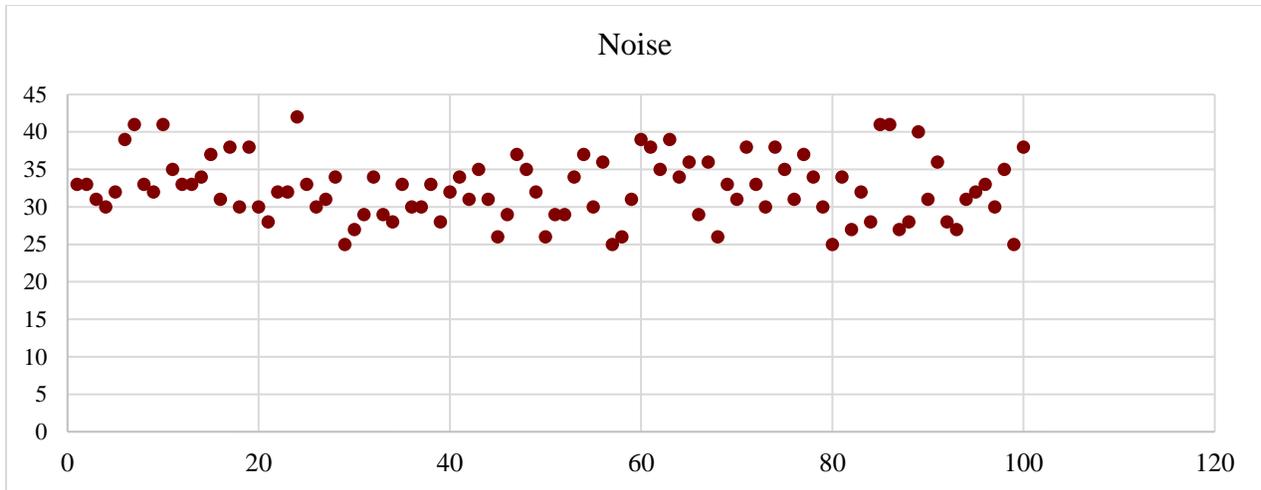
Figure-2: Indicates the responses of young adults towards Noise.

Figure-2: Shows the response pattern of the participants. X-axis denotes the number of participants in the study (N=100) and Y-axis denotes the total score of each participant for the respective subsection.

2) *Performance of young adults on Hearing Loss.*

QUESTION	N	MEAN	SD
Question 1	100	4.1414	1.15184
Question 2	100	4.0303	1.07337
Question 3	100	3.9394	1.14123
Question 4	100	3.9293	1.05223
Question 5	100	3.4242	1.12568
Question 6	100	3.3131	1.18362
Question 7	100	3.6566	1.27904
Question 8	100	3.7172	1.17838
Question 9	100	3.7576	1.22133
Question 10	100	4.0101	1.27371

Table-2: Indicates the mean values for the questions in subsection Hearing Loss of the questionnaire.

The table-2 indicates the mean score of the 100 subjects who participated in the study. The mean score for each of the ten questions included in the subsection was found out. The result shows a good mean value with an average score of about 70% on all questions. This indicates that the subjects have a better and positive attitude towards the protection of hearing from damage.

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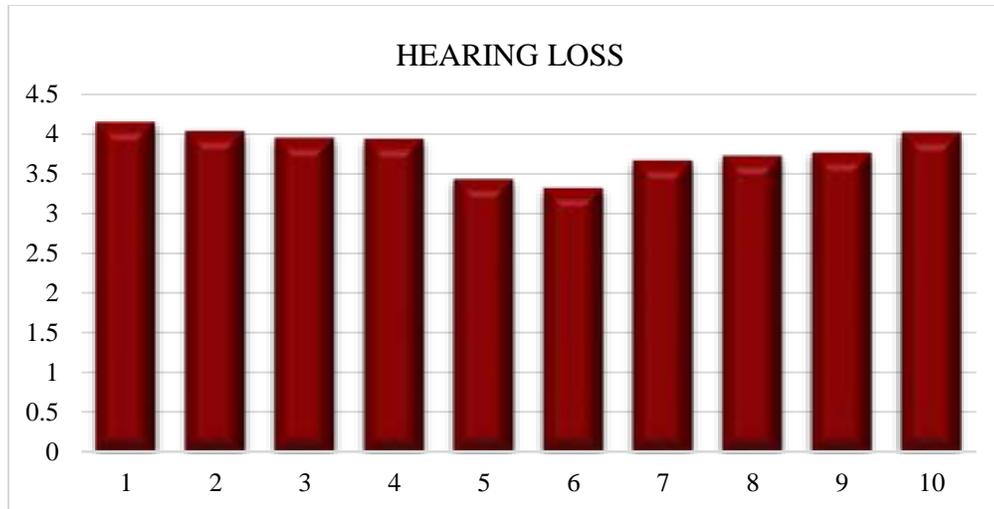
Figure-3: Indicates the mean values for the questions in subsection Hearing Loss of the questionnaire.

Figure-3: shows the result of the questions included in subsection hearing loss. X-axis denotes the questions regarding the attitude of youth towards hearing loss and the y-axis include the scores of each question. The total number of questions was 10 in the particular subsection. The scores of each question were 1, 2,3,4,5. The figure indicates that the youth have a positive attitude and belief towards the hearing loss. They are aware regarding the factors that affect the hearing.
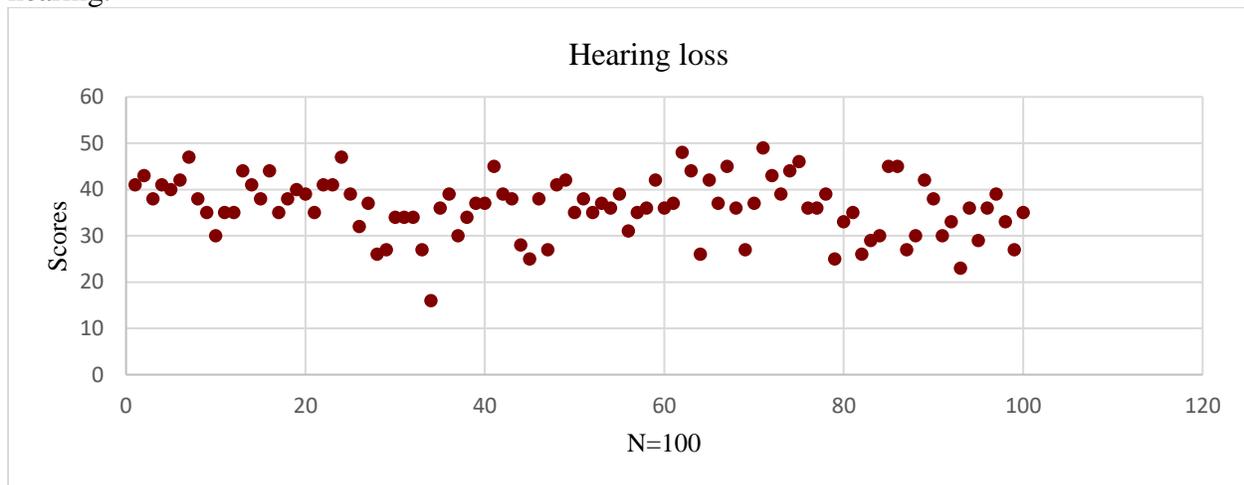
Figure-4: Indicates the responses of young adults towards Hearing Loss

Figure-4: Shows the response pattern of the participants for hearing loss subsection. The x-axis denotes the number of participants in the study (N=100) and Y-axis denotes the total score of each participant for the respective subsection.

3) *Performance of young adults on Hearing Protector Devices.*

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QUESTION	N	MEAN	SD
Question 1	100	2.8990	1.12934
Question 2	100	3.3131	1.24250
Question 3	100	3.5657	1.21354
Question 4	100	3.3434	1.03176
Question 5	100	3.3434	1.12632
Question 6	100	3.0404	1.20305
Question 7	100	3.3636	1.21600
Question 8	100	3.5556	1.10861
Question 9	100	3.3333	1.04978
Question 10	100	3.1414	1.21227

Table-3: Indicates the mean values for the questions in subsection Hearing Protector Devices of the questionnaire.

From the table-3, it can be understood that the youth are aware of the use of HPDs or the conservation of hearing. The mean value for each question which was included in the subjection is included in the table. The mean value of almost all the questions in the present subsection is high, which is a clear indication of the positive attitude and belief of the youth towards the hearing protection or HPDs
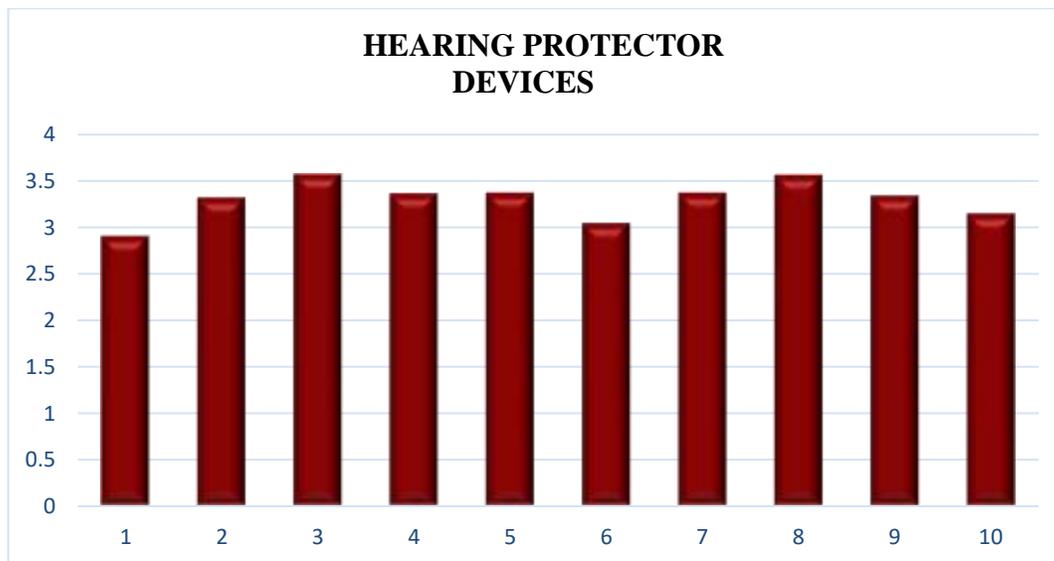

Figure-5: Indicates the mean values for the questions in subsection Hearing Protector Devices of the questionnaire.

Figure-5: Shows the results of the questions included in subsection hearing protector devices. The x- axis denotes the questions regarding the attitude of youth towards hearing protector devices and the y-axis include the scores of each question. The results show that the

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attitude and belief of youth towards the HPDs are positive. The total number of questions was 10 in the particular subsection. The scores of each question were 1,2,3,4, 5.
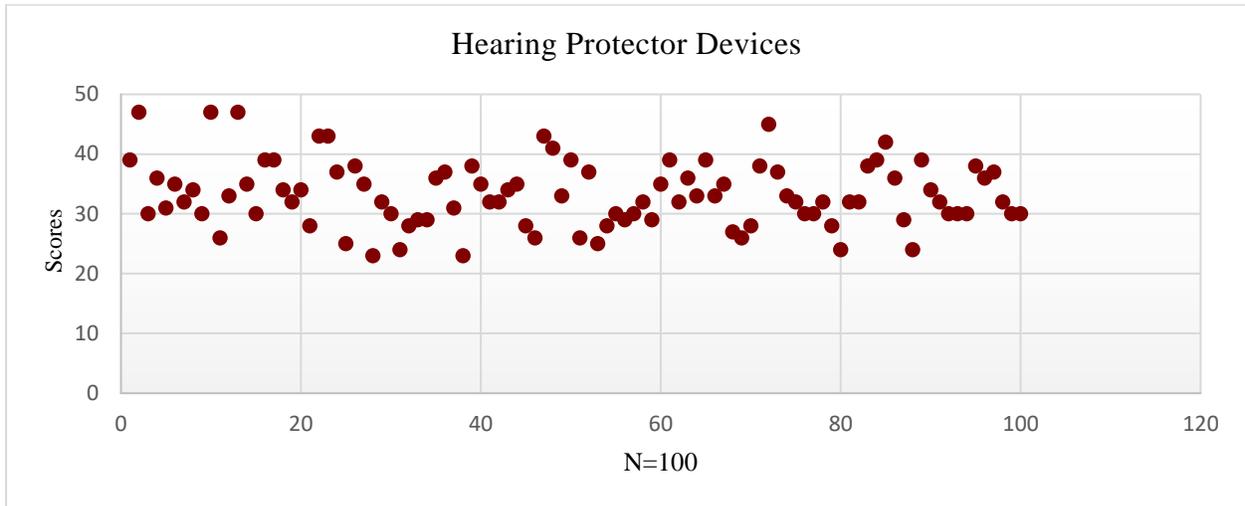

Figure-6: Indicates the responses of young adults towards Hearing Protector Devices.

Figure-6: Shows the response pattern of the participants for hearing protector devices subsection. The x-axis denotes the number of participants in the study (N=100) and the y-axis denotes the total score of each participant for the respective subsection.
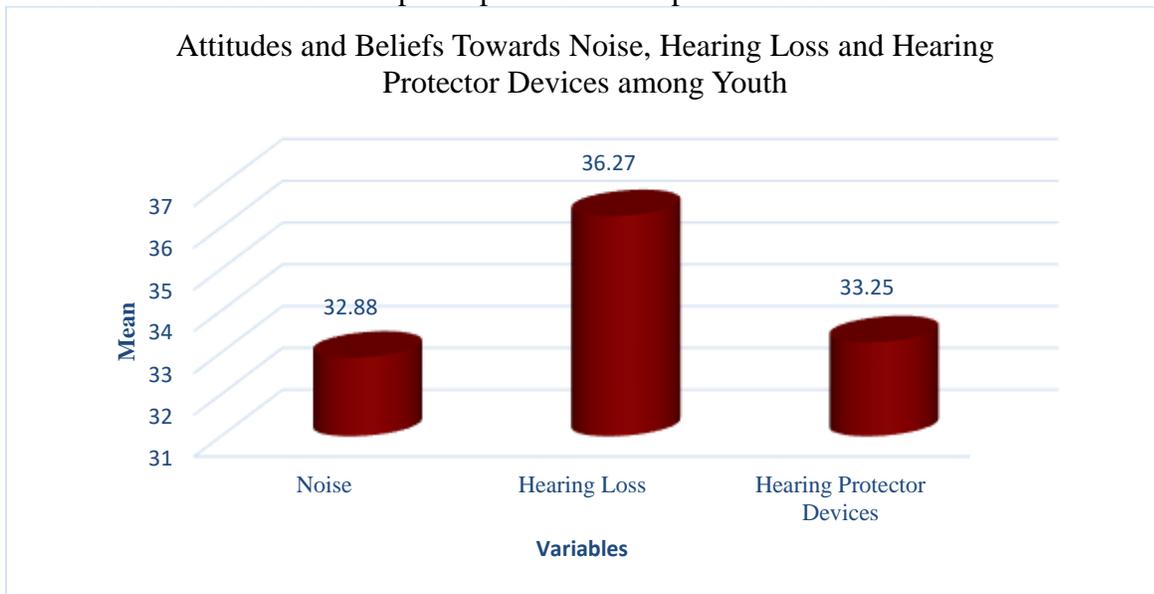
Figure-7: Indicates mean value of all questions in each subsection of the questionnaire.

Figure-7: shows the overall performance of the participants for the 3 subsections noise, hearing loss and hearing protector devices. The x-axis includes the variables and the y-axis includes the mean score of the subsections. The overall score of each subsection is 50. The

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overall mean values of each subsection have an average score of 60%. And among the three subsections, the score for the subsection hearing loss is the highest. This can be because, the youth are more concern about their hearing health and they consider that, the ears should be protected as the hearing loss can interfere with their day to day life.

Thus, from the above figure, it is clear that the youth are more aware of the hearing loss and the factors affecting it, and they tend to protect it from the hazardous noise exposure.

Discussion
Noise, as per the literature says, is the unwanted source of sound in nature. Though it is a type of sound, it is not so pleasing to the human ear. There are people who are getting exposed to loud sounds or noise that can lead to the condition known as NIHL. In the 21st century, the hearing loss due to the noise exposure is common. There are people who show awareness towards the hearing protection and at the same time, there are people who just ignore the harmful side of being getting exposed to the noise that can damage the hearing system. Youth is one among them. Through the use of personal listening devices and attending the concerts they indirectly damage their hearing. But still, there are individuals who have awareness towards the protection of the hearing and about the use of hearing protector devices. HPDs to an extent can help the individuals in the protection of their hearing from the harmful side effects of noise.

There are many western studies that speak about the attitude and beliefs of youth towards the protection of the hearing. In literature, the findings related to the attitude towards the noise and hearing loss say that the youth are least bothered about the hazard caused due to the noise exposure (Serra, Busoni, Richter, Minoldo et.al, 2005; Vogel, Brug, Van der Ploeg & Raat, 2010). However, there are certain studies which say that the youth have a positive attitude towards the noise, hearing loss and hearing protective devises. In the recent times, many of the new generations tend to protect their ears from damage as they are well aware of it. Though there are still populations who are completely unaware of the negative impact of noise.

Thus, the present study was taken-up to find out the attitude and beliefs towards the noise, hearing loss and hearing protector devices among young adults. The result of the present study shows that; the youth are aware regarding the protection of their hearing from the noise by the use of HPDs. The higher percentage was obtained for the various subsection of the questionnaire regarding the attitude and beliefs towards hearing loss. This may be due to the increased awareness towards the protection of hearing (Vogel, Brug, Van der Ploeg &Raat, 2011). Chen, Huang & Wei (2008) reported that Children's knowledge and their noise protective behavior were correlated positively.

Several researchers (Barlow, 2010; Chesky, Pair, Yoshimura & Landford 2009) have found that the undergraduate music students had a more positive attitude towards the hearing protection and they were assiduous in protecting their hearing. Researchers also say that youth are aware of the use of HPDs for the conservation of hearing (Crandell, Mills & Gauthier, 2004; Zocoli, Morata, Marques & Corteletti, 2009).Similar findings were obtained for the present study also. Though the youth is exposed to noise through personal listening devices and other Leisure

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activities they try to protect their hearing and are more concerned about it. They are also aware of the measures to adapt in order to protect their hearing.

Conclusion

Noise can be defined as sound at an intensity that can hinder with verbal communication and may cause uneasiness of the ears or reduction of hearing sensitivity. Noise is unwanted sound and is judged to be unpleasant, loud or disruptive to hear. Though noise has a great hazardous face, it has become an inevitable factor in our daily life. Most of the people get exposed to noise in one or the other way on a daily basis. But many of them are not at a risk than those whose occupations and lifestyles revolve around noise or loud music. Exposure to long-term noise exposure can damage the inner ear and can be the reason for the permanent hearing loss named as noise-induced-hearing-loss (NIHL). An estimate of eleven million individuals suffers from some degree of NIHL (Bogoch, House, & Kudla, 2005; Crandell, Mills, & Gauthier, 2004).

Even though most of the people are affected by noise, youth are more likely to be the victims of the noise exposure. Therefore, this study was conducted to find out the attitude and beliefs of youth towards the noise, hearing loss, and hearing protector devices.

A total number of 100 students from 2 different colleges of Kasaragod were randomly selected for the study. The previously prepared questionnaire was provided with the participants and was instructed to rate the questions based on their personal opinion. The questionnaire consisted a total number 30 questions which were further subdivided into three subsections namely, noise, hearing loss, and hearing protector devices. Each subsection includes 10 questions. The questions were provided with a 5-point rating scale. The SD and mean scores were calculated. The overall scores revealed that the youth are aware of the dangerous effects of noise and they have a positive attitude towards the protection of the hearing (Vogel, Brug, Van der Ploeg & Raat, 2011).

From the above results obtained in the current study, it was concluded that youth are more aware of the side effects that can occur due to the exposure to the loud noise. As the noise pollution is growing day by day, increased awareness towards the noise and the harmful damage it can cause to hearing as well as to the entire life-style of this generation, the positives attitudes and beliefs towards these can help them to protect themselves.

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Teaching Poetry Through Motion Pictures Among the Undergraduate Students of Coimbatore - A Study

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Introduction

English was viewed as a door way to progress and opportunities by Indians even from the days of East India Company. This language today has obtained the universal status and connects individuals to their organizations. Thus. in a word English inter locks the entire world by its uniqueness, simplicity, richness, flexibility and immense acceptability. It is the preferred medium in higher educational institutions and professional educational institutions, especially in the field of science and technology because of its global acceptance.

Most of us think of reading as a simple passive process that involves reading words in a linear fashion and internalizing their meaning one at a time. But reading is actually a very complex process that require a great deal of active participation on the part of the reader to get a better sense of the complexity of reading, read what some experts in the field have said about the reading process what do we read? The message is not something given in advance or given at all, but something created by interaction between writers and readers as participation in a partial communicative situation. This study focused on the potential effect of motional pictures tools, audio and video communications have on the process of learning English as a foreign language compared to other traditional learning methods that do not involve the use of these tools.

The study explored the implications of integrating motion pictures in teaching. It is as a telecommunication tool has the potential to facilitate the process of learning EFL; both synchronous, real-time, online interaction in which all participants are logged on at the same time and communicate directly with each other and asynchronous, interaction occurs intermittently with a time delay, tools may neutralize the effect of physical isolation. Since positive attitudes and high motivation are the best overall predictors of success in language learning, the purpose of the study is to determine what change English competence and the affective variable of motivation will undergo when integrating motion picture tools into learning EFL.

Objective

➤ To study the significant difference between the effectiveness of motion pictures and traditional method of teaching in developing English skills in English among college students.

The following is the hypotheses formulated for the present study.

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- ❖ There may not be any significant difference between Motion pictures and Traditional Method of Teaching in learning poetry in English among the students of Coimbatore
- ❖ There may not be any significant difference between the pre-test mean values of control group and experimental group of students belonging to Coimbatore in learning poetry in English.

The students studying in R.V.S. College of Arts and Science, Coimbatore were chosen as the present study. Around 80 students willingly took part in the test of reading skills administered for this study. Among them, 40 students have been chosen for the students' questionnaire survey. The study has been conducted on 40 students.

Table 1
Achievement Test Scores of Traditional Method Group and Motion Pictures Group Students belonging to Coimbatore in Reading Skills in English
Mean and standard deviation of the Traditional Method Group and Motion Pictures Group scores of Achievement Test belonging to Coimbatore and calculated t-value are given.

Achievement Test	Mean	N	SD	
Traditional Method	15.2750	40	1.39574	
Experimental Method	18.0000	40	1.64862	
Paired t-test				
	Correlation	Mean	SD	T	Df
Paired Result	.546	-2.72500	1.46738	-11.745	39

Note: significant @ 0.05 level

Interpretation
        The arithmetic mean for the Traditional Method Group and the Motion Pictures Group scores in Achievement Test (post test) has been worked out to find out the average. The arithmetic mean for the Traditional Method Group is 15.2750 which is lower than the arithmetic mean of 18.0000 for the Motion Pictures Group. It is inferred that there is significant difference of paired mean value which is 2.72500.

        The standard deviation for the Traditional Method Group and the Motion Pictures Group in pre-test has been found out to show the deviation. The standard deviation for the Traditional

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Method Group is 1.39574 and the Motion Pictures Group is 1.64862. The difference of the deviation is found to be 1.46738.

The *t* result of both the Traditional Method Group and the Motion Pictures Group in reading skills in English is 11.745 which is higher than the table value of 2.0227 at 0.05 level. It indicates that the post test achievement of the Traditional Method Group and the Motion Pictures Group belonging to Coimbatore significantly differs in reading skills in English.

Hence it is allowed to conclude that there is significant difference between the post test mean values of Traditional Method Group and Motion Pictures Group of students belonging to Coimbatore in learning poetry in English.

Table 2
Pre-Test Scores of Control Group and Experimental Group Students belonging to Coimbatore in Reading Skills in English

Mean and standard deviation of Control Group and Experimental Group scores of Pre-Test belonging to Coimbatore and calculated t-value are given.

Pre-test	Mean	N	SD
Control Group	**15.3500**	**40**	**1.62591**
Experimental Group	**15.2750**	**40**	**1.39574**

	Paired t-test				
	Correlation	**Mean**	**SD**	**T**	**Df**
Paired Result	**.781**	**.07500**	**1.02250**	**-.464**	**39**

Note: significant @ 0.05 level

Interpretation

The arithmetic mean for the control group and the experimental group scores in pretest has been worked out to find out the average. The arithmetic mean for the control group is 15.3500 which is higher than the arithmetic mean of 15.2750 for the experimental group. It is inferred that there is no significant difference of paired mean value which is 0.07500.

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The standard deviation for the control group and the experimental group in pre-test has been found out to show the deviation. The standard deviation for the control group is 1.62591 and the experimental group is 1.39574. The difference of the deviation is found to be 1.02250.

The *t* result of both the control group and the experimental group in reading skills in English is 0.464 which is lower than the table value of 2.0227 at 0.05 level. It indicates that the pre-test achievement of the control group and the experimental group belonging to Coimbatore is not significantly differing in reading skills in English.

Hence, it is allowed to conclude that there is no significant difference between the pre-test mean values of Control Group and Experimental Group of students belonging to Coimbatore in learning poetry in English.

Conclusion

English teaching needs some new and innovative approaches. Motion Pictures method fulfills the development of reading skills among the college students. The present study demonstrates the effectiveness of the Motion Pictures in enhancing the development of reading comprehension skills in English among the college students of Coimbatore, Tamilnadu. The present study may create an awareness among the ELT experts to make use of the clues available in the form of findings, discussion and recommendations for designing programmes towards developing techniques suitable for the target population in order to make reading a pleasurable and purposeful act at all levels of education.

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Allegorical Interpretations of Gardening in J.M. Coetzee's
Life & Times of Michael K

Dr. T. Deivasigamani and A. Saravanan
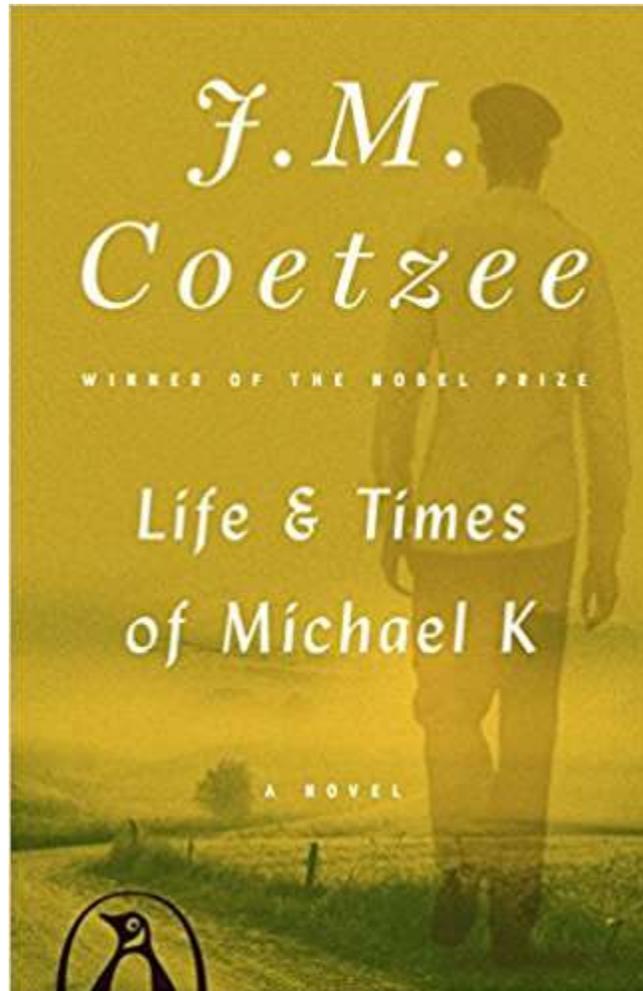
Abstract

      The South African Nobel Laureate John Maxwell Coetzee is a unique white writer. His works deal with South African people and their life style. He supports the freedom of gardening with allegorical interpretations and symbols through his novel *Life & Times of Michael K*. This paper argues that J.M. Coetzee's work asserts the dignity and central position of gardening in the universe. It shows how non-white people were treated by white people using a political system of Apartheid and how non-white people overcame the atrocities, oppressions, and harassment.

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Keywords: Life & Times of Michael K, Gardening, Universe, Political System, Atrocities, Allegorical interpretation.

Introduction

John Maxwell Coetzee is an outstanding, famous, prolific, unique, and a prominent South African writer. He was born in South Africa. Later on he became an Australian citizen. He is an essayist, linguist, novelist, literary criticizer, vocalist, and translator. He was honoured with many prestigious literary awards including the Nobel Prize in 2003 in literature. His novel *Life & Times of Michael K* is placed in Booker Prize Winners list in literature in 1999. J.M. Coetzee's writings often centre around the South African non-white people, who were ruled by systems of apartheid. His writings mirrored the realities of South African life. The novel has been divided into three parts, the first and third parts are narrated by an omniscient narrator, remaining second part is narrated by a Medical Officer (a doctor). J.M. Coetzee's novel takes place in South Africa during a civil war from the 1970s to 1980s.

Allegorical Interpretations

The great writers of allegorical works are Edmund Spenser's *Faerie Queen*, John Bunyan's *Pilgrim's Progress*, George Orwell's *Animal Farm*, Nathaniel Hawthorne's *Young Goodman Brown*, and Herman Melville's *Moby Dick*. In this series, typically speakers or writers use allegories as rhetorical devices or as literary devices. Some Plato's works contain passages with minimum two meanings, called "allegories" or "symbols." J.M. Coetzee also handles the allegorical interpretations as a literary device. It has the hidden meanings through symbolic actions, figures, events, and imageries, which together create the moral, political meaning the author wishes to convey. It has minimum two levels of interpretation.

The usage of allegory is to add different layers of meaning to Coetzee's *Life & Times of Michael K*. It makes the character of Michael K as multidimensional. So, Coetzee stands for something larger in meaning than what he literally stands for allegory permits writers to put forward their political and moral points of view. A study of an allegorical piece of writing easily gives us an insight.

The declaration that J.M. Coetzee's *Life & Times of Michael K* is an allegorical novel is referring to the whole life of Michael K, with enough time to change in life. The term, Michael K is an allegory. His narrative stands for an abstract. In *Life & Times of Michael K*, the protagonist makes his way east from Cape Town to the great Karoo and back again. It is interpreted as the two levels, specifically the South African and the Universal levels. According to the meaning of the Karoo in Merriam Webster's Dictionary: "a dry tableland of Southern Africa," Thus *Life & Times of Michael K* is an allegorical representation of Southern Africa's deformed Apartheid regime.

At Birth and Subsequent Experience

In the very beginning of the novel, Michal K is introduced as: "THE FIRST THING THE MIDWIFE NOTICED ABOUT MICHAL K when she helped him out of his mother into the world was that he had a hare lip. The lip curled like a snail's foot, the left nostril gaped" (3). It

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represents that he spent his childhood days in a government institution, a home for homeless special-challenged children, where he learnt many skills. Having been discharged from this institution, he starts his career as a gardener at the age of fifteen in Cape Town, South Africa: "At the age of fifteen he passed out of Huis Norenius and joined the Parks and Gardens division of the municipal services of the City of Cape Town as Gardener, grade 3(b)" (4). He gains a variety of experience: a gardener, a night attendant at the public lavatories, and a labourer of railway track construction. In these the three categories of work, he only enjoys his experience of gardening and irrigating the garden from a dam, tending his pumpkin plants. He is completely egocentric in his thought.

In her article, "The Idea of Gardening", Nadine Gordimer describes the character of Michael K in the following lines:

> He is marked out, from birth, by a harelip indelibly described as curled like a snail's foot. His deformity distorts his speech and his actual and self-image shrinks from the difficulty of communication through words and the repugnance he sees holding him off in people's eyes. (140)

Similar to Some Protagonists in Some Leading Narratives

Some critical reviewers find a connection between Josef K, the initial K, by Franz Kafka and *Life & Times of Michael K*'s protagonist Michael K's initial K by J.M. Coetzee. *Life & Times of Michael K* tells Michael K's story, but this story is being mentioned also by two different narrators. Wim Bronzwaer's article "Een Zuidafrikaani Meesterwerk" comments on the allegorical feature of Coetzee's works as follows: "Coetzee as a writer is to a large extent defined by the South African environment, which is somehow a side condition of his work, just like Prague for Kafka. But his books are realistic descriptions of this country and the historical situation" (23).

Parallel Representation of Colonizers and Colonized

It can be seen as a parallel representation of colonizers and colonized people. Michael K's mother, Anna K is a domestic servant to a wealthy family. She lived with fear, getting sick, abandoned, and put out on the street. Michael K states about his mother:

> My mother worked all her life long, he said. 'She scrubbed other people's floors, she cooked food for them, she washed their dishes. She washed their dirty clothes. She scrubbed the bath after them. She went on her knees and cleaned the toilet. But when she was old and sick they forget her. They put her away out of sight. When she died they threw her in the fire. They gave me an old box of ash and told me, 'Here is your mother, take her away, she is no good to us.' (136)

She put his son into a government institution and forgot about him. Anna K absented herself from caring for her child, Michael K. But he wants to take care his mother until her death. When Anna K becomes ill, both of them desire to leave the place. He built a rickshaw for carrying his sick mother, and during their journey Michael K's mother dies. But nevertheless, he continues the journey keeping with him his mother's ashes.

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In *Life & Times of Michael K,* the character of Michael K more actively practices silence. Michael K wants to open his heart and tell his story of a cage life. He has an intellectual disability. He found himself assigned to a gang working on the track, which was dislocated for some distance short of the obstruction. They broke off for a supper of bread, jam and tea. He escapes up into the mountains.

Representation of South African Apartheid Regime

Allegorical reading of *Life & Times of Michael K* reveals that Michael K is a representation of South African's Apartheid regime. He has multi-dimensional and complex problems in his gardening life. Making of Michael K shows he belongs to the non-white race; he is poor; he does not want to get involved in a war and in the nation's curfews. "At last he spoke: 'I am not in the war' " (138). He is born a homeless boy and many more painful incidents. "He slept at the roadside and woke wet with dew. Before him the road wound upward into the mist. Birds flitted from bush to bush, their chirping muffled" (35). Here, Coetzee uses a third person's narrative technique. Michael K is a gardener as well as a disabled man who is trying to fight for his individual self-determination and privacy. South African literature usually extends privileges to the white people and citizens at the topmost rank of the social hierarchy of the society.

Michael K is in the camp, but he avoids eating food to continuing his gardening job in his Cape Town: "He won't even take baby food" (146). It reflects a basic tenet of Gardening; it also reflects the collapse of the gap between the high privilege of the eponymous hero in post-modernism and the low level of the minority. Michael K is a hybridized character, and the suppressed people are believed to consistently try to live hopeful in their life.

> He returned to eating insects. Since time was poured out upon him in such an unending stream, there were whole mornings he could spend lying on his belly over an ant-nest picking out the larvae one by one with a grass-stalk and putting them in his mouth. (102)

Based on the socio-economic condition of Michal K, he is poor and a victim of materialism, unrest, trauma, and marginalization: "So he watered the seeds one by one, carrying water from the dam in an old paint-tin" (101).

After escaping from the camp, he wants to continue farming because he was compelled to join a gang to clear the railway line. Michael K is an individual who represents the whole black people of South Africa, and they were second class citizens, deprived, and oppressed. He continues to face this oppression. After his mother's death, he wants to live in a lonely place where he settles down from the outside world. He is distinctly inferior to other people of the society. Michael K still moves forward to reach his destination.

Coetzee takes a pessimistic message and offers an optimistic view:

> A flashlight woke him but he could not separate it from the dream in which he was involved. To the questions of the police he gave unclear answers, shouts and

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gasps. 'Don't! . . . Don't! . . . Don't! . . .' he said, the word coming out like a cough from his lungs. Understanding nothing, repelled by his smell, they pushed him into their van, took him back to the station. (70)

In the Camp, the medical officer became interested in him because of his simplicity. Michael K meets the nomadic people. They feed him and introduce him to a nomadic girl.

Conclusion

Michael K is a postmodern everyman. He struggles to find out a place for himself in a community and finds a remedy. Although Michael K's life is devastated from multidimensional, painful problems, yet he is having good relationship. He says:

I am more like an earthworm, he thought. Which is also a kind of gardener. Or a mole, also a gardener, that does not tell stories because it live in silence. But a mole or an earthworm on a cement floor? (182)

The gardener is a giver, not a slave or a beggar. Michael K is underestimated by other people in the novel of *Life &Times of Michal K*, based on color and they treated him as a slave. This paper focused on how the African people in South Africa overcame the atrocities committed against them, and how they lived through harassment and violence in the period of Apartheid.

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Environmental Concern in Rohinton Mistry's *A Fine Balance*

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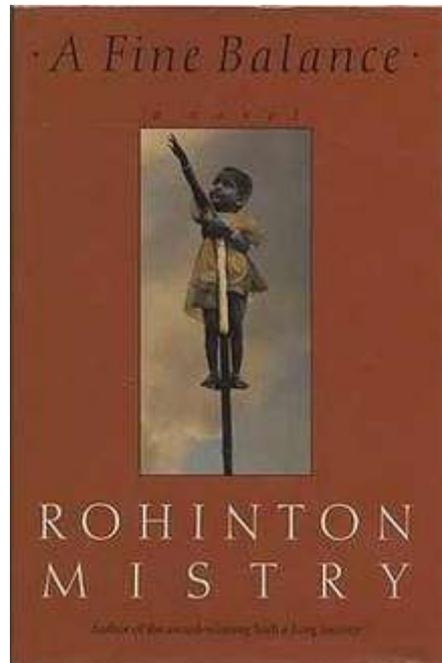
Courtesy: https://en.wikipedia.org/wiki/A_Fine_Balance

Abstract

Rohinton Mistry, a leading Parsi writer in his novel A Fine Balance vividly presents the immediate need of preserving the environment for the survival of human beings. Mistry decries the heartless destructions programs. In his novel he describes the natural beauty of a hill region with its rich bio-diversity. However, this beautiful mountain region is destroyed by the projects of Governments. The author points out the harmful effects of the destruction of nature and the need to protect and save it.

Keywords: Rohinton Mistry, *Fine Balance,* Ecological concern, Eco-criticism, Destruction of nature, Bio-diversity, Natural resources.

Ecological Concerns in Contemporary Literature

Among the diverse thematic concerns of contemporary literature, ecological concern is a very dominant one. Down from the initial stages of the evolution of the literary writing, many writers have focused their attention on the beauty, the utility and to other salient features of nature. Writers from all linguistic background have touched upon nature or environment in their writings. Some of the writers even attributed celestial or divine features to natural objects like rivers and mountains.

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Religious Faiths Have High Esteem for Nature and Environment

All religious faiths have designated a high esteem to nature and the environment. Hinduism considered natural elements such as air, water and fire as sources of human existence. Hinduism promotes the harmony among the aspects of nature. The rivers such as Ganges Yamuna, Cauvery and mountains like Himalayas, Vindhya are coincident sacred. Many Gods of Hindu religion are associated with their environmental backdrop. One can find several references to ecological concerns in the Bible also. In the Book of Genesis, one can notice, God entrusting man to preserve and protect nature. Similarly, Islam assigns the role of "Khalifa" to human beings as protector of nature. Islam expects human beings to use their authority as protectors of nature as the servants of God.

William Wordsworth

Any literary treatise on environmental concern will not be perfect without a mentioning of the great romantic poet William Wordsworth who considers himself the high priest of nature. His poem "Table's Turn" reveals the kind of joy and ecstasy he finds in nature.

> Sweet is the lone which nature brings
> Our meddling intellect
> Misshapes the beauteous forms of things
> We murder to dissect
> Enough of Science and Art
> Close up those barren leaves
> Come forth and bring with you a heart (13-20).
> That watches and receives.

Samuel Taylor Coleridge

Wordsworth's contemporary and close friend Samuel Taylor Coleridge laid stress on the pressing need of balance between nature and human beings in his poem "Dejection : An Ode"

> O lady! we receive but what we give
> And in our life alone does nature line
> Our's is her wedding-garment, ours her shroud!
> And would we aught behold, of higher worth,
> Then that inanimate cold world allowed (IV 1-5)

Like Wordsworth and Coleridge several writers across the globe have written wonderful poems and fictions on nature.

Eco-Criticism

However, the turn of 20th century nature has been destroyed by the greedy human beings. The damage caused to nature is insurmountable and therefore every sensible person raised alarm to control the destruction of nature. As literature is the faithful reflection of human experience, the environmental concern of human beings found expression in literary writings also. The writings which focus upon the environmental protections have been designated by the terms such as ecocriticism, environmental criticism and Green Literature. M.H. Abrams defines eco-criticism as follows.

> Ecocentrism (or by an alternative name environmental criticism) designates the critical writings which explore to relations between literature and the biological and physical environment, conducted with an acute awareness of the devastation being wrought on that environment by human (11) activities.

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Glotfetty in "The Eco-criticism Readers" defines eco-criticism as "The study of the relationship between literature and the physical environment" (XIX). As such, it is very clear that eco-criticism is more concerned with the protection of the environment for the sub survival of human race.

Focus of This Paper – *A Fine Balance*

In the present paper an attempt is made to analyze and interpret the voice of protest raised by the popular novelist Rohinton Mistry in his *A Fine Balance* against the destruction of nature. Mistry's epic like novel *A Fine Balance* is often considered a political novel or a novel about the Parsi community due to the predominant themes of politics and society in it.

However, Mistry being a talented artist does not elude from one of the vital problems that pose serious threats to the existence of human race.

Protagonist Manek Kohlah

Though the novel denotes a city near the sea as the locale, one of the four major characters comes from a mountain region to the city of Mumbai for studies. Manek Kohlah, a Parsi young boy comes to Mumbai city for his higher studies. His father is involved in a business in the hill region, staying as a paying guest in the house of Dina Manacle dreams of his parental home in the hill region. In his recollections, he finds the dreamy mist that would be hugging the mountains at home now.

Hill Side Description and Background - The Greed of Man

Mistry adds beautiful touches of the wonders of the hill side in the novel. The bio-diversity of the region is explained in the following quote in the text.

> The area beyond the first fifty yards where it began to slope down hills wild with shrubs and trees and thick undergrowth was the most interesting. There, Bhanu taught him the names of strange flowers and herbs, things which did not grow near the front of the house with the roses and lilies and marigolds. He pointed out the deadly datura plant and the one that was its antidote and leaves that mitigated the poison of certain snakes, others which cured stomach ailment and the stem whose pulp healed cuts and wounds. (210)

While recollecting Serin beautiful home town, Maneck says, "how wonderful life used to be, how sweet and healthy the air-any time you felt sick or tired, all you had to do was step outdoors, breathe deeply and you felt better immediately, no need to swallow any medicine or vitamin tablets. (591)

Failure of Public Agencies to Protect Nature

Mistry decries the damage and massive destruction caused to this beautiful hill side. It is deplorable that the governments under the guise of development destroyed the natural resources. The Government cares a damn about the need to protect nature and began to construct roads. Mistry blames the business concerns for the havoc caused on nature.

> "But the giant corporations had targeted the hills, they had Kaycee in their sights. They infiltrated Mr. Kohlah's territory with their board room arrogance and advertising campaigns and cut-throat techniques" (290). Similarly, the rocks were broken by dynamite, trees were fell down. The landscape lost its beauty. Luxury hotels and business concerns replaced the grandeur of nature. At last the wonders of nature have gone, and the landscape seems to be unfit for habitation.

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The sides of the beautiful hills were becoming gashed and scarred from high on the slopes, the advancing tracks looked like rivers of mud defying gravity as though nature had gone mad. The distant thunder of blasting and the roar of earth-moving machines floated up early in the morning and the dreaminess of the down mist turned to nightmare.

To Conclude

Thus, the greed of man destroys the beauty of nature and ultimately the world becomes a wilderness. Mistry's writings will of course create an awareness among the readers of the novel to protect nature.

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Self-Actualization in the Protagonist of Maya Angelou's Memoir: A Humanistic Psychological Approach

B. Geetha, Ph.D. Scholar and Dr. K. Maheshwari
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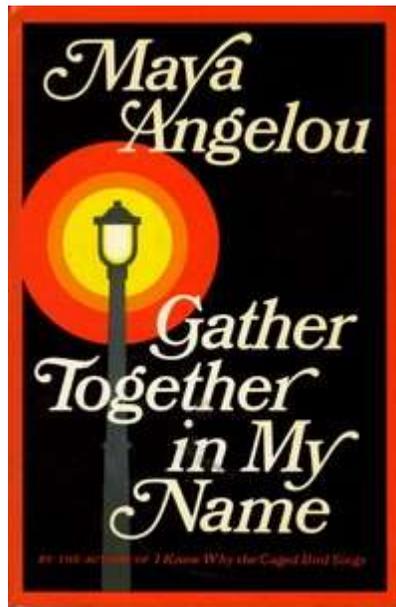
Courtesy: https://en.wikipedia.org/wiki/Gather_Together_in_My_Name

Abstract

Literature is a reflection of the daily life of human beings. It's a medium for a human to know about the people, society, and problems in life by authors' imagination. In some genre authors are writing their own lives and their real-life experiences that are called autobiographical narrative. In every story, the character is important. That story suppose to be movie, novel, drama or anything the people who watching or reading. The people are first observing the character only, after the end of the story impact of the character lives in everyone's heart. Something people should be observed, learned, compared, and experienced the character. To understand and examine the character in literature, the science psychology is needed. The focus of the study is to highlights how the main character achieve goals and find own potentials to reach self - actualization theory by Abraham Maslow. The present study analyses the self- actualization in the protagonist of Maya Angelou's Memoir. It also evaluates the self –actualization characteristics in the protagonist Maya Angelou from *Gather together in My Name*.

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Introduction

The literary works described the correlation between literature and psychology. The literary works contains character study, the inner thought of individuals and expression of their moods which brought the readers into psychological dimension of human reality. In psychology, the most famous writers are Sigmund Freud, Carl Jung, Erik Erikson and Abraham Maslow. Maslow became a leader in humanistic psychology. Maslow's humanistic psychology is focusing on the hierarchy theory of motivation to realize one's latent potentials, that hierarchy needs are physiological needs, safety, and security needs, belongings and love needs, self-esteem needs and self-actualization needs. The highest and last need is self-actualization. This study exhibits how the Black woman is self-actualized and overcome all sort of problems, recognizing and realizing her inner potential that achieves the self-actualization. This paper also analyses the Black woman's autobiographical fiction that was Maya Angelou's second volume *Gather together in my name.* It describes Maya's struggles and survival to get a good life by actualizing her potential. This paper shows self- actualizing person's characteristics and proves Maya is a self-actualizing person and finds the aspect of the characteristics in Maslow's perspective.

Autobiographical Creation

As a Black woman, the unmarried mother of two months baby, she tackles the difficulties in her life. Every human has their own talent and uniqueness and at one stage they should find and develop it. Maya also has her goal, desire and dream to achieve that she has to actualize herself. Maya Angelou has written seven volumes of autobiography, *Gather together in my name* is the second volume, and she travels a lot and interacts with so many new people in this volume. She searches for her identity. She wants to survive with her son in the society, so she frequently shifted the place and also job. Morally she is in a need of safety and security for both mother and son. In every volume the author is a narrator and the character of the author name in every book is different. Though it is an autobiography, the author uses the fiction techniques to tell her story. In the first volume *I Know Why the Caged Bird Sings* deals about her childhood sufferings, parental love, traumatic rape, long muteness, first street car conductor, first sex and birth to son. The study of inner lives of autobiographers provides the readers to examine the personal motives, needs and understanding.

Literature and Psychology

There are so many explanations about the connection between literature and psychology in the novel. There is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts and reconciliations; individual and social concerns, by means of varied concepts, methods and approaches. The ancient Greek philosopher Aristotle is used the term 'psyche' and 'catharsis' (*poetics*) in literature. So many authors from earlier time to present days all are using psychology, talking about psychology and applying in literary theory. This study is evaluating Maya Angelou's all autobiographical fiction as called as 'bildungsroman' means a novel about the moral and psychological growth of the main character.

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The Character Aspects of Self-Actualization
(i) Sense of Realism

The protagonist Maya Angelou is struggling to survive with her son. The character of Maya reveals the aspects of self-actualization, humanistic needs and applied humanities psychological approach. The incidents and situations are helped to reach her self-actualization needs. The first volume ends with the birth of her son. Then two months later she decided to live independently. Though her mother and stepfather ready to take care of her son and also suggested her to continue her school. In that age, nobody could think about this kind of attitude, here Maya thinks Daddy Clidell is not a blood relationship father, even for her son. She knows the reality that she and her son not genetically related to Daddy. So she make comfortable based on reality. She takes a logical decision. There is some understanding between her mother and stepfather, so that they are leading their life because already her mother divorced. Maya never want to disturb it. Moreover she feels more responsible for her child. She decides to leave San Francisco and move to Los Angeles, to Chicago and Detroit.

(ii) Self – Acceptance and others

The narrator tells her name as called as Rita; she starts her career in hotels. She starts her career as a cook, but even not having much knowledge in cooking. All she learns from stamps. Sometimes people would ask new dishes, she never says no to them. She tries and makes it for them. She has accepted and believe herself. She doesn't fear about the uncomfortable situations, place and people. She gets a job and earns $75 a week she wants to learn cooking before she joins in hotel. So she decides to learn cooking from Papa ford. In hotel, she meets both good and bad people. She accepts all the things around her whether it a person, place, thing or self. She just wants to survive.

She has many affairs, first Curly Charles; he is a good man but for some reason, he leaves Rita and her son. For sometimes she feels lonely and bad then she agrees with reality and moves on. She accepts herself and also others by their nature.

(iii) Problem-Centered

For every difficulties and problems Rita is searching solutions to resolve it. When she is working as a waitress, regularly she notices two women come to the hotel. One is Johnnie Mac and Beatrice. They both are lesbians comes prostitutes. Once they become friends with Rita they invite her to their house. They expect Rita to involve into lesbianism. But Rita clearly says that she is not interested in it. She notices that they are earning many dollars, she thinks if she helps them she also get more money. So she asks them to give an attention to her plan, to get a good life if the plan is agreed. In the beginning, Johnnie and Beatrice scares and couldn't have the idea of manager as Rita. At last with the agreement paper, they believe and Rita to start as a manager of lesbian and prostitute. Rita doesn't know about the problem in future.

> *"I had managed a few tense years to become a snob on all levels, racial, cultural, and intellectual. I was a madam and thought myself morally superior to her whores. I was a waitress and believe myself cleverer than the customers I served. I was a lonely unmarried mother and held myself to be freer than married women that I met".* *(271)*

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She is honest person in her job whatever the job is she looking for. After the jobs, she has bought a new car and some essential things for the house. But mother Cleo who lived with her in a rented house doesn't know about this whorehouse manager, Cleo is babysitter who is taking care of her son. One day without Rita's knowledge Jonnie and Beatrice works in the whorehouse, to hear about it, as a manager she acts and warns to them. The agreement becomes seriously, at last, Johnnie blames Rita that she makes a call to the police to ask about Rita's new car and other earnings. Rita gets afraid because she has a son, so she decides to go to stamps to save her and her son. The person who is away from the problem is also a solution for it. Rita leaves the place to avoid the problem creating circumstances for sake of her and her son goodness.

She uses to search jobs and way to get money, then searching for stable love care towards both Maya and her son Guy. This shows that she is in need of safety and security that was job, money, and love; it's a stepping stone of self-actualization.

(iv) Spontaneity, Simplicity, and Naturalness
In Stamps, Maya has seen different world. This time, she has more courage and very talkative. After arrived to stamps, she feels herself as Maya and forgets the Rita. Her son Guy attached with Momma very much. Momma is taking care of a baby Guy and playing with him. When Maya is at Stamps frequently meets people at the store and from the cotton picking company. She uses to attend parties at Stamps and nearby town. But every incident and party is reminding California and other cities where she lives before. She maintains her life style very simple wherever she is. After the problem with Johnnie, she may decide to go to her mother's home or stay with her mother permanently. Though Baxter is wealthy, Maya also lead her life comfortably. But she decides to live in Stamps because of simplicity.

After her parents get divorced in California, her father takes Maya and her brother to his mother. He puts identification and destination tags on their wrist sent them alone by train when she is three and her brother is four. After they arrive at Stamps, they are under the control of their grandmother and Uncle Willie. They spend times with depression and longing for parental love. They are learning Bible verses and church songs. Only they receive Momma's, undemonstrative love. Maya recalls this all when she reached stamps.

The self-actualize people have more courage to fight against injustice and expecting the self-respect. The thing is being a colored people they expecting more self-respect in front of dominated whites. After regaining her voice in the first volume wherever she has seen the injustice she never waits to raise her voice. She fights for injustice spontaneously. Already in the first volume, she has an experience that Mrs. Cullians avoid calling her real name like the same incident happens here. Once she visits the general merchandise store to get an order for the store. One clerk in the store flipped Maya's name as she calls Margaret or Marjorie or something like that. At the time Maya gets tensioned and says

> *"And when I'm from is no concern of yours, but rather where you are going. I will slap you into the middle of next week if you even dare to open your mouths again. Now, take that filthy pattern and stick it you-know-where"* (293)

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She has noticed all kind of people in the city; she gets new courage and confidence to ask questions in the right place against racism. Maya doesn't agree when people misspelled or avoid calling real name, it disturbs her dignity. She never behaves like this before suddenly she gets angry and shows her dislikeness. Momma hears all this and scolds, afraid of white people because they won't leave this incident as a casual way. They will take revenge on Maya and family. Momma fears about Maya and Guy. So she argues and scolds Maya and says that immediately get away from Stamps.

(v) Autonomy: Independence of Environment

The people who are have self-actualized, live independently. They work hard to achieve their destiny and put full determination. That person usually gets freedom from love and respect. Maya is back to her mother Baxter. She decides to join women's Army, once she notices the U.S. Requirement center it's in San Francisco, Ferry Building. Her mother too encourages joining there. After the interview and questions, Maya is dismissed physically and mentally. She is unfit for the job, even education and body. But she wants to be independent. After she rejects from army officers, she gets upset and looking for Bailey's support. She regains her positive mindset and change herself. The independence of environment established new confidence.

So she joins as a swing-shift day and night waitress at chicken shack hotel. She learns many things, how to be a positive dreamer and developed the new dreams. The first time Maya feels great about her life. She often plays with her son after her job. One day R.L. Poole comes to her house and introduces himself, he gets the contact of Maya from record shop woman who says about Rita Johnson and her dance. As he looking for a dance partner and he is from Chicago. He asks about her background of the study. She said ballet, modern ballet, and theory of dance. He is expecting her to know tap-dancing, jazz and acrobatics. But Maya has attractive character traits so that she knows where to use it. She has full rights to actualize her potencies in the social environment. She diverts his mind into the talent she has already. She starts to dance and try to impress him because she wants to prove and survive in this world. Maya realizes that she is fine human. She can determine for her future.

Conclusion

The paper concludes the importance of autobiographical fiction to study the personality, humanistic psychology approach and in- depth study of main characteristics. The human beings need a physical and mental growth for their life. They have shaped by their own experiences. Psychological view is needed in present day to understand the individual, situation and society. Self – actualization is most important in everyone's life. The study analyses that Maya is self actualized person who is healthy individual but not perfect. Her autobiographies are giving motivation to the readers that realizing personal potential and self-fulfillment. Maya's second volume is described about her struggling and survive beyond that in psychological view the inner lives and strength of female who overcomes all sort of problems in her life.

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Travel Literature Transgresses Cultures and Boundaries: Reading Samanth Subramanian's Nonfiction *Following Fish*

Dr. Gurpreet Kaur, Ph.D., M. Phil., M.A., B.Ed.
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Courtesy: https://www.amazon.in/Following-Fish-Samanth-Subramanian/dp/0143064479
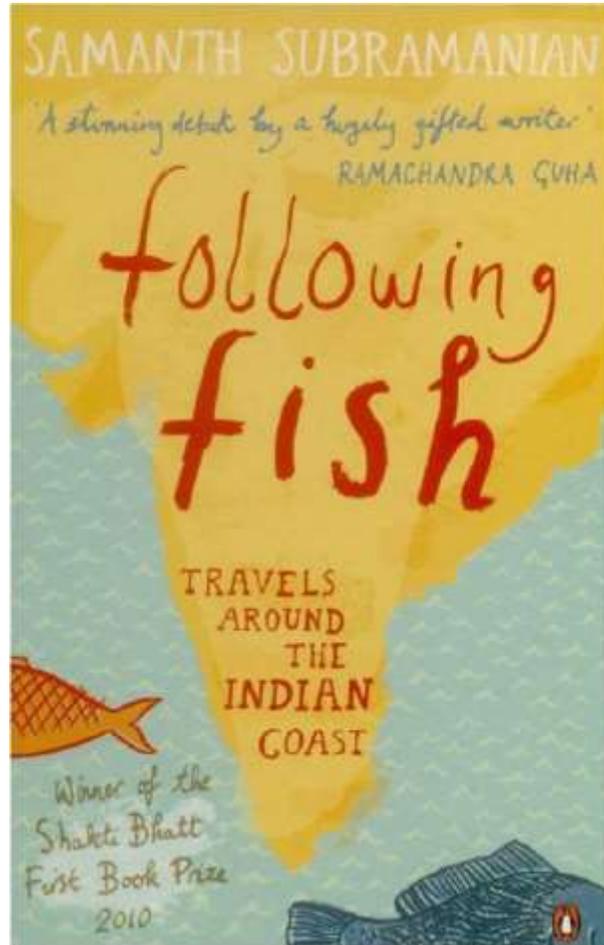
Abstract

     Travel literature intends to put to record usually the personal experiences of an author touring a place for the pleasure of travel or intentionally for the purpose of research transgressing the cultural, social, racial, ethnic, religious and gender based boundaries that exist among humanity. Travel writing is another genre that has, as its focus, accounts of real or imaginary places. The genre encompasses a number of styles that may range from the documentary to the evocative, from literary to journalistic, and from the humorous to the serious. It is a form whose

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contours are shaped by places and their histories. Critical reflection on travel literature, however, is a relatively new phenomenon. Moreover in this context, India remains a land of deserts, mountains and plains in most imaginations. Only a few of the stories about India explore its vast rivers actually mention its coasts. This paper aims at exploring an Indian journalist turned writer, Samanth Subramanian's nonfiction, *Following Fish: Travels Around The Indian Coast (2010).* In this attempt, he observes the cosmopolitanism and diverse influences absorbed by India's coastal cities, the withdrawing of traditional fishermen from their craft, the corresponding growth of fishing as pure and voluminous commerce, and the degradation of waters and beaches from over-fishing.

Keywords: Samanth Subramanian, *Following Fish: Travels Around The Indian Coast,* travel, literature, histories, India, nonfiction.

Travelogues

Travelogues have been popular in the history of world literature. Travel literature typically records the experiences of an author touring a place for the pleasure of travel. An individual work is sometimes called a travelogue or itinerary. Travel literature may be cross-cultural or transnational in focus, or may involve travel to different regions within the same country. And of course accounts of spaceflight may also be considered travel literature. Literary travelogues generally exhibit a coherent narrative or aesthetic beyond the logging of dates and events. Travel literature has many sub divisions in which can be included Travelogues, Fictional Travelogues, Travel writing, Travel Journals and Guide books. "A travel writer should have an unnatural cleverness in representing unusual incidents in a humorous manner. They should be literary writers than being mere travelers," observes a writer referring to the context of travel writing in India (Ummarkutty 28).

Travel Fiction throughout History

Many fictional works of travel literature are based on factual journeys – Joseph Conrad's *Heart of Darkness* and presumably, Homer's *Odyssey* (c. 8th century BCE) – while other works, though based on imaginary and even highly fantastic or satirical journeys – Dante's *Divine Comedy*, Jonathan Swift's *Gulliver's Travels*, Voltaire's *Candide* or Samuel Johnson's *The History of Rasselas, Prince of Abissinia* – nevertheless contain factual elements. Jack Kerouac's *On the Road* (1957) and *The Dharma Bums* (1958) are fictionalized accounts of his travels across the United States during the late 1940s and early 1950s. Other recent literary classics include Taslima Nasreen's *The French lover* which takes us through the life and culture of Paris and Calcutta; Amitam Ghosh's *The Hungry Tide*, which explores the flora and fauna of Sundarbans, the vast, intermittently submerged archipelago, largely covered by mangrove forests, that forms the delta of the Ganges as it debouches into the Bay of Bengal.

Travel Writing

Travel writing is another genre that has, as its focus, accounts of real or imaginary places. The genre encompasses a number of styles that may range from the documentary to the evocative, from literary to journalistic, and from the humorous to the serious. Travel writing is often

associated with tourism, and includes works such as guide books and reviews, with the intention to educate the reader about the place, provide helpful advice for those visiting the place, and inspire readers to travel to a destination.

India as a Global Travel Spot

In this context, India remains a land of deserts, mountains and plains in most imaginations. Only a few of the stories about India explore its vast rivers and actually mention its coasts. Samanth Subramanian, an Indian correspondent for *The National*, a journalist as well as an author, is known for his two books thoroughly written on the basis of his exhaustive research, *Following Fish: Travels Around the Indian Coast* (2010) and *This Divided Island: Stories from the Sri Lankan War* (2015), which was shortlisted for the Samuel Johnson Non Fiction Prize and won the Crossword Non Fiction Prize.

Focus of This Paper *Following Fish* - **Samanth Subramaniam's Work**

This paper aims at exploring Samanth's *Following Fish*, by following this narrative. This nonfiction has also been awarded with Shakti Bhatt First Book Prize and nominated for Andre Simon Book Award.

Samanth Subramaniam was haunted by the experience of a grey-as-death steamed fish he had at a dinner when he was quite young and staying in Indonesia with his family. Much later in life, Samanth returns to fish again. Although born in a family of strict vegetarians, Samanth decides to explore the idea of fish as food, not only through the country's diet but also its culture, livelihood, sport, history, society and even religion.

Being a journalist, Samanth has written for a wide range of publications. His writing gravitates towards long form narrative which is crisp and clear. This book involves right from how the process of catching fish goes on to the making and to the cultures that influence this category of "sea food". During his travels he has not only tried eating in the best of restaurants but even gone to the shacks to taste the Hilsa, not only woken up at ungodly hours in early mornings to reach the fish market, but has swallowed the murrel live that is debated to cure asthma. He has gone through the streets where the Koli people live in search of a Mumbai that was very different before it became the city we see today.

Samanth Visiting Coastal States in India

In over nine essays, Samanth visits coastal states across India and tells extraordinary stories about people's relationship with fish. Written in a witty manner, this book is the best nonfiction narrative exploring the less visited area of India in the context of travel. In the 'Introduction', Samanth states what actually the book is. For him it is:

> not a how-to-travel book but a travelogue- a record of my journeys, my experiences and observations, my conversations with the people I met, and my investigations into subjects that I happened to find incredibly fascinating… plain, old-fashioned journalism, disabuser of notions, destroyer of preconceptions, discoverer of the relative, shifting nature of truth. (xiii)

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Hunting Hilsa and Mastering Its Bones

In the first chapter 'On hunting the hilsa and mastering its bones', he starts by describing the city that loves its Hilsa – Kolkata. Here, the fish is more than food and poets call it the 'the darling of waters'. He lands in the Nandaram market in Burrabazer, Kolkata. He is informed that winter is the best time to visit Kolkata, because of the moderate weather. The reader is acquainted with the special kind of vicious skeleton of hilsa which tickles when sliding through the lines of throat and unbelievingly, a true Bengali has enough skills of deboning this fish, sorting the meat out and storing the bones on one side in the stomach to be extricated later. There are various ways in which hilsa is cut into pieces in a systematic manner and then cooked letting not any part of it to be wasted, like fried hilsa, curry with mustard cutlets of hilsa roe, soup of hilsa head called *jhol* or mashed up chutney known as *ambol ilish,* using a special mixture called *panch phoran*. Then taking meat of hilsa off its flesh is a tricky maneuver performed skillfully by an expert like Vasanthi, a cook in Bengal Club in Kolkata. The craze of hilsa is so much in Bengal that one young men states, 'Without eating hilsa, my mood for the day isn't right at all' (15).

Further he, through expert fishermen, tells us the difference between Padma hilsa (Bangladeshi) and Ganga hilsa. Padma fish is fatter and oilier, and Indian fish is silvery in appearance. Another myth is that on Monday very few people buy fish and the reason is unknown, although Samanth believes that it has no religious inclination. There is *Shorshe ilish* cooked in mustard sauce in a very unique way, a specialization of the place. The hilsa enhanced mustard oil is used for flavouring food or mixing to rice. The writer moves on to describe the Hawrah fish market in detail. The deterioration of hilsa is a matter of concern due to silting and pollution of Ganga river. He discusses the issue of overfishing and the result was that he was being provided hilsa even in January which was otherwise an off season. Equally thought provoking was the condition of increasingly mudded and polluted Ganga and densely polluted and choked river Hooghly.

Swallowing a Live Fish

In chapter two 'On swallowing a live fish', the writer throws light on the famous miraculously curative 'fish treatment' of Hyderabad known as 'faith healing'. It involves 'the willful ingestion of a live murrel fingerling that had been stuffed to its gills with an unknown medicine' (21). The history of this treatment by its proprietors, Bathini Goud family, dates back to 1845 and is used basically for the treatment of something as elementary as asthma. It is believed to be a cult organization, not scientific and hygienic, maintaining no patient records and no follow-up visits. He also writes about the rising opposition to Goud fish treatment by a couple of NGOs like *Jana Vignana* NGO and the Hyderabad chapter of the American based center for Inquiry. Both these NGOs promote reason and science over superstition.

Bathini Harinath Goud, a practitioner of this treatment from the Goud family lays bare all the details about this treatment to Samanth, its history, people's faith on it, agitations against it, Government's support from time to time, religious ceremonies related to it (*timesofindia*):

- Gulping down fish stuffed with yellow herbal paste 'will help breathing'
- 156-year-old treatment from Hindu saint contains a secret formula of herbs

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- Family claims having the treatment three years running will cure asthma

Ear Lobe That Changed History

In the third chapter 'On the ear lobe that changed history' author explores Manapadu, situated on the southern coast of Tamil Nadu, where he visited a church of Holy Cross, where St. Francis Xavier offered mass in 1542. There he tastes the sweet water of the miracle well despite its connection with the sea. He also met Valentin Ilango, a high school Tamil teacher and a passionate historian of Manapadu. He throws light on the mass baptism of mid 1530s, the Ear Lobe incident, about the heart of Parava Catholicism, the Church of Our Lady of the Snows, also called Periya Kovil, or the Big Church. The fishermen of the Tuticorin are known by their caste –Purava and are these days called Bharathas, the religious folks. The Ear lobe incident involved the loss of a fisherman's ear lobe in the 16th century which led to the Parava folk of Tamil Nadu converting to Christianity.

Father Jerosin Kattar, a parish priest of Our Lady of the Snows, a Parava himself, tells about the syncretism or fusion of different beliefs at various levels, sometimes language, at other times in practice or in thought, between Catholicism and Hindu customs and caste traditions. The custom of the *Pon Ther* or the Golden carriage is prevalent in Tuticorin. The idol of the Our Lady of the Snows is installed in a *Ther* and hauled around town with great pomp and floral celebration (49). This is another example of syncretism.

About the fauna of Tuticorin, Samanth writes about a special kind of XXL sized flies nearly of thumb size typical of the place (46). With changes in customs, traditions and even religion, the cuisine of Tuticorin remained unchanged mysteriously, Jacob Aruni, a food consultant and researcher in Chennai states, 'In Goa, for instance, the use of cinnamon and garlic and wine in food caught on from the Portuguese. But in the coastal area around Tuticorin, they still use salt and tamarind and coconut more dominantly- the ingredients they were using even before the Portuguese arrived' (56).

Odyssey Through Toddy Shops

In chapter four 'On an Odyssey through Toddy shops' author takes the readers through the roadside petty and shabby toddy shops selling poor quality illicit liquor which sometimes cause blindness or even death in Trivandrum, Kerela. This liquor-arrack mixed toddy is called 'anna mayaki' and its distribution is controlled by the liquor mafia in Kerala. Another liquor author talks about is *mundhiri kallu*, a pale pink concoction, reminiscent of Pepto-Bismol, with layers of raisins at the bottom of toddy. Mahesh Thampy, an MBA running real estate business in Trivandrum, gives an insight into this business of illicit liquor. Food in toddy shops is terribly spicy so that the customer demands more toddy to soothe their flaming tongue. Samanth tastes mussels quick roasted with coconut, curry leaves and coriander; kappa meen curry. Further, we are told by Mariadasan, that fishermen these days instead of using compass used GPS system in their boats. He also shared his experiences of Tsunami, its pitiless impact on fishing villages and harbours.

In Kerala, the best toddy is found in Alappuzha district, drawing tourists to its backwaters. Alleppy is the mother lode of toddy shop. Journeying on the Backwaters Bus from Alleppy to

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Kottayam on a four hour tour, Samanth and his friend were able to look at a variety of houseboats with raised sun deck, extensive hardwood furniture, baroque cabinets, satellite dishes and plasma TV sets. He observes the culture in Kerala to be conservative, being 'still a male bastion'. Women can't have even dosa from a shop in open on the road. They still don't have much of a public presence in India.

Once-Lost-Love

Samanth starts chapter 5, 'On searching for a once-lost love', with the two great qualities related to eating: the ability to eat with a catholic, voluminous appetite, and the ability to eat out alone' (80). He shares his belief of an ability to dine out alone, which normally people when unable to do skip meals. Samanth throws light on petty issues of dining out and the agendas usually taken up while doing so (81). In this chapter he reaches Mangalore, a place which lies on a curve of land that descends from the Western Ghats to the sea and deeply enamoured of its waters- the backwaters of the Netravati and Gurupura rivers.

The famous dishes of this place are a little less spicy as compared to those available in Kerala's toddy shops, this being 'silky gravy, smooth and deep orange and full of flavour' (83) and superior one, called Mangalore curry. Samanth found curry and dosa for just Rs. 10 each and so he had a doubt about the quality of food to be low. Very keenly, he describes his experience of this fish curry: p.83. He also came to know that Mangaloreans used tomatoes in chicken and mutton dishes but rarely when they curried fish. Later with the guidance of a correspondent of *The Hindu*, Jaideep Shenoy, Samanth was guided to *Narayan*'s (a tiny restaurant) and for introducing him to Vasudev Baloor. He could eat dishes like tamarind fish fillets of seer and ladyfish or whole sardines and mackerel, Narayan's special masala added to all dishes, especially fried fish. This restaurant was owned by Shyam Sundar and about sixty years old. Later he meets Vasudev Baloor, who is a bureaucrat with titles of President and Secretary of many organizations usually of fishermen. He 'is a short, balding man with a wise face, intelligent eyes that shine even through the thickest of spectacles, and skin that is coloured and creased like walnut. One of his fingers is permanently out of joint, broken during a student protest in Mysore' (92). Through him, Samanth is informed that Mangaloreans' own fishing community had withdrawn from the profession and mostly the students at the College of Fisheries are from Karnataka. He also told that the best Mangalore fish curry is not made in restaurants but in homes and for this fish curry they make a masala every 2-3 days collectively.

Fastest Fish

Samanth starts chapter six 'On pursuing the fastest fish in the ocean' with an incident of fishing in Angria Bank, Goa by Danny Moses, a best-remembered-fishermen, which showed that fishing was not an easy task for everyone and it needs an expertise; because sometimes, 'the sailfish's bill is like a razor- you put your hand out, and you might get it sliced off. That was the dilemma' (98) and he tells that generations one after another indulge in the profession of fishing, particularly in Goa. This sailfish is the fastest fish in the ocean and weighs around hundred kilograms and stretches over three-and-half metres. Surprisingly, it changes into many colours and sometimes turns transparent also. This prismatic trick is also called 'the *mor maach*, or the peacock fish'. Sailfish are predator fish and hunt like packs of wolves.

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Through a common acquaintance, he met Peter Baptista, a fervent angler from Mumbai and Danny Moses. With Baptista, Samanth goes sail-fishing to a spot somewhere between Mumbai and Goa, he called it Xanadu (a rich mine for sailfish), a fictitious name, as he was not allowed to disclose its name. Here Samanth emphasizes the quality of patience required for fishing, as there is no place for 'impatience'. In this sport participants are screened on the basis of single quality of temperament.

Further, he tells that due to environmental degradation and conservation laws, the sport is showing extinction. Baptista also states that even at sea, overfishing is becoming a problem. Massive trawlers scrape the bottom of seabed to pluck every possible fish into their holds, wrecking the ocean's ecology and scooping worthless fry before the small fish can mature into adults.

Samanth also adds some knowledge gained from a memoir *The Sailfish and the Sacred Mountain* by Will Johnson describing the sailfish as 'a Neptunian being unequaled in majesty and evasiveness, a watery version of the Himalayan snow leopard' (106). Samanth tells more about sailfish and how it is different from dolphin. The fully upright propulsion by sailfish is an attempt to show its all menace and outrage, whereas dolphin does the same because of its inherent cuteness (106). Incredibly, due to the prestige inherent in catching a sailfish, The Sailfish Cup, held in Miami offers $100,000 to a team that catches and submits a video recording of each catch.

Grieving

In chapter seven 'On grieving for bygone beaches and fish' Samanth enters Goa's grandeur. Goa's economy is of idleness. It works on the principle: to idle is to linger, and to linger is to buy more stuff, eat more stuff and do more stuff on jet-skis (111) and fishing is in their blood. Samanth also reaches Panaji and tries to fish. For Moses, 'it's a social thing, but it's also a chance for us to spend more time alone with nature-that's why we do it' (113). But unfortunately unlike ten years ago, Goa has become a fish starved state now, with most fish coming from Maharashtra and Karnataka. Moses is afraid that in near future if the greed for following or overfishing continued, 'my son will not see a single salmon in the river. And it's all just a classic case of greed' (114). He shared his dilemmas.

Many issues have been portrayed like changing social, moral values and ethics, more and more deterioration of the same. Later Samanth met Claude Alvares, a fierce looking environmentalist, who is concerned about the damage that the tourism industry has wrought upon the environment of Goa, especially its beaches and the fishing trade. He told Samanth that the government of Goa gives license to about 300 shacks and 3000 deck beds on beaches with an increase every year in the season of tourism.

Moving further, the writer met Sitakant Kashinath Parab, the chairman of the Mandovi Fishermen Marketing Co-op Societies, who added to the problems Goa was facing. He lamented that fifty percent of the coastal fishermen had moved into tourism. But the highway system had improved, through which were trucked fishes into Goa from Tamil Nadu, Orissa and Gujarat.

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Further, education had improved, which consequently misdirected toddy tappers to take up tourist business and other sophisticated and white-collared jobs.

Regarding riverboat casinos, Alvares told that there was only one in 2001 named *Caravela*, but now there are five which host about three-to-five hundred guests and their untreated waste is released into the river. And shockingly, Goan government received about Rs one crore from each casino riverboat as license fee. Even the Fishery department had given over their jetty as well as the ground floor office to the owners of the *Caravela*. In the words of Alvares, 'They have either sold their souls or rented it out' (120).

Eat as a City Once Ate!

In chapter 8, 'On seeking to eat as a city once ate', Samanth reaches Mumbai to meet Yashwant Chimbaikar, a fish vendor and apart from that a fund of information about all sorts of commerce in Mumbai. He gives an insight into the Sassoon Docks, the business going on inside, which also included bidding over the prices of the fishes. Yeshi shows him a number of fishes which appealed to Samanth as some 'truly odd-shaped monsters'. He even told about the astonishing realities about the fish business, like some 'tuna' fish sold in Mumbai as 'made in Japan', tinned and canned in Mumbai itself. When Samanth reaches Mumbai, the political atmosphere was up with Maharashtra Navnirman Sena's campaign to guard Marathi identity, of its violence against north Indian immigrants. Samanth then visits the Mumbadevi temple in the heart of Zaveri Bazaar and is surprised to see that it is visited not only by all Mumbaikars but Punjabi, Gujarati, Malyalam people also.

Followed by that, he visited one of Mumbai's best remaining khanawals 'Anantashram' in Gurgaon and Sushegad Gomantak in Mahim. He met Patil, a 90 year old local leader of 9000-odd Kolis living in Danda Khar, who loved cooking. Patil told about some special Koli dishes like *ukkad* (a dish of very fresh pomfret boiled with salt and turmeric) and *nisot* (is the Koli challenge to chicken soup, a hearty brown broth perked up by a ground mixture of tamarind, small onions, chillies, coriander and garlic , in which a succulent mackerel or Bombay Duck has been boiled vigorously). He told Samanth that fishermen drank a lot, especially their country liquor because it helps to cope with extreme weather.

Fishing Boat

In the last chapter, 'On the crafting of a fishing boat' author narrates his visit through the boat crafting yards in Gujarat. Mangrol has boat building row with high compound walls behind which this craft goes on. There are bigger boat building rows in the town of Veraval, a leading producer of fish in Gujarat. Samanth beautifully describes a scene at a boat crafting row.

Gujarat is the state with the longest coastline and even being the top producer of fish, very few Gujaratis eat meat, and so most of it is trucked off to other parts of India. It is a thriving industry in the catching of fish as well as building of boats. Mostly boats are wooden, and rarely fiberglass is used because latter is considered tackier and inferior.

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Surprisingly, the entire boat in some rows is built with hands and doesn't make use of power tools, only engine being the sign of modernity in the whole boat. He met a boat builder Murjibhai Koria who told certain facts about the profession. When he started 25 years ago they made a boat in 6 to 7 months and sold it for Rs 20,000 piece but now it is completed in two and half months and sold for Rs 25 lakhs each. He also told that a new boat sits high on the water and settles lower and lower with the passage of time as the wood starts drinking water. Normally a boat has a span of 12-13 years with a 'tearing out the insides and replacing it with all fresh wood' after 6-7 years. Samanth ends up the chapter by visiting and meeting two master boat builders, Mohammad Razzaq and Arjan Bhai, who give him an even better insight into the craft of boat building.

To Conclude

The stories in the book are warm and the narrative style gives you the pleasure of reading fiction while enjoying the authenticity of his observations and the truth of his characters. The language used and the way through which Samanth describes the recipe of *Shorshe ilish*, fish *podi* (a spiced fried dried fish powder, looking similar to powdery jaggery) and *bangda* fish curry brings water in the mouth of the reader.

There is a visible presence of the writer as a first-person narrator does in his piece of writing. But this doesn't let the reader know why Samanth is travelling. There is a lot of enthusiasm seen along with intellectual curiosity. Language used is as delightful and crisp as the curry that 'scalded my mouth, seared my tonsils, and sent parades of flavour marching up and down my tongue'. He has described fish dishes differently: fried fish as 'chewy and fibrous, like a better class of cardboard', a fish curry is 'watery and bland', a piece of mackerel 'dull and uncooperative'. Samanth opines that the best food he ate during this journey was at people's home and not in any restaurant. He met a number of people, mostly men who were quite eager to share stories about places, shops, and temples.

This book is not only a boon and a must read for fish lovers, it is also must for those who want to understand and appreciate coastal history and culture of India, which often is ignored. The basic theme of *Following Fish* is 'fish' itself. The recurring themes in this book are Samanth's concerns for the changes modernization has brought to the business of fishing, deteriorating environment due to overfishing and exploitation of beaches by the tourism industry, the withdrawing of traditional fishermen from their craft, the corresponding growth of fishing as pure and voluminous commerce, and the degradation of waters bodies.

So, this book makes us look at the other side of the picture usually either not seen or not shown to the society. But definitely, the reality is shocking and the results are surely going to be alarmingly destructive. So unless we read such literature we are unable to know these untold facts about how human activities are bothering the nature and deteriorating the environment we live in.

This book suffers on the rare occasions when Samanth engages with such prosaic matters as in the last chapter on making of a fishing boat, letting the narrative to veer towards bland reportage. Although he has excluded other essential aspects of the study of fish i.e. ignoring the freshwater fauna and not adding much about the vast cultural history of fish, yet the attempt is

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quite successful. Perhaps taking a deeper dive into these aspects may have made it a richer study of the subject, but may have at the same time lost its ease of narration and its elegance and become less appealing to the readers. While reading this narrative, some readers would have definitely planned for a similar trip or some would have felt nostalgic, remembering the days spent on river boats and beaches of Goa. Ultimately, this nonfiction tempts one to eat and to travel.

Thus the travel literature involves a description of the whole new world that exists apart from theirs by the people who have travelled. *Following Fish* is an excellent guide, full of keen observation regarding the rapidly changing culture, commerce and life in the coastal regions in India, bringing together very skillfully the past and the present.

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Of Innocence and Experience: Tracing the Journey of Ramaswamy in Raja Rao's *The Serpent and the Rope*

Goutam Karmakar
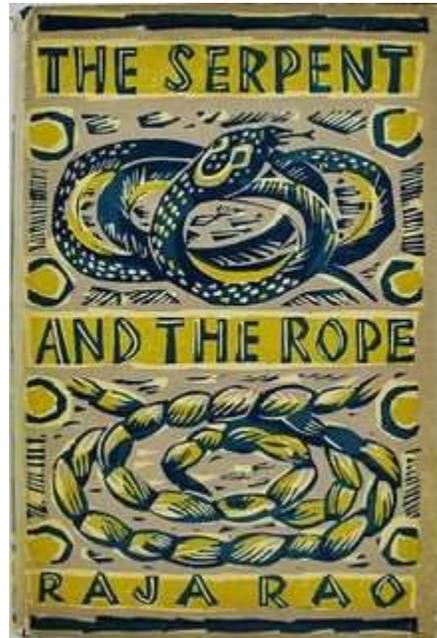
Courtesy: https://en.wikipedia.org/wiki/The_Serpent_and_the_Rope

Abstract

Being a true Advait Vedantin, Raja Rao remains a Sadhak (in the sense of quester) throughout his life. And by employing the spiritual space in his novels, he seeks to decode the truth coupled with mysticism and innocence. His protagonists never stop questioning their own perception and understanding of life and this self-introspection help them to get a holistic view of life. But in gaining this knowledge his protagonists have to undergo a journey from innocence to experience. By pointing out the deeper spiritual, moral, philosophical and existential issues, Rao shows his readers the way towards self-realization and this self-realization comes after the protagonists' confrontation with spiritual dilemmas, moral conflicts, inner turmoil, psychological anguish and identity crisis. His *The Serpent and the Rope* is bound to be counted in this context because in true sense of term the spiritual aspiration of Raja Rao is reflected in his Ramaswamy, the mystic-protagonist of *The Serpent and the Rope.* If Ramaswamy's marriage to Madeleine is an act of pure innocence and ignorance of his native trading and cultures, then the journey towards experience begins with his return to India and here his longing for a sense of belonging acts as a medium. If Ramaswamy's ritual marriage to Savithri paves the way for spiritual

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salvation of him then his yearning for the guidance of a guru gives his journey a meaning which helps him to realize himself and this paper attempts to show this journey of ignorant and innocent Rama and how he realizes the experience.

Introduction

> I had serious questions of my own and I could not name them. Something has just missed my life, some deep absence grew in me like a coconut on a young tree, that no love or learning could fulfill…I wondered where all this wandering would lead to. Life is a pilgrimage, I knew but pilgrimage to where and what? (*The Serpent and The Rope* 26)

The above quoted lines from Raja Rao's 'The Serpent and The Rope' carry within themselves the very essence of Rao's narrative technique which provide his readers the elements of truth of innocence and the ultimate experience issuing out from the journey of his mystic protagonists. This metaphorical journey has been shown here by Ramaswamy whose quest for the knowledge in a way reflects Rao's quest. And Rao has shown this journey with his Vedantic notions, Advait philosophy, realization of the self, notion of appearance and reality, Buddhists perceptions and ultimate salvation. The lines such as "there is no body to go now, no home, no city, no climate, no age…who are you? whose; whence have you come?" (402) vividly portray Rao's politics of truth and truth is nothing but the perpetual existential crisis and agony of mankind issuing out of his ignorance and innocence and all these result in the quest for Mukti, which is nothing but the realization and experience of one's own self. Ram's journey shows how he speculates on every event which in turn compels him to think on the nature of existence. Rao with his fictional space tries to show the subtle metaphysical problems and his Rama tries to show his eagerness to attain metaphysical wisdom. This attainment of wisdom and experience can be traced in the very title of the fiction which is highly symbolic in nature. While the serpent stands for illusion, the rope points out the eternal truth and both the serpent and the rope together pave the way for salvation and Tiwari aptly comments on this issue:

> The logic is employed to illustrate the absolute reality of the *Brahma* as against the unreality of the visible universe. Even as a rope is mistaken for a serpent in the darkness, so also the phenomenal universe, which is false, is regarded as real for lack of accurate knowledge; *Brahma satyamjaganmithya*. That is, Brahman is the Single Reality and the visible world is an illusion which in fact is denied to our perception because of our psyche being enveloped in "Avidya" or "Ajnana. (158)

Individuation of Rama

Rama's journey is bound to happen for he himself considers life as illusion and for him true life can be understood in terms of true Brahminhood and "the true Brahminhood commences when you recognize yourself in eternity. At some moment you must stop life and look into it."

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(215) The process of individuation of Rama is something very essential for him because "it is absolutely fundamental to human beings to distinguish themselves from their surroundings. This is the essential nature of individual consciousness: to be itself, it must create distinctions and separateness. It is in accord with human nature, therefore, to seek individuation. Individuation is not optional, not conditional, not subject to vagaries of cultural differences. It is essential." (Stein 3) In this process he realizes that he is not the individual soul but he is the supreme self and the soul of the individual is like the tip of the wave which ultimately submerges in its very source. Life is nothing but an illusion and the illusionary nature of the world places oneself in a dreamy world where unreal seems to be real. Only the experience can break this spell and an eternal fight to attain this experience gives the life an existence. Rama's journey from innocence to experience is something like what Swami Amarananda opines in *Stories from Vedanta*:

> Apprehension and anxiety are based on a kind of deception which is very much like thinking that a rope is a snake. We are basically perfect whole, and full of bliss. Yet we see ourselves as hapless mortals marching towards the grave. We are behaving as if we have been put under a magic spell, which is called maya in Vedanta. When maya's spell is broken, we can no longer be fooled about our real nature.(43)

Rama's Karma

Tracing the journey in 'The Serpent and The Rope' can't be possible unless the readers get to know about his doings. His Karma or his doings out of sheer innocence create an existential crisis in his life. This crisis affects the psyche of the protagonist who seeks to attain wisdom and spiritual truth namely experience.

Orphanage, Profession and the Decision: Beginning of Rama's Journey

The quest of Ramaswamy also begins in this way. From the very beginning he has the tendency of finding the truth not only of his religion and philosophy but also of others religions. His karma paves the way for him. He is a Brahmin who has a deep knowledge on Brahma Sutras and grammar. His thrust for knowledge compels him to study history and travel many countries to meet different kinds of people. At the age of seven he is given the holy thread which leaves a casting influence on his mind.

Besides being a lecturer in History, his love for Vedantic philosophy makes him a researcher of Albigensian Heresy. With a wish of establishing a connection between Eastern and Western thoughts, he goes to France and this journey which can be taken the beginning of his journey and his own comments on existence cast him a seeker of truth and wisdom: "Existence is a passage between life and death, and birth and death again, and what an accumulation of pain man has to bear. Is it wonder that the Buddha, with palaces and queens, with a kingdom and an heir, left his home to find that from which there is no returning? You could only live in Life, and to find that means is to know the whole wisdom." (135). His orphan hood and ultimate realization in relationships add a sense of loneliness and identity crisis and his search for the roots begins.

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His mother's death and his father's marriage leave him nowhere and he utters: "I have wandered the world and have sobbed in hotel rooms and in trains, have looked at the old mountains and sobbed, for I had no mother." (6). Due to his orphanage and loneliness he makes relation with people of different cultures. His profession as a historian haunts him and he finds difficulty in assimilating his profession and his personal self. His karma becomes the cause of his crisis and his dream of mingling East and West seem to be an impossible task. As a result of these "he is torn between the concepts of timelessness-his Indian identity and a time bound historical existence- his other identity, that of the historian. The presence of two opposing forces in his psyche- the historical west and the traditional India- keep on warring within his quagmire self. They never reconcile." (Swain 150-151).

Never at Ease

Rama is never at ease with his relationships and his own doings. He leaves India but his arrival in his native country to visit his father who is on the verge of breathing his last, again gives him a sense of loneliness. He feels a strong bond for his roots and here comes his anxiety over his identity and the journey in his starts from that moment. So, for him anxiety and angst create a feeling which has been stated vividly by Steiner: "Anxiety is that which makes problematic, which makes worthy of our questioning our Being-in-the-world. Angst is one of the primary instruments through which the ontic character and context of everyday existence is made inescapably aware of, is rendered naked to, the pressure of the ontological. And, further, angst is the mark of authenticity." (78). Rama begins to experience the fear and this fear reminds him of all the inauthentic doings in the world and so he eagerly wants to give life an authentic meaning. He begins to question himself: "I had a serious of questions of my own and I could not name them. Something has just missed me in life." (26).

Marriage with Madeleine: A Sheer Act of Ignorance and Innocence

At the University of Cacn Rama meets Madeleine which is five years older than him. They feel in love and get married. The reasons behind this marriage are Ram's attraction towards the physical beauty and virtue of Madeleine and Madeleine's eagerness "to know and identify herself with a great people." (18) Ramaswamy is fascinated by the beauty of Madeleine and his innocence is coupled with sensuousness which makes him ignorant of their different cultures. Regarding this act of innocence Narsingh Shrivastav aptly comments: "Truly, their love in spite of the innocence in their relationship was in the beginning full of all sensuous charms and physical attraction without which love between man and woman is incomplete." (75) While Madeleine gives her efforts to make the marriage successful and a lasting one, Rama dreams of returning to India with his wife for he wants to teach there in any University as a professor. Furthermore, Ramaswamy believes in non-duality while Madeleine believes in duality and two opposite philosophies fail to give each other spiritual solace and the marriage ends in divorce.

Inclination towards Saroja and Laxmi: An Act of Ignorance

Not only Madeleine but also towards Saroja and Lakshi Ramaswamy feels attracted. This attraction is nothing but his ignorance of ethics and morals of Hindu religion. After his return from pilgrimage with his stepmother, he is intoxicated seeing the physical beauty of Saroja and his saying proves this. He confesses: I was intoxicated with Saroja's presence, like a deer could

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be before a waterfall, or an elephant before a mountain peak; something primordial was awakening in a creature, and I felt that maturity in a girl was like the new moon or the change of equinox, it had polar affinities . . . What a deep and reverential mystery womanhood is. I could bow before Saroja and call her Queen." (50) He is ignorant and rigid and inflexible principles of the Hindu religion are completely ignored by him. Regarding this inclination Dayal aptly comments: "Ramaswamy, desiring such a relation with Saroja, therefore criticizes his own heritage which prohibits endogenous relationships. He feels aggrieved that the Brahmin's despite their metaphysical wisdom, lack the courage to rebel against the outmoded orthodoxy Indian morality that still holds on to fidelity in love." (30)

Losing Control of Mind

Rama's journey is a journey of a man who does the faults and then tries to derive lessons from it. When Savithri is married to Pratap, Rama feels a sense of loneliness and depression and these make his senses numb and dull. He loses the control of mind and again ignores the truth. He makes an attempt to make a relation with Laxmi, the wife of Captain Sham Sunder. He becomes shameless and sensuousness engrosses him in such a way that he even says: "In a day or two Laxmi yielded to me. I thought to myself it was like eating a pickle. My days and nights would be spent in luxurious enjoyment." (295) But he realizes his mistake and returns to France for his spiritual enlightenment and realization of true self.

Experiencing the Longingness for the Roots: Ramaswamy's Visit to India and the Outcome of the Marriage

He comes to India to visit his dying father who eventually dies. His son Pierre dies of bronchial pneumonia and he receives this news while staying in India. These incidents mark the beginning of his spiritual quest and his stay in India allows him to ponder over things. His attachment to his step mother, to Indian culture, to Holy River, to his sister Saroja provide him the homely atmosphere as prevalent in an Indian family and his attitude towards Madeleine changes and he says:

> Living in the intimacy of my own family-where every gesture, idiosyncrasy, or mole mark was traced back to some cousin, aunt, or grandmother, where there was subtle understanding of half said things, of acts that were respected…gave a feeling of complex oneness, from which one could never get out save by death, even after that one could get into it again in the next life, and so on till the wheel of existence were ended. (277)

This visit gives Rama so much love and affection that he takes his stepmother's ancestral toe-rings and Saroja's one sari for Madeleine. After returning from India he finds Madeleine's different attitude and he feels like he is in some unknown land with an unknown lady and he says: "For once I felt a stranger in France." (59). It seems that India is the cause of separation of this once happily lived couple. And it is a naked truth because for Madeleine "marriage was like a pair of parallel rails on which runs the life's train. She had accepted Rama, she wanted to possess him wholly, but she could never merge her identity with that of his, she could never become a member of his larger family, accepting his tradition as her own and continuing with

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that tradition in future; she could never be like the Brahmaputra that merges with the Ganga and conjointly flows to sea." (Bhattacharya 292). Madeleine frees him and tells him to marry an ideal Hindu girl. While Madeleine takes the death of Pierre as the end of all, Rama takes death in an easy way for he believes death to be a continuation of life and his evolving maturity can be seen here. Rama's feeling of loneliness becomes more prominent with the death of his second child and retrieval of Madeleine from worldly affairs. And at this point he begins to involve himself actively on human life and activity and he tries to give his life a meaning. So the existential crisis paves the way for Rama and when "the absurdity of life fully recognized, the dread converted, the choice made and the responsibility assumed, existence is felt as a value in itself. Existentialism thus becomes an active way of life to be practiced and lived through effort and achievement." (Chatterji 81) Rama begins to discover a meaning in everything and spirituality here helps him.

Experiencing the Ritual Marriage with Savithri and the Journey Towards Spiritual Salvation

Spiritual incompatibility becomes the main reason behind the separation of Rama and Madeleine. Here Savithri, the daughter of raja of Surajpur, comes to fill the gap and helps Rama to find his true self. In India Rama meets Savithri who is a betrothed of Pratap. But she doesn't love him. They both know Sanskrit and they begin to like each other. She seems to be a perfect match for Rama and he observes her carefully. He says: "Savithri gave one the sense that, do what you would, you could only be, and since you could only be, nothing could happen to you. Virtue for her was not a principal, a discipline; it was the acceptance that whether she married Pratap or 'liked' that Muslim in London-she vaguely referred to both - they were both instants of an experience, always happening to itself. For her truth was not tomorrow or yesterday-that is why she scarcely ever referred to India; the truth was wherever one is-for there is no anybody or any when, but all is, for one is not." (128). A kind of spiritual love develops in them and they begin to feel the existence of their soul. He says: "Saint I had to become if I would know, not a saint of ochre and done-bowl, but one which had known the extinction of the ego…to know Savithri was to wake into the truth of Life, to be remembered-unto God." (169) They conform to the principle of adavaitic philosophy where both the soul merge into one. Rama describes this beautifully when he tells Georges: "She became the awareness behind my awareness, the leap of my understanding. I lost the world and she became it. For whatever I gave her she accepted, as the Ganges receives the waters of the Himalayas, that go on down to the sea and come again as white flakes of snow, then blue, then very green; and as the sun comes northward again, the ice melts and once more the Ganges takes the water to the sea-so we gave love to each other, as though it did not belong to us but a principle, another, an impersonal reality, from which we saw gifts emerge in each of us." (159)

Savithri is a modern woman educated at Cambridge but wears traditional Indian choli, kumkum, black beads. These Indian ethos and sensibility attracts Rama. She loves to do philosophical discussions with Rama. It is she who brings out comments like "you can love; or rather you can be love" (176) from Rama. He gradually develops his own self and his mystical marriage proves this. Savithri accepts Rama as her lord, her Siva. She even performs *arti* before accepting him as her husband. But in later she marriages Pratap and 'both Rama and Savithri

realize ultimately that their 'marriage' is only spiritual and should never be corrupted by physical desire. He reveals to her the true nature of love… He accepts her as principle; his Queen Savithri achieves her happiness in life as a true wife." (Sastry 62)

Yearning for the Guidance of a Guru and the Process of Enlightenment: Entering the Last Stage Towards Experience and the Education of Ramaswamy
        Rama enters into a stage where the various aspects of his personality mingle into one harmonious whole and the dilemmas and conflicts are interfaced with collective consciousness and this fusion holds an importance "since the individual is not only a single, separate being but, by his very existence, also presupposes a collective relationship, the process of individuation must clearly lead to a more intensive and universal collective solidarity, and not to mere isolation." (Jung 562-563). Rama is found in the final stage of transformation. His innocence is now shaped and modified, and he is experiencing the life.

        The process of enlightenment begins and for Rama the term signifies a "clear and intuitive perception ('appreciation') or intuitive understanding (not just belief or intellectual comprehension) of the entire situation, that is, of the unity of consciousness and absence of the 'me' or 'I' as a separate autonomous entity." (qtd. in Sharma, Raja 20). Rama experiences illumination regarding the history and the mystery which hold the truth of human existence. With strict social codes and moral disciplines, an experience can be achieved.

        Here his journey towards enlightenment throws light on the Advait philosophy in which enlightenment means being one with Brahmin. And to search the root of oneness with Brahmin, the journey must be completed. Samadhi can take place when the seen and the seer become one with Brahmin who is the cause of his consciousness. Rama's ego, material greed and questionable innocence become the cause of his suffering. By developing compassion, habit of sacrifice and compassion one can attain peace and the path towards experience which is for him Nirvana. Here he confirms the Buddhist view of Nirvana which focuses on a goal and "the goal is to transcend the sense of self and the attachment it spawns and to realize one's true nature as part of the harmonious, compassionate and interdependent reality that is the universe (sometimes referred to as the "Buddha Nature"). This is the perfected state of realization that Buddha call nirvana." (Coward 4)

        For attaining eternal bliss Rama has to leave worldly desires and only by this he can attain peace, Mukti, Moksa, Nirvana, Salvation, Knowledge and the journey from ignorance to experience can be completed. Saroj Kulshreshtha aptly comments on the last stage of the journey. Regarding Mukti he opines: "In Sanskrit terminology, Mukti, Moksa, Kaivalya, Brahma-Samsaparsha, Nirvana etc., are synonyms of the English word 'Salvation' or 'Release'. Of course, the connotations of all these terms differ from one another. Literal meaning of all these terms taken in general sense is 'release from bondage to the sensuous and individual, the narrow and the finite.' It also means release from worldly affairs, including man's desires, attachments and sufferings." (8)

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In the case of Rama, the process of detachment occurred in a gradual way. Different types of thinking between Rama and Madeleine, Rama's futile search of his self in Madeleine, his visit to some significantly holy places and good-hearted people in India make him aware of his ignorance and he begins to realize himself. The process is aggravated by Madeleine's Buddhist ascetic principles. Madeleine keeps herself busy in meditation and Japa and Rama's journey towards experience is fastened by her compassion, austerity, renunciation and voluntary aloofness. At this moment Savithri appears to be his spiritual companion and the torch bearer of his journey. Rama acquires a lot from her and advises her to marry Pratap for he wants to detach himself from all Maya. Towards the end he feels a sense of alienation when he finds Savithri happily married, Madeleine spiritually elevated, Saroja unhappy yet settled and little mother's stay at home. Only he remains a wanderer and "his agonizing sense of alienation reduces him to a mere thing, a cipher. He becomes a pray to incertitude and anxiety. The traumatic memories of the past crystalisingly creep into his sense and intensify his affection." (Swain 154).

Need for Some Unseen Blessed Forces – Surrender to Guru and God
This is the time he realizes the need of some unseen blessed forces in his life and only God or his presence can do good and show him the path of experience and salvation. But again, he questions the very absence of god also. He questions himself: "Do I long for God? God is an object and I cannot long for a round, red thing, the one calls god, and he becomes god." (402) After a long pause and thinking he comes to realize that he needs a Guru who can explicate the truth from the age old holy manuscripts and Rama is in need of the truths. So, his long search is fulfilled by the Guru and his blissful guidance. Regarding the Guru he says: Such a sun I have seen; it is more splendid than a million suns. It sits on a river bank, it sits as the formless form of truth; it walks without walking, speaks without talking, moves without gesticulating, shows without naming, reveals what is known. To such truth I was taken, and became a servant, I kissed the perfume of its holy feet, and called myself a disciple. (403)

The role of a Guru is enormous and man like Rama needs the guidance of a Guru very much. As he is a Brahmin he believes in rich Indian tradition which always gives emphasis on the Mukti of the soul and this Mukti comes after a long experience. And the Guru works as a medium in this journey from ignorance and innocence to experience. Rama realises that if he wants to surrender himself to the God then he has to surrender himself to his Guru and his thinking resembles the sayings of Sri Aurobindo: "In surrendering to the Guru is to the divine in him that one surrenders-if it were only to a human entity it would be inaffective. But it is the consciousness of the divine presence that makes the Guru a real Guru, so that even if the disciple surrenders to him thinking of the human being to whom he surrenders that presence will make it effective." (615) In course of this journey Rama learns to hear the voice of his soul and he starts to respond. The submission of his thesis gives him a relief and, he finds more time to self-introspect himself. He attains a new height and he learns to handle situation peacefully. His maturity can be seen and although his journey from innocence to experience is not completed in true sense of the term, but he learns to make the difference between illusion and reality. And now he is not an ignorant or innocent one but a matured person with right perception. Now he knows the importance of Guru and can think beyond the illusion and see the reality. Now his words not only bear a deep meaning but also compel people to realize that "The world is either unreal or

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real — the serpent or the rope. There is no in-between the two — and all that's in between is poetry, is sainthood. You might go on saying all the time, 'No, no, it's the rope,' and stand in the serpent. And looking at the rope from the serpent is to see paradises, saints, *avataras,* gods, heroes, universes . . . You see the serpent and in fear you feel you are it, the serpent, the saint. One — the Guru— brings you the lantern; the road is seen, the long, white road, going with the statutory stars. 'It's only the rope.' He shows it to you. And you touch your eyes and *know* there never was a serpent. Where was it, where, I ask you? The poet who saw the rope as serpent became the serpent, and so a saint. Now, the saint is shown that his sainthood was identification, not realization. The actual, the real has no name. The rope is no rope to itself (335)

Conclusion

Considering the above discussion, it can be said that Raja Rao in an efficient creates uses spirituality as a medium through which he shows the gradual journey of his protagonists towards the self-realization. With his use of local and global thoughts, he gives his protagonists different perceptions and meanings which in return compels them to question their given role and existence. By placing Rama at the centre of his story, he shows how inner turmoil, existential angst, anxiety and spiritual conflicts help Rama to understand himself and his education is done in this process. In order to find himself, Rama ultimately frees himself from the materialistic clutches of a society governed by fake traditions and cultures. Rama finds himself spiritually alienated and this awareness initiated his journey and here education and elucidation in the individuation process are started. Here Rama's detachment from Madeleine and spiritual passion for Savithri give him a new way to view life and his ritual marriage with Savithri paves the way for his spiritual salvation. Finally, by showing the traditional Indian vedantic philosophy associated with the guidance and blessings of Guru, Rao shows the way of salvation for Rama. Ramaswamy doesn't experience the knowledge and enlightenment in true sense of the term but definitely becomes a self-actualized being after finding the Guru and he attains the Hindu concept of Mukti and Moksa and it is proved that one has to go through different phrases of life to attain the experience. Roya R. Rad aptly explains this and the conclusion can be summed up with what he opines regarding the journey:

Encountering birth, death, marriage or relationships, interactions, childhood, maturation, transformation; roles like mother, father, lover, hero, servant and so on, are all aspects of life. The more roles we take, the more we learn through experience. The more we learn, the closer we get to our wholeness…we cannot do something just for us; we have to experience it in connection with others to get to our fullest and give meaning to our life and our experience of it. (6-7)

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Dislocated Self:
A Study of Immigrant Psyche in Anita Rau Badami's
The Hero's Walk

C. Karthika, Ph.D. Research Scholar

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Courtesy: https://www.amazon.ca/Heros-Walk-Anita-Rau-Badami/dp/0676973604
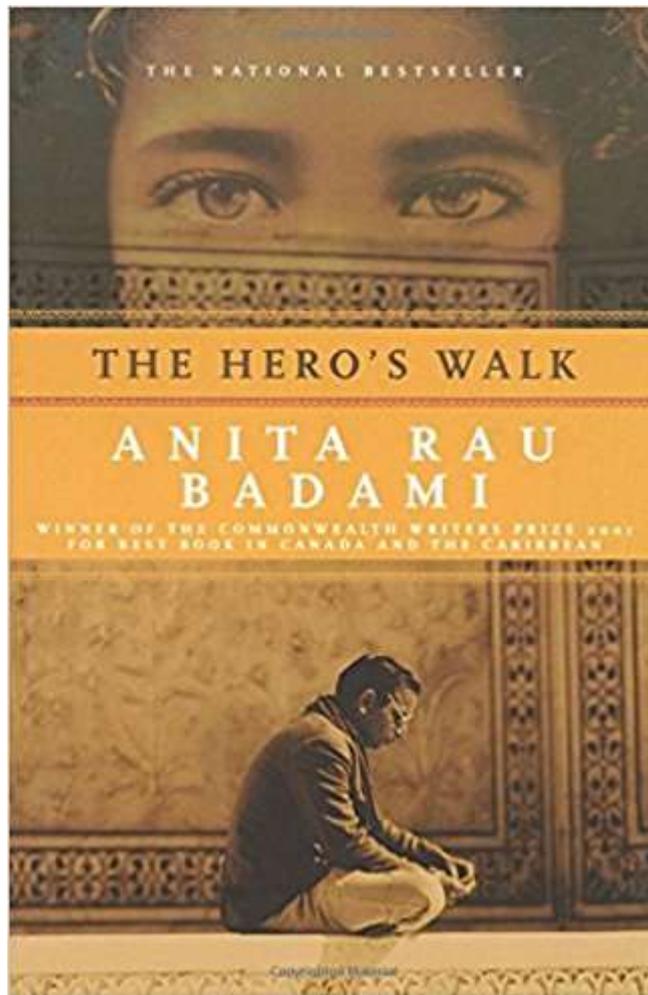
Abstract

Migration of people is on the fast move due to the easy access of technologies, transport and communication. Man, being a slave to the pleasures of materialism, shifts to the foreign land for greater education and economic needs. With the hope of bringing change in their life style, the immigrants tend to replicate the manners of the settled land. This in turn makes their identity hybrid and ambivalent. They maintain the tradition of the homeland and alsoadapt the life style of the host country. The children of these immigrants who are unable to cope with either culture face severe

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psychic problems and withdraw from the society. The present paper highlights the mental trauma of the second-generation immigrant and the inability to accept the ways of life in the ancestor's land, India.

Keywords: Anita Rau Badami, *The Hero's Walk,* Second generation immigrant, family, dislocation, identity.

Anita Rau

Anita Rau Badami is one of the prominent Indo – Canadian writers. She has written four novels which depict the immigrants' life in Canada. She is born in Odisha, in 1961, India. She earned her B.A in the University of Madras and M.A in the University of Calgary. Cultural conflict, double consciousness and quest for identity are some of the prominent themes that are discussed in her novels. Badami's portrayal of women in her fictions explicates the position of women in India and also in the multinational societies. She is the recipient of many awards, including Marian Engel Award for a woman writer and Regional Common WealthWriter's Prize for her novel *The Hero's Walk*. She now lives in Canada.

The Hero's Walk

The novel *The Hero's Walk* describes the different individual's quest for identity, is the just the psychic face of an individual. It is the inherent nature, which develops over the period of time. Identity is shaped unconsciously. In Maslow's Hierarchy of needs, self-actualization contains search for identity. Ammayya is an old aged widow, who has the constant fear of being in seclusion in her own home. She endeavors to seek the attention of other members in the family. Nirmala, who is a humble and the traditional wife of Sripathi Rao, asserts her identity through the traditional dance, Barathanatyam. Putti, a forty-two-year-old spinster, have still the hopes of getting a perfect groom. Being a dutiful daughter, she always obeys her mother. She sacrifices her life for the sake of her mother, Ammayya. Butin the end, she carves niche for herself in protesting against her mother's wish to marry Gopala. The novel also highlights how a seven-year-old girl Nandana tries to make out her own identity in the alien land, India. Thus, the women such as Ammayya, Nirmala and Putti are seeking out their identities in their unique way.

Sripathi Rao

Sripathi Rao is a fifty-eight-year-old man, working in an advertising company in Toturpuram. When his daughter, Maya has got the prestigious fellowship in America, Sripathi Rao feels delighted that Maya would fulfill the dreams of Ammayya. But Nirmala, who is deeply rooted in Indian tradition, never accepts her unmarried daughter to go to the alien land before getting married to a nice Indian boy. Before leaving to America, she is betrothed with Prakash Bhat, who is working in Philadelphia. Prakash's father says, "We only want a decent girl from a good family, one who knows how to fit into the life in the west without losing sight of our Indian values" (100). When Maya goes to America, everything is alien to her. She hates the culinary items and the ambience of the alien land. "She was lonely in the beginning and didn't like the smell of meet when her room-mates cooking in the shared kitchen" (105). Maya writes the series of letters to her father frequently. She writes about her roommates, about, her professors, her assignments, food and so on. She yearns for the pickle made by her mother. She loves its acidic taste, prepared in the indigenous way.

Maya's Memories and Metamorphosis

Life is not static. It has its own twists and turns, and no one can escape from the changes that

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life has imposed upon every individual. Though Maya is constantly made to remember the Indian rituals and traditions, she could not escape from becoming a hybrid individual. Sripathi Rao writes to Maya,"....your Mamma tells me to inform you that the *Yugadi* festival is on the twentieth of March this year. You are to wash your hair, say a small prayer to the assortment of gods we believe in and eat a small helping of something bitter mixed with something sweet" (105).Maya gets acclimatized to the alien culture over the period of time. She did not reply to the letters sent by her father. After a long gap of two years, Maya writes a letter, informing that she is in love with Alan Baker, a white man and she wishes to marry him. She wishes to get permission from her parents to celebrate her wedding in Toturpuram.

Sripathi Rao is shocked to see the metamorphosis of Maya from a traditional Indian girl to a matured anglicized woman. Sripathi Rao's mind is filled with suspicions. He thinks, "... Had Maya slept with the fellow? Was she pregnant was the way she was marrying him? How could she share her bed before marriage?"(110). Sripathi Rao advices Maya that adapting the western culture and marrying a foreigner will ruin the reputation of the family. Maya does not mind her father's words. "She explained, in an equally reasonable tone that she could not change her mind about loving somebody and wanting to spend the rest of her life with him" (113). Sripathi Rao is furious and dismisses Maya from his family. He drives her completely from his mind. He says, "She is dead for me" (113). He never thinks about Maya anymore. He avoids reading the letters and seeing the photographs sent by Maya with her family from Vancouver.

Inherited Indianness

Though Maya lives a contented life with Alan, she is aware of the Indianness that she has inherited from her birth. She tells her daughter Nandana about the Hindu goddess Lakshmi, Hanuman and so on. Maya has given the portrait of the goddess Lakshmi to Nandana. She says, "She will always look after you and make sure you are okay" (22). Through these stories Maya makes Nandana know about the Indian myth, tradition and culture, but being a child, Nandana could not fully understand the Indianness. Moreover, she cannot escape from the despair of becoming an orphan. The sudden death of Nandana's parents has left her in a complete chaos and stranded in life.

Nandana

Nandana stays in Dr.Sunderraj's house. She eagerly waits for her parents to take her back to her home. Even though Dr.Sunderraj's house is a familiar place to her, she feels desolate from her parents and home. Nandana says that her house is in "... 250 Melfalane, Vancouver, BC.,Canada, North America, The world"(16). She is scared when her parents do not turn up to take her back home. At last, she takes the answering machine and says, "Mummy, Daddy, please come and take me home," . . . "I am at Anjali's house. It's the white one with maple tree, behind Safeway" (18).

When Dr.Sunderraj informs Nandana about her parents' death, she is immobile and passive. It causes great psychic turmoil in her mind. She does not express her feelings and sorrows to anyone. Instead, she remains tacit. She does not feel the words spoken by Dr.Sunderraj. She thinks, "if she didn't speak, if she sat absolutely still, she could see her blue house and her parents and her room with its minnie mouse lampshade, all reflected in those eye balls. She could see her mother moving around in the kitchen, making supper, and her father hunched over his computer, typing away"(47).

Nandana's troubles increase when she is informed that she will be looked after by her

grandparents in India. Nandana remembers her parents' words, "Never talk to strangers, they had said. If some stranger approaches, start screaming or runaway. Never accept anything from someone you do not know" (29). According to Nandana, Sripathi Rao, Maya's father is a stranger. So, shenever talks with him. The emotional seclusion from the parental love creates mental trauma rather than assimilating with the stranger. Even after fifteen days of his arrival in Canada, she did not speak with him. She fails to express her desire to go to her house. Instead she stood near the car and aunty Kiran takes her along with them. In her house she hides in the bed with the hope that she will escape from the old man's vicinity. Sripathi Rao is dejected to see the happiest moments in Maya's life through the photographs in the house. He thinks, "... people were like trees, they grew and changed, put out new leaves that you forget to count, and when you weren't watching, they even dead"(42). Nandana is normally a very talkative girl. But the undaunting memories create great psychic unease.

Nandana's behaviour towards Sripathi expresses her apathy to go to India. She does not allow him to pack her things. She snatches her parents' coat from him. "For the entirety of his stay, there was nothing between them but a deepening silence" (145). She even fails to respond to the questions asked by him in the airport. This indifferent behaviour of Nandana shows the hatred towards the stranger and her fear to settle in the alien land, India.

With the fear of being the stranger in India, she gets down in the Toturpuram railway station. She compares the Indian heat to Melfalane bathroom in Canada. She does not like the people wailing and shouting in her ears. She fails to comprend the words spoken by Nirmalain Kannada. On the way home from railway station, "... she thought that she was in a zoo" (153). She has many questions pestering her mind. Finally, she decided that she should not stay in the old house for a very long time.

Nandana in India

Nandana hates everything in India. Although a month has passed in India, She does not wish to speak. Nandana hates Indian food, milk and school. She shows aversion to play with her friends. But she loves in playing with the toys that she has brought from Canada. She made a plastic house with three dolls in it. Sripathi "had seen her with it often, her lips moving soundlessly, her face absorbed, as she played with the tiny family in its pink and perfect nest"(157). Whenever she thinks her parents, she visualizes her house from the memory. "She saw her house. Her mother was washing something in the sink. Her father using swear words, she could hear him"(47)

Nandana never mingles with people in her grandparents' house. Her favourite spot in the house is the cupboard where her parents' coat hung. "She had snuggled into the hot darkness of the cupboard, loving the faint smell of her mother still embedded in the soft, red coat" (166). Nandana never expresses her sentiments to anyone in the house. She talks to her parents' jacket. She is not interested in attending the Indian schools because the uniform scratches her neck and everyone is a stranger to her in the school. Nandana says, "Mummy, she whispered to the coat, "I am never going to school again. Okay? There are strangers there" (167).She feels comfortable by rubbing her face with her father's coat.

Nandana's indifferent behaviour in school draws everyone's attention towards her. She never speaks with her classmates and also to her teachers. She does not obey the instruction given by her teacher, Neena. When Nandana is asked to draw pictures, she tries to draw the butterfly shown by her teacher Mrs.Lipsky in Canada. But she cannot draw it perfectly. This causes great anxiety in her.

She tears the paper and hangs her head down.

During the month of October, she thinks of pumpkins, witches and goblins. She realizes that in India people celebrate Deepavali instead of Halloween. She eagerly waits to see what the festival is. She thinks why Mamma lady does not get any new clothes for her. She expects it from her grandmother, but she fails to express it to her. Besides, her wishes, she always thinks about going back to her home in Canada.

Centre of Attraction

Though she does not speak with anyone, she is the centre of attraction in her home and among her friends. During holidays, she is constantly invited by her friends to play with them. "She was a heroine" (316) in the game. She is teased by her friends. They made her run into the tunnel. She likes to share the experiences that she has met a monster and disappointed it while passing the tunnel. "However she could not share it with anyone the great empty feeling that had come to her in the lost girl's small, mournful room the understanding that her parents were dead" (316).Nandana's physical alienation and emotional detachment create perpetual tension and pregnant chaos in her mind. Ammayya never allows Nandana to play with her friends. She also advises her not to play in the dangerous places. Ammayya's behaviour irritates her. She wants to tell Ammayya that, "My mother is in Vancouver.… I am only here for a short while"(279).

Though Nandana knows that her grandparents will take care of her forever, she does not like to stay in India, which is an alien land to her. Arun, Nandana's uncle makes her feel comfortable by telling the stories of Hanuman, Rama, Lakshmana and Seetha. When she hears the stories, "She wanted to cry when she thought of her parents and their voices coming out of the darkness, warm and comfortable, reading one story after another until she was fast asleep"(185).

Identification and Assertion

Identification and assertion of their own selves are the greatest obstacles of the diasporans in the alien land. Being a dislocated child, Nandana tries to carve her own identity inspite of the emotional and psychic turmoil. Though she finds difficult to acclimatize herself in the new place, she endeavours to create her own identity. This abnormal behaviour of Nandana is the hallmark of her character. By maintaining abnormal silence, she makes everyone watch her. As she considers herself alien in India, she brings everyone's attention through her tacit behaviour and passive resistance. Thus, Nandana being a dislocated self-adopts taciturnity as a power to create her own identity in India, the land of her ancestors.

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Emerging Technologies and the Evolving Roles of Language Teachers: An Overview

Dr. Khushboo Kuddus, Ph.D.

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Abstract

The tremendous growth of technology has significantly affected the field of education and specifically language teaching and learning. The adoption of information and communication technology along with the latest technological trends in language teaching is phenomenal. On one hand, the successful integration of technology in language teaching has significantly improved the learning outcome by making the teaching and learning process active, interesting, interactive and engaging and, on the other hand, it has brought a paradigm shift in the system of education and in the roles of both teacher and students. The present paper focuses on importance of integration of emerging technology to language teaching and learning. Majorly, it attempts to highlight the evolution in the roles of a teacher which is the demand of present time and which could protect a teacher from getting redundant in the classroom. It also discusses the importance of teachers being equipped with ICT skills and the continuous updating and upgradation of the skills for effective integration of technology in teaching.

Keywords: Information and Communication Technology (ICT), Educational Technology, Emerging technologies, Evolving roles of teachers, ICT skills.

Introduction

There has been a remarkable growth in Information and Communication Technology over the past few decades and the significance of it in the field of education cannot be neglected. Both technology and globalization have brought a significant change in the social and educational environment. The internet has brought together people from different parts of the globe with different cultures and languages. One of the great advantages of globalisation and advancement in technology is that the learners get more opportunities for language learning in real life situations. The rapid development in the field of technology has made language learning easier and autonomous. Now learners can easily enhance their language skills with the help of emerging technologies at their own pace, space and time. Our students are definitely more tech- savvy than the teachers and so they are more exposed to the target language and the native speakers of the target language through several applications and softwares. They have access to the world's entire information through their smart phones. In this dynamic environment where learners have access to information and learning resources, can chat with the native speakers of the target language virtually and thus get exposed to the target language and can also learn through free video lectures by experts on YouTube, the language teachers have to evolve their roles with the ever-advancing technologies. They need to keep themselves updated and upgraded in order to work effectively in the evolving educational and social environment. In the present scenario, being proficient in the target language is not the only prerequisite for being an effective teacher but

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being competent in using technology in classroom is also equally important. In this paper, we will examine the paradigm shift in the roles of teachers which the adoption of technology in language learning demands for and also how the language teachers brave the emerging technologies by being equipped with the required technological knowledge and skills.

Significance of Emerging Technologies in Language Learning

It would be justifiable to say that incorporation of emerging technologies enhances foreign language teaching and learning. It makes the teaching and learning of foreign language easy, active and interesting (Skinner and Austin,1999) In this context, Warchauer (2004) asserts that one quantifiable benefit to increase motivation is that students tend to spend more time on tasks when on computer. The language learners are no more passive with the integration of ICT tools in foreign language learning.

In addition, the internet provides language learners with the opportunity to use the target language in more authentic context. The Internet provides authentic materials for language study and the learners can easily get connected with the native speakers of the target language through the ever-advancing technologies like Facebook, Instagram, WhatsApp, Google Hangout and many more.

Further, with the rapid development of Internet and communication technologies, the learners have access to exponentially growing store house of information and people of the same interest areas which help teachers and learners in the process of teaching and learning. But with the boon of access to abundance of information, there is a possibility of being misguided with some resource materials which are unauthentic and wrong as misinformation and inaccuracies are equally present in great number on the internet. Therefore, a judicious selection of materials also becomes very important at this point.

It also promotes all the basic language skills like listening, speaking, reading and writing in real life situations.

Evolving Roles of Language Teacher

From the above discussion, we saw the significance of incorporating technology in education. It gives access to endless information and resources. It provides autonomy to the students as they can study at their own pace, space and time. It is equally beneficial to the teachers as with the easy availability of the resources, teachers can plan their lessons well. Not only this, they can select more effective and influential resources to make the lesson active, engaging and interesting. The use of technology not only helps them plan lessons effectively but with its help they can store and retrieve their teaching material easily and thus save their valuable time.

Though technology in education has come as a blessing but there is also an obvious apprehension in our minds that technology will replace the teacher or will curb the need for teachers in classroom. It would be wrong to think that technology makes a teacher redundant. In fact, the involvement of a teacher is very important to facilitate the smooth flow of a lesson and to have a control of the lesson. The involvement of a teacher in the use of technology in teaching makes the learning effective with better learning outcomes. So the emerging technologies in education cannot make the role of teachers redundant if they keep themselves updated with the current trends and keep evolving and redefining their roles as teachers. As it is quite obvious that the proliferation of technology in education will demand change in the patterns of teaching and learning and it is the necessity and demand of time to evolve with the change.

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According to Brandl, 2002, information and communication technology can be effective only with the teacher's role as "facilitator" who plans and guides the lesson. Therefore, to use the modern technology effectively, the language teacher must also be prepared to assume new roles. Supporting the same idea, Canado (2010) also asserts that the foreign language teacher functions as counselor, tutor, mentor, facilitator and observer. "The Impact of Information and Communication Technologies on the Teaching of Foreign Languages and on the Role of Teachers of Foreign Language", a report commissioned by the Directorate General of Education and Culture of the European Commission, 2003 very clearly illustrates the change in the roles of teachers with the introduction of ICT in education. As per the report, the roles that a teacher shall adopt for effective deployment of emerging technologies in language teaching are of a facilitator, guide, researcher, integrator, designer, collaborator, learner and evaluator. The same idea of the evolution or shift in the roles of a teacher has been presented by Louis Cohen, et. al. where he differentiates between the traditional role of teacher to that of their new roles for the significant incorporation of latest technologies in language learning and education broadly.

This idea of evolving roles of teachers in the current scenario has also been supported by other researchers and scholars. It has also been accepted that adoption of new technology in the teaching and learning process shifts the emphasis from teaching to learning and creates a more interactive and engaging learning environment for teachers and learners. This new teaching and learning environment calls for a change in the roles of both teachers and students (Senapati, 2009). Senapati, in his article, has explicitly illustrated the evolving roles of teachers and students using a table adapted from Newby et.al. The table shows the change of the roles of teachers from knowledge transmitter to that of learning facilitator, guide, knowledge navigator and co-learner with students. So we can rightly say that integration of emerging technologies in education and language learning has not made the teachers obsolete in class or have diminished or subdued the role and importance of teachers in the teaching and learning process, Rather, it has redefined the roles of teachers and has given them an opportunity to change and update themselves with the change in the education system, to become digitally literate and broaden the spectrum of their efficiency in terms of lesson planning so that they integrate these technologies in their lesson to make their class lively, interesting, motivating and engaging.

Changes in Teacher's Role	
A shift from:	**A shift to:**
Knowledge transmitter, primary source of information, content expert and source of all answers	Learning facilitator, collaborator, coach, mentor, knowledge navigator and co-learner
Teacher controls and directs all aspects of learning	Teacher gives students more options and responsibilities for their own learning
Changes in Student's Role	
A Shift from:	**A shift to:**
Passive recipient of information	Active participant in the learning process

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Reproducing knowledge	Producing and sharing knowledge, Participating at times as expert
Learning as a solitary activity	Learning collaboratively with others

(Senapati, 2009)

From the above discussion, it can be inferred that the use of ICT and current technologies in language learning has brought a shift in the education environment by making it more student- centric unlike before. There has been a paradigm shift from teacher centred learning environment to student centred learning environment and consequently it has made the teaching and learning process active, motivating, interactive, engaging, interesting and collaborative.

What is more important to pay attention to is that technology does not bear any educational value in itself. It cannot work effectively on its own unless it is used effectively and creatively. Having said that, it becomes very clear that it is the teacher who is one of the important factors that determine the successful adoption of technologies in teaching because they are the ones who actually use technological tools in actual classroom situations. However, the effective use of technology in teaching and learning process completely depends on teachers' attitude and belief towards technology and their attitude towards integration of technology in education is directly proportional to their knowledge and competency in using technology in teaching and learning process (Lim & Khine,2006, Zhang,2007 and Paraskeva, et.al, 2008). Hence, it can be suggested that for successful and effective integration of technology in language teaching and learning or in education broadly, it is very important to train the teachers and make them competent enough to use the current technological tools in their classrooms effectively and creatively because lack of exposure, training and experience of using technology in teaching are the main factors that build negative attitude of teachers towards technology which consequently inhibit the acceptance, adoption and incorporation of it.

Pre-service and In-service Teachers Training

So, the time demands the teachers to get themselves updated and upgraded to walk parallel with the ever-advancing technological trends. It has become important for the teachers to upgrade their knowledge and to acquire competency in using the technological tools efficiently and effectively. The basic digital or ICT skills a teacher should possess are that they should be able to; operate computers and use basic software and applications, evaluate educational software, create effective computer based interesting presentation, evaluate the authenticity of information received and make wise, critical choice of information from the internet and design technology integrated lessons.

Hence, it becomes very important for the teachers to get proper training so that they get well equipped with skills that are essential for technology enhanced language teaching and learning. It is very important to include ICT skills or computer literacy in the curriculum of teacher training courses. Upgrading and updating the in-service teachers with current technological trends is equally important because technology is advancing every day and many softwares, devices and their functions get either updated, advanced or obsolete with time. This effort will keep each and every teacher quite updated with the current technological trends which would lead to the effective and successful integration of emerging technologies in teaching and learning process.

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Conclusion

In this world of ever advancing technology, it has become very essential for the language teachers to be computer literate and well trained in important computer skills that are required to make a class effective. Here best fits the Darwinian evolutionary theory 'Survival of the Fittest', according to which only the fittest survives in a system. Similarly, only the fittest (i.e. the updated, active and well trained and skilled) teacher can survive in this evolving educational and social system. The teachers need to be facilitators who help the learner to the learn the lesson well rather than being a monitor/ dictator as in the traditional teacher centred learning environment. In addition to this, a teacher needs to be a guide, researcher, designer, collaborator, learner and evaluator. They have to be highly technology literate, consistently active and involved in research so that they remain updated with recent changes and new knowledge in their concerned fields. There is a necessity to fill the generation gap between the teachers and students for more communication to happen for effective teaching and learning.

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Female Body and Male Heroism in South Indian Cinema: A Special Reference to Telugu Cinema

Dr. Krishna Sankar Kusuma

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Abstract

South Indian cinema presents different aesthetics, themes, and stories when compared to Hindi cinema. The unique characteristics of Southern cinema include fans and fan clubs, cinema, politics, devotional and folklore genres, and so on. Heroism that exists in regional cinema in India is highly characterised by male dominance. The main aim of the paper is to understand and analyse the representation of the female lead roles in Telugu cinema over the years. There are very few female actors who could achieve the status of female lead roles to the stardom on par with male actors. The paper explores depiction and use of female body and male heroism in Telugu and other South Indian languages cinema. In the midst of male-dominated industry, the paper analyses female actors' depiction in Telugu and other South Indian movies.

Keywords: South Indian Cinema, Heroism, Female body, Telugu Cinema, female actors, Indian cinema, male lead roles, male-centered movies

Introduction

Heroism is a significant factor that is present in all movie industries regardless of their geographical location. In fact, the notions of 'Hero' and 'Heroism' are closely associated with all the film industries in India. Whether it is Bombay cinema or four cinema industries in South India, heroism has become an important phenomenon over the years.

Patriarchal and Male-Centric

Most films are predominantly patriarchal and have their themes around male-centric ego. South Indian movies project the male actor as super-heroes who enable the powers to fly and beat up goons in one shot and many such heroic acts. The extravagant portrayal of a hero becomes a norm in South Indian cinema. He can literally do anything. The hero of the movie was the story, dialogue, script, theme, music, everything. Heroism dominated the South Indian cinema for years and is still dominating. Needless to state that a hero will always be the hero, whatever the age and times may be. The hero will do the fights, find an appropriate girl, fulfil his family and his personal needs, compromise his lady for the never-ending demands of his family and society, etc. The importance of a female in his life, her contribution, is wholly ignored and irrelevant to the story and reinforced it as a naturalized acceptance in the society.

Dubbing Movies – Space for South Indian Movies

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The phenomenon of dubbing old South Indian films to Hindi language and telecasting these on a number of Hindi television channels has created a new means of entertainment and economy. The newly released regional language films are usually dubbed in Hindi and telecast on Television and later appear on www.youtube.com. This trend has created a new space for South Indian movies in the entertainment of the Hindi speaking television audience. Exciting video trailers are created for releases of dubbed films both in cinema theatres and online streaming websites. If they are new films with famous actors (male) they find space also in theatre releases. The dubbed movies that are telecasted in Hindi entertainment channels are predominantly male-dominated. They identify with a variety of genres like action, drama, family, horror and most importantly masala (spicy- meaning mass entertainment) movies. It is not only expanding the southern cinema, but also exports its male-centric heroism. The audience will get to feel the heroism of male lead actors. The subjugated female becomes the base for building the heroism of a male hero.

Hero and Heroism Over the Years

Heroism is as old as the beginning of the cinema in the south. The concept of formal hero and heroism began to formalise with the emergence of the star system. In the film Pathala Bahairavi (1951), N. T. Ramarao who played the character of Ramudu was established continuously as the hero of the narrative with the help of the public present in the beginning part of the movie. N.T.R later shows his valour and courage through various heroic activities. In Telugu cinema, N.T.R has been a source of inspiration to have the aura of an actor and his character, which ultimately resulted in the emergence of a mighty 'hero' within the screen text and among the civil society.

During mythologies and folklore films, male actors are portrayed as responsible citizens who fight against evil. Now the male actor takes up the role of a hero who has high moral values, has good civic sense and possesses all the qualities of an ideal man in society. Even though he might act as anti-hero, it still justifies all the wrongdoing in the name of social justice.

Depiction of Females – Camera Gaze

Females are depicted as mere objects and submissive to the male dominance and their lives are never theirs, because they sacrifice every second of their lives to the males. Still, the male heroes take all the credit, and the women always are placed at the receiving end. Often, the women have been only 'eye candy' in the entire movie, and the hero remains vital to the movie. According to (Mulvey, 1975) "in cinema, the camera's gaze is congruent with the male gaze. Thus, making the spectator a masculine entity". The Southern cinema camera has been lustrous like any other industry in the world, but specifically, it is obsessed with the navel. The camera always zooms into the abdomen of the lead female actor, and hero often finds playing around it with flowers, pouring honey, sprinkling water, or birds walking across it. Noted director Raghavendra Rao is known for throwing fruits, making birds sit on her stomach. It has become a grammar of the camera gaze in South cinema. Such a gaze of the movie camera has demeaned the woman as some sexual object, some creature of lose character to be used and ignored, not to be respected, or esteemed as a powerful, splendid human being.

Concept of Hero

The concept of 'hero' has been experimented upon over the years across the class and caste roles. Sometimes instead of extra special or superhuman characters, the hero character is also

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depicted as one among us. These characters are typical, as an auto driver, a rickshaw puller, a policeman, a cobbler, and a clerk drawn from common life, are 'everyday characters'. Even though the heroine belongs to the so-called upper class or caste in a movie, she will not have ultimately an upper hand over a hero from the poor background. Here operates a unique form of heroism in the guise of a socialist or a working-class spokesman. The fact remains that class and caste will always exist in the film, but only the way a film showcases it will vary. One example can be Gharana Mogudu (1992) which translates as 'Rogue husband' in which Chiranjeevi and Nagma are in the lead roles. He plays a character of a so-called lower-class factory worker as well as husband to his boss, who is Nagma. The movie revolves around showcasing his male ego rather than a class struggle.

Heroines are usually projected as part of the glamour quotient of the film, or as the hero's girlfriend, mother or wife. Persistent attempts have been made by new wave filmmakers to bring the women into the limelight, but the audience does not receive such filmss with the same zeal as Rajanikanth, Balakrishna, Rajkumar or Mammootty films.

Movie Actor as a Real-Life Hero
The obsession with cinema has made a movie actor into a real-life hero and considered him to be an influential personality in the society. Heroism reached its peak with fans treating them as gods and fans become devotees. Rajnikant always portrayed as the saviour of humankind and messiah for the poor. The use of Rajanikant as 'Rajani sir' among Bombay cinema actors is an extreme example of the heroism.

Courtesy: https://en.wikipedia.org/wiki/Roja
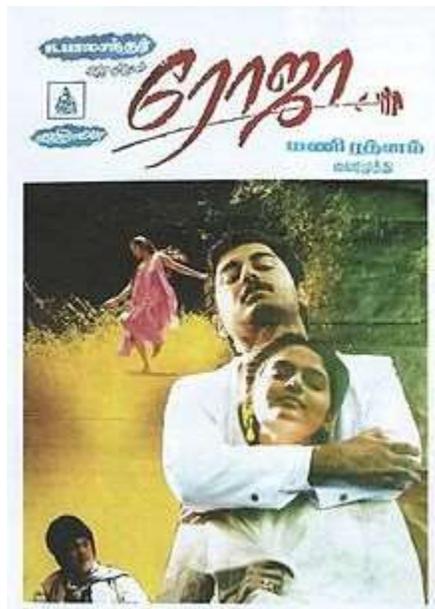
Roja (1992) directed by Maniratnam was the film where the hero was an ordinary man obedient and also patriotic. However, the heroic struggle and strength shown by the female actress is washed away by the bigger canvas of heroic instance of saving the pride of the nation by the male actor.

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Heroic Figures

 South Indian films have always been known for their heroic figures from beginning till to date. Whether it was the reign of Nandamuri Taraka Rama Rao (NTR), Marudur Gopalan Ramachandran (MGR), Rajkumar, Prem Nazeer or Sivaji Ganeshan, K. R. Ramasamy, Rajanikant, Chiranjeevi, Mohanlal and/or Mammootty, heroism has always been showered with the success behind the south Indian movies. Historically heroism was an attribute that has been associated only with gods, kings, folklore figures, and such. The term has been changing its nature over the years. In the absence of mythologies, folklore and devotional films, the understanding of the hero has been broadened to imagine that a hero is a person who can bring change in the society and can eradicate the social evils.

 Similarly, he does that on the screen. A hero is always expected to do good to the society. The term heroism might refer to many different aspects, and it might refer to the character that the actor is portraying, or the qualities that the particular character possesses.

N. T. Rama Rao in the film *Daasi*
Courtesy: https://en.wikipedia.org/wiki/N._T._Rama_Rao_filmography

 In another perspective, heroism is the term primarily used because of the extreme popularity and stardom of the South Indian cinema directors, actors, and music directors. The idea of star system is complemented by the presence of heroism on the part of male lead actors. The star status becomes a moral, heroic as well as a moral burden on the star, not only for himself but also for the fans, his community or caste. It is observed that heroism is nothing but ignoring the contribution of a female and exaggerating the dominant male psyche.

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Women as Sati and Shakti

Bhrugubanda, U.M. (2011) in her thesis found that the devotional movies from black and white era onwards present women both as "'sati' as well as 'Shakti', between an ideal wife and a powerful but malevolent goddess—two aspects of the Woman herself" This reinforces the social status of women in the society. However, both these aspects grew as idealistic characters than as any person in real life.

Women Centric Films

It is interesting to note that the first female director in Indian cinemas was Bahnumati, who directed her first movie with a women-centric role called 'Chandi Rani' (1953). This movie by a female director from the south showcased in Hindi, Tamil and Telugu languages simultaneously. There are sporadic cases where one may find a female behind the camera or cinema craft in film production.

Actresses like Sridevi, Jayaprada, Savitri, Manjula, Sharada and many more actresses of past and present mostly remain as romantic heroines than a sensible, empowered female on the screen. Vijaya Shanti is an exception to it. She acted in movies and achieved success with the movies like Pratigatana (1985), Kartavyam (1991), Osey Ramulamma (1997) etc. Interestingly, she was given titles like 'lady superstar' and 'Lady Amitabh' by the press and cinema. It is evident that her acting, dialogues, and fighting skills were able to draw the audience to the cinema halls. Some exhibitors were willing to showcase her film inspite of the film having no male hero. Probably she is a clear case of achieving the so-called 'stardom' among female actors. However, the trend was short-lived. From romantic heroine to action heroine roles could only get her more of such stereotype roles. Niranjana, T. (2002) observes, "Why is that this phenomenon can be observed only in Telugu cinema? Kannada, Tamil, and Hindi have a few films like this, but their success is not on the scale of that achieved by the Vijayashanthi films in Telugu." There are films with female lead roles, but that cannot be taken as phenomena, like Vijayashanti. Malashree films sometimes follow this trend. There have also been some movies in Tamil and Malayalam where some female actors like Bhanumathi, Savithri and Lakshmi have achieved the heroic heights that only male actors are usually given.

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R. Bhanumathi
Courtesy: https://feminisminindia.com/2018/03/23/bhanumathi-actress-musician-director/

There were a few female artists who tried to carry this trend forward, to mention a few Anushka Shetty as Rudrama Devi (2015) and Shriya Saran as Pavitra (2013) in Telugu. The trend could not grow as expected. The male heroes who attained star status could not accept such a thing in their films, due to the fear that female stardom might overshadow their characters, and this has been feared as one of the reasons for the sharp decline in their careers. There are many male stars in all the four film industries whose female co-actors were retired, and some shifted to television typically called small screen. However, we have the case of male actors who are in their late fifties and sixties still working in movies in lead roles and dancing with the young female actors. The acceptance of the audience and industry magnates is mostly patriarchal.

Women in Film Posters and Cutouts

The film poster is one of the symbolic driving mechanisms of heroism and stereotypical depiction of women. In the typical film poster, male actors generally are given maximum space compared to the females. Female actresses always showed as dancers or bodies that are ready for entertaining the audience with their voluptuous postures. In the film, Bombai Priyudu (1996) the 'hero' is relatively new and doesn't have any stardom like Chiranjeevi, but the actress Rambha had been acting already with most of the popular actors. It was a rare instance where a female actor's cutout was erected on the main road. Large cutouts were erected in front of cinema halls with film posters depicting Rambha in revealing clothes and swimsuit posters.

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Courtesy: http://indylyrics.blogspot.com
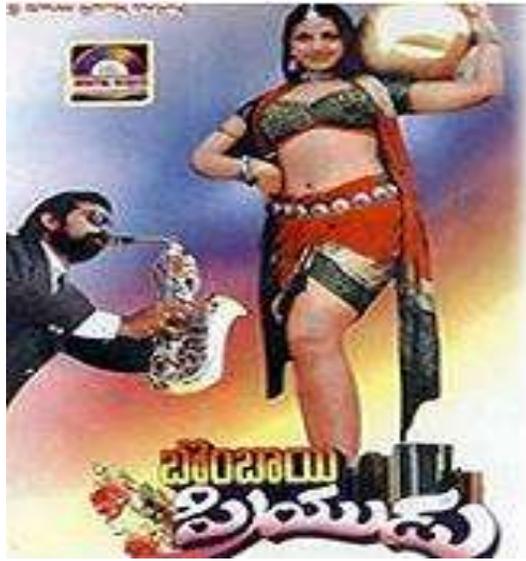
The female actors wearing a bikini, or two-piece dancing dresses always have better space than the male actors, to attract the public. This is the case of the mainstream popular female actors. Before 1990s short dresses like the bikini, short skirt or locally designed dresses worn by vamps and dance girls in the club culture or stage dancers, depicted in the film posters. For example, Jyoti Laksmi and Jaya Malini. The 'Certified films by the Central Board of Film Certification' (CBFC) have such liberty to project their films through revealing women's body parts in wall posters. There should not be any cutouts for these films.

Adult Movies

In the case of 'A' certificate films where the female body is the only point of attraction to view for the only male audience. These movies are also called 'B' grade or 'C' grade movies. The luxury of these movies is enjoyed by only male audiences in the cinema halls. Kashinath movies from Kannada, Silk Smitha movies from Telugu and Tamil and Soft-core movies from Malayalam used to get dubbed in other South Indian languages, have carved out a new genre for itself. It is interesting to observe that Shakeela has got a different kind of stardom with her movies of this genre. Her being on the poster alone brought audiences to the cinema halls, and she gave a tough fight to the contemporary big heroes; this has created a unique situation in South Indian language cinema. In fact, all her films have been release in all the major film languages in the South.

The brighter side of the so-called decent and visible projection is during the mythologies and Bhakti movies where actresses got larger space in the film posters as well as in the movies. In fact, there are female dominated roles in religious movies visibly evident.

Fan, Fan Clubs, and Cine-Politics

The fans are religious about their actors. There are thousands of fan clubs. The fans, though irrational, are quite loyal to their actors. Sometimes heroism fuels the growth of fans and fan clubs.

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Interestingly, there are no significant female fan clubs available. In contrast to it, there were temples built for actresses in Tamil Cinema in Tamil Nadu. Actress Kushboo is one among them.

Fans and fan clubs also decide which actress should act with their favourite actor. Sometimes they take the dialogues of the female actors about their favourite hero seriously and create chaos. One example is Ramya Krishna was attacked verbally for her aggressive role opposite Rajinikanth in the film *Padayappa* (1999). In an interview (2017), she told that "her sister went to the theatre to see *Padayappa* and saw people throwing slippers at her when she appeared on screen".

Generally, the cutouts and celebrations of film release completely overshadow the actresses in the film. The large cutouts and fan activities like garlanding of fan cutouts, blood donation, distribution of free goods etc. are done only for the male actors.

In cine-politics, male actors can convert the fans to potential voters. The cine-politicians like N.T.R, M. G. Ramachandran and others were some of the best examples. In contrary to these, female actor Jayalalitha became the chief minister, and her position was a unique example. The successful visual which had helped in showing the loyalty to M.G.R towards Jayalalitha was the colossal cutout where Jayalalitha was offering respect by bowing and touching the feet of MGR. It took years to stand firm and establish her independent identity.

The other notable female actress is Vijayashanti from Telugu film industry. She might be able to get the political advantage due to her heroic roles in her earlier films like Karthavyam, Pratigatana and most importantly Osey Ramulamma. Through the film Osey Ramulamma (1997) she could get into the heart of the poor in general, specifically the people of Telangana. Her journey started from a glamour girl to an individual fighter against patriarchy than to a powerful police officer and finally to a woman Naxalite leader, holding a gun for the cause of people, had helped her immensely to gain attention in politics. Unlike Jayalalita who has MGR legacy in her credit, Vijayashanti could not rise to a potential opposition in the new state of Telangana, despite floating her political party called 'Thalli Telangana' (Mother Telangana).

The case of Jayaprada is unique because she started her career from Telugu cinema then became popular in other regional and Hindi cinema. The popular remade films from Telugu and Tamil films in Hindi she earned fame. She accelerated her political career with Telugu Desam party in Andhra Pradesh and later on to Samajwadi Party in Uttar Pradesh. She has been in politics for more than a decade. Due to her presence in Hindi films she gained voters support in North India to sustain her in politics.

Jayasudha another contemporary actor of Sridevi and Jayaprada, started her political career late. She joined Congress party with the help of Dr. Y. S. Rajasekhar Reddy and won the prestigious Secunderabad seat. She later joined Telugu Desam party after the political turmoil erupted due to the sudden death of Y.S.R. in the then Andhra Pradesh.

Roja is one of the popular actresses in the 1990s. She became popular acting in movies with Chiranjeevi, Balakrishna, Venkatesh and others. She started her career with the Telugu

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Desam party then shifted to the Congress party. During the political instability after the sudden death of Dr. Rajasekar Reddy, she joined Y.S.R. Party with Jagan Reddy. She is most popular for her controversial comments. It is worthwhile to note that the actresses have been planning their future carriers in business, political ventures, and social work. Though they might not have reached the level of chief minister, they are active and balanced as artists and politicians. The political parties see them as adding charisma to the party. The parties expect to attract crowds through the actors' presence during the canvassing.

Star System in Telugu Cinema

The star system in Telugu cinema has become so apparent that every new male actor gets a tagline after few films. Then it is reflected in the film titles and media; finally, it will get legitimate among the fans and audience. The titles of the films, posters, video, trailers reflect the heroic act to support film promotion. The star system seems to be helpful in bringing value to the film.

Some of the actors and their star taglines: Krishna as Super Star, Chiranjeevi as Megastar, Nani as Natural Star, Prabhas as Rebel Star etc. The star system does not mean only titled with the star, but also titles which an actor carries for their identity and stardom.

There is no stardom attached to the female actors. Female actors get titles which explain their beauty and feminity, for example, 'Andhala Tara' (beautiful actress). Tamanna as 'milky beauty' and Illeana Deuruz as Goa Sundari (Beauty from Goa).

Interestingly, there is no such formal body to award the stardom. Chiranjeevi named as a supreme hero in the film Yamudiki Mogudu(1988), later has been called "Megastar". It is curious to probe further the origin of these titles. The directors and producers of the movie do play an essential role in attributing such titles to actors in the film industry. Actually, there are very few female directors and producers present in the South Indian Cinema industry.

Oppressive Language by Male Heroes

Language plays a vital role in establishing the hero and heroism. We can find respectable treatment to female actors on screen in the black and white era of South Indian Cinema. Characters using respectable language prevailed in those days. The language used in cinema has been mostly the coastal regions of Andhra Pradesh, the reason may be due to the film industry being dominated by the people from that region. It is a good sign that after the formation of Telangana characters started speaking in both the dialects. Shekhar Kammula movie Fida (2017) using Telangana accent entirely in the film is a new beginning of Telugu cinema. Whatever the accent may be, the treatment of the female lead roles has deteriorated concerning clothes, oppressive language, presentation of female characters in the film, etc. There are few women characters in the films from whom the audience can take inspiration. This trend has developed from 1990's. The hero possesses both the good and bad behaviours. In fact, a bad behaviour, a crazy lover, a good local goon, a rowdy police with kind heart etc. forms the 'new hero'.

The ultimate goal of the film seems to be the male actor achieving success in being 'loved' by the heroine. The hero can be as nasty as possible or can harass her, threaten her, misbehave

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with her in all possible ways, forming the new mannerism, which ultimately establishes his 'heroism'. Talking about her body parts, sizes, using slang that is not treated as respectable, has become the new language of film dialogues and songs for the 'new hero'. Actors Raviteja and Allu Arjun play youthful characters, but they use stylized sycophancy on the female co-actors. It indicates the beginning of a 'new hero'. It has become a trend to call the female actors 'Osey', 'ente', 'edava' (a slang to call a female with no respect). This language is presented as a romantic discourse.

Tamil new heroes are not exceptional regarding such behavior. They have made it so that the fair-skinned actress is humiliated as a proud human being. Always a dark-skinned hero humiliates her with his harassment and language. Though it seems like a class struggle, but it demeans the body of a female actress. In Rajanikanth films, one set of women are always shown as villainous and ultimately he overpowers them in the film through his male ego.

The hero has one peculiar slang or dialogue that would get into the memory of the audience for the longest time. One example 'savaari giri giri' from a Malayalam movie by 'superstar' Mohan Lal. 'Box baddalaipoddi' (your box will be exploded) by Chiranjeevi and such, are some that show the male arrogance and sexist lingo.

New Trends in Heroism

Heroism is not only restricted to male actors, but also music directors, producers, directors, playback singers, scriptwriters etc. The posters, film release functions, and promotions will carry the names and stardom of the other creative and technical people involved in the film. Some of the films are promoted in the name of music directors. In fact, Devi Sri Prasad (DSP) is a music director, whose stamp on film posters is a must. Showcasing the full photos of film directors with actors in the posters started notably with S. V. Krishna Reddy and Achi Reddy. The female directors and singers are not found in publicity material. They are generally overshadowed by the 'stars heroes', directors, and music directors during audio functions and success meet.

The audio function and pre-launch are one of the new trends in the South Indian film Industries. During introductions and credits with each other, the producer, director, music director and the male 'hero' of the film are duly given credit. When the female actor's turn comes she only thanks all the above by each name. None of them gives any practical importance to her talent or presence. More than the mind, body or glamour has been often praised.

Conclusions

The phenomenon of heroism makes the spectator look up to the male actor playing the role of the hero not just in the narrative of the movie, but also in real life. The method that that filmmakers choose to portray heroism is usually violence. For instance, in the film Singam, the lead character wins the confidence of a girl by beating up the goons who tried to spoil her honour. Women are always portrayed according to the male gaze perspective. According to Laura Mulvey women are always portrayed in the way a male wants to see them. The audience is used to this heroism at large.

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Wages or remuneration for each film has a definite difference in the film industry. The male actor or hero always gets many times more than the counterpart. The massive amounts of remunerations are also an indication of a more significant heroism. The highest paid actor is perceived as a bigger hero.

Raising any questions against these male-dominated systems can end the opportunities for the female actors. The industry works at the nexus of the network, where they come to the same line of thought concerning issues like this, even though there are differences among them on other issues.

The psyche has not changed over the years in South Indian cinema. Malapilla (1938), Kalam Marinidi (1972), Mugguru Monagallu (1994), Bunny (2005), Simha (2010), Aruju Reddy (2017) the trend has not improved concerning treading on the woman's body and her abilities. Whether the hero may be from any class or caste, the situation remains same.

Ramya Krishnan in an interview has shown some hope by saying "Indian cinema, a woman has to be submissive, she has to listen to a man - her husband or her father, and that woman is a perfect heroine...but that's not the case today," she said. "A woman can put her foot down and say I do not want to do this to her father or her husband or whomever it may be. That is a strength, I feel." Women in Cinema Collective (WCC) in Malayalam film industry shows a new path for uniting women in the film industry for fighting for their issues (TOI,2017). Though it has started to fight issues related to sexual oppression, it has more extensive opportunity to lead a united movement towards the better status for women in all fields of the cinema industry.

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Antonia Shimerda –
The True Pioneer with Reference to Willa Cather's *My Antonia*

Dr. S. Latha Venkateswari, M.A., M.Phil., M.Ed., PGDTS, Ph.D.

Courtesy: **https://www.amazon.com/My-%C3%81ntonia-Dover-Thrift-Editions/dp/0486282406**
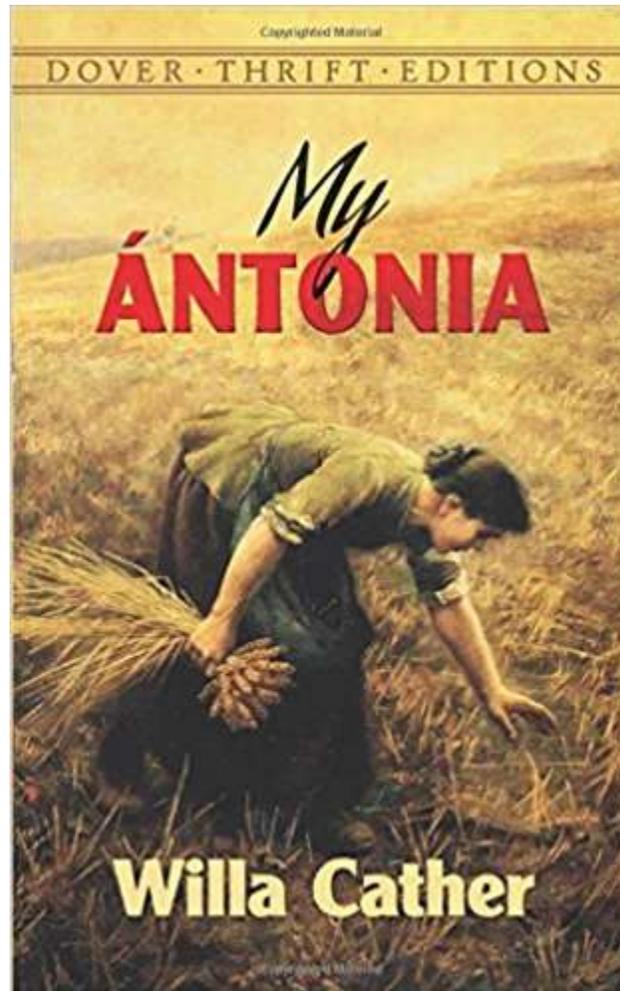
Abstract

Around the globe, women undergo sufferings in one way or other. In fact, sufferings make women strong to face and tackle problems in life. While modern women approach difficulties in different ways, women of olden days struggled hard to get out of problems as they were in the chains of standards set by the society. On the other hand, the case of frontier women was even worse, as they had to face sufferings in their primitive living condition. Willa Cather, an early

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twentieth century novelist portrays the struggle of Antonia Shimerda – an immigrant and a pioneer through her novel "My Antonia". This paper analyses the pioneer virtues of Antonia Shimerda – the heroine of the novel who emerges as a strong woman despite her difficulties.

Keywords: Immigrant, Pioneer, Frontier, Resilience, Self-reliance.

Introduction

Willa Cather, an early twentieth century novelist, adopts an interesting method to portray the sufferings of a frontier woman through the eyes of the male character, Jim Burden only to show how men expect women to remain within the standards set by them. On this approach, critic Jan Goggans comments that it is a "conservative social attempt to 'tell the story' of how women and minorities should behave in the new world" (157).

Qualities of the Pioneers

Cather, in her portrayal of Antonia as a strong woman, wants to extol the virtues of the pioneer women, who possess "Individualism, Innovativeness, Openness to new experience, Mobility, Self-reliance, Trust in quick working relationships, Personal openness, Sincerity, Sense of effectiveness, Belief in the purity and values of rural areas" (Turner). In general, when women possess any of these qualities, they can certainly come out of troubles.

Attitude of Father and Brother

The struggle of the pioneer woman starts when her family migrates to the Midwest in search of a better life. Unable to tame the barren land and face rough weather, Antonia's father Shimerda commits suicide. This incident becomes a prelude to Antonia's sufferings. Ambrosch, Antonia's brother ignores the desire of his father to make Antonia educated and well mannered. He utilizes the strength of Antonia and "hired his sister out like a man and she went from farm to farm, binding sheaves or working with the thrashers" (My Antonia 70). Here Cather juxtaposes the attitude of a father and brother towards the daughter and the sister respectively.

Openness to New Experience

Antonia as a true pioneer transforms herself willingly whenever the occasion demands taking over new roles. While children of her age play in the fields, Antonia works in the fields. She understands the need to work, accepts responsibilities confidently and shows interest in learning farm work. She believes that her hard work will change the status of their family. Like a pioneer, she is open to new experience and tells her friend Jim, "I like to be like a man" (My Antonia 67). Critic Jan Goggans feels that Antonia's "notion of being 'like a man', is for Antonia, the notion of being meaningful in the world" (163). In fact, Cather projects her teenage practice of adopting a male persona "to find a way to express the human possibilities her society divided between male and female" (O Brien 101).

Perspectives of Women towards Suffering Women

While men try to harass women, women try to rescue their kind from wretchedness. Jim's grandmother sets Antonia free from the brutality of Ambrosch – the selfish man who lives comfortably on the hard earnings of his sister and never gives money for Antonia's basic needs. When Jim's grandmother takes efforts to make Antonia happy, Mrs. Harling – a landlady, teaches

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her English, housekeeping, and other fine qualities needed for women. Her association with Mrs. Harling helps Antonia do her future role as a mother very effectively. Besides, in this stage she gets independence, saves her earnings and starts spending it for her needs. Through these two women characters, Cather projects her view that women can protect women from further sufferings.

Plight of Immigrant Women

Immigrant women face exploitation at every quarter of their lives. Even native women do not understand the plight of immigrant women. Cather introduces the chapter "The Hired Girls" to show the double standards practiced in those days. While the immigrant girls work hard "to earn a living, to help the father struggle out of debt, or to make it possible for the younger children of the family to go to school" (My Antonia 92), the Black Hawk men try to exploit these girls. The wives of these men curse the immigrant girls and consider them "a menace to the social order" (92) rather than blaming their husbands.

While the immigrant girls dance and earn money to help their family, Antonia tries to satisfy her aesthetic sense through dance, and the native men trouble her. She is exposed to shame when Mr. Harry Paine, who is about to get married, forcefully holds and kisses Antonia in front of others. In addition, men jump over the compound wall of Mr. Harling to see Antonia, which makes him restrict Antonia's movement. This incident makes Antonia understand the fact that women are prone to sexual harassment especially when they try to satisfy their aesthetic sense.

Antonia's Self-reliance

Unable to stay indoors, Antonia leaves the house of Mr. Harling and starts working for Wick Cutter – a greedy money lender who has the reputation of seducing girls. Antonia's self-reliance makes her underestimate the attitude of wicked men. Though she gets into the trap of Wick Cutter, Antonia escapes sexual assault with the help of her child hood friend Jim. Yet, Jim fails to understand her struggle for survival, feels that Antonia leads a disgraceful life and abandons her. Jim's approach indicates that men fail to understand women.

Matches Made by Women

Generally, it is believed that marriage offers safety and due respect to women. On the contrary, men use this sacred bond to deceive women. As women are gullible, matches made by women turns out to be unsuccessful quite often. The same is the case with widow Steavens, who makes a mismatch between Antonia and a bus conductor, Larry Donovan. Ironically, Mrs. Steavens' attempts to save Antonia from the wrath of men lead Antonia to further sufferings. Larry, who cheats married and unmarried women deceives Antonia, takes her to Denver under the false hope of marrying her, sexually exploits her and abandons her when her money exhausts. This mismatch makes Antonia undergo mental harassment.

Strength of the Pioneer Woman

Adversities make Antonia a stronger woman. The femininity in Antonia makes her gain strength to deliver her illegal child. In this part of life, Antonia becomes a true pioneer, carries the baby in her womb, works hard on the fields, breaks the conventional role of a woman, wears "a man's long overcoat" and works hardly on the fields. She learns the nuances of farm work, takes

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care of farm animals, tames the barren land, and ultimately shows productivity. Her dedication to the land makes her deliver the baby only "after getting cattle home". People who once gossiped about her, start wondering at her ability and reliability. Cather has used this particular episode to project her view that women should be given opportunities to exhibit their talents and the patriarchal society must stop keeping them within the set standards.

Married life vs. Farm Life

Antonia's status as a mother and her equality with men on various aspects make her think about her future. She looks for a good companion and when she comes across Anton Cuzak, an urban Bohemian – a man with good qualities, she marries him. She understands the responsibilities of a wife and a mother. She makes a perfect balance between the roles, never allows monotony to peep in. Antonia learns from her past experience and establishes marital harmony. Naturally, the couple share mutual understanding and respect for each other. In Cather's words, Antonia "was the impulse and he the corrective" (My Antonia 159). Antonia balances her married and farm life perfectly that within ten years of hard work, the couple become the proud owners of a beautiful farm and orchard.

Antonia as the Earth Mother

The last phase of Antonia's life is beautiful. Her mental, physical and sexual harassment end with her companionship with Anton Cuzak. Thanks to the possession of openness to ideas and the attitude to love people, give life to the people, farm and animals. She teaches farm work to her dozen children and makes them get good behavior. Her role as the earth mother gives life to the barren land and the land responds abundantly in the form of its yields. Through the chain of struggles in Antonia's life, Cather explains her view that when women face difficulties with courage, they can excel in their chosen fields.

Jim's Respect to Antonia

Jim, who once abandoned Antonia, gets fascinated by her calm life with Anton Cuzak and their dozen children. Further, Jim understands the value of Antonia, when Cuzak says, "At first, I near go crazy with lonesomeness… but my woman is got such a warm heart. She always makes it as good for me as she could" (My Antonia 162). Jim realizes the emptiness in his life and looks at her as "the apotheosis of the pioneer woman" (Helmick 176) with respect.

Summation

As an immigrant, Antonia comes across hardships in life, yet she gets a unique status in life only because of her devotion and dedication to the land. Cather uses the character Antonia to show how immigrant women played a vital role in the development and construction of an American nation. Besides, Indian readers can identify the qualities of Lord Ardhanaareshvara "the lord who is half-woman" (Goldberg 1) present in Antonia as she exhibits masculine qualities in her field work and feminine qualities in her care and concern to the land as well as her family. Indeed, Antonia Shimerda emerges as a true pioneer due to her spirit of survival, adaptability and resilience.

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Ollari Gadaba: An Endangered Dravidian Language

Mendem Bapuji, Ph.D. Research Scholar

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Abstract

The vast population of India is composed of different ethnic groups with diverse cultures and languages. In spite of this diversity, languages along with their cultures existed side by side for centuries. Modernization and Globalization have become great threat to these minor and ignored languages of the country. The study on various languages spoken by the different ethnic groups, especially the tribal languages contributed a lot to the linguistic canvas in India and abroad. Ollari Gadaba is a tribal Dravidian language spoken in the border areas of Andhra Pradesh and Odisha. There are two sections of the Gadaba community namely, Gutob-Gadaba and Dravidian Gadaba. The former group speaks a Munda language and the latter group speaks Dravidian languages such as Koṇḍēkōr and Ollari. Burrow and Emeneau (1961) treat Ollari Gadaba and Koṇḍēkōr Gadaba as dialects of the same language, but Krishnamurti (2003) kept them apart as languages under the Proto Central Dravidian languages. These Dravidian Gadabas are found in the Vijaynagaram district of Andhra Pradesh and in the Koraput district of Odisha. The language spoken in Koraput is known as Ollari Gadaba and the one spoken in Andhra Pradesh is called as Koṇḍēkōr Gadaba. In this present paper, I would like to discuss the endangerment scenario of Ollari Gadaba and various steps to be taken for the preservation of it.

Keywords: Gadaba, Ethnic groups, Linguistic diversity, Language endangerment, Documentation and Preservation.

Introduction

Ollari Gadabais a tribal Dravidian language spoken by 4000 speakers (2001 Census) in the border areas of Andhra Pradesh and Odisha. The word *Dravida* was first used as a language by *Kuma:rila-bhaṭṭa* in his book *Tantrava:rttika* in seventh century AD by referring to some Tamil words which were wrongly given Sanskrit origin by some contemporary scholars. Then Robert Caldwell (1875: 3-6) was the first to use 'Dravidian' as a generic name for the language family (along with Indo-Aryan) spoken in the Indian subcontinent. The new name was an adaptation of a Sanskrit term Dravida which was traditionally used to designate the Tamil language and people in some contexts, and for other South Indian people. Cavalli-Sforza et al. (1994) and Krishnamurti (2003) suggests that Dravidian is not a racial term and suggests that the Dravidians have entered India through northwest two millennia before the Rigveda people entered India by the 15th BCE.

The Concept of Language Family

Francis Whyte Ellis, an English civil servant, was the first scholar to recognize the Dravidian languages as separate language family in 1816 and asserted that Tamil, Telugu and

Kannada 'form a distinct family of languages' and that Sanskrit had intermixed with them in later times but had no connection. Then he recognized the Dravidian languages as a family, when Sir William Jones had floated the concept of the Indo-European language family in his famous lecture to the Asiatic Society of Bengal in Calcutta on 2nd February 1786. Robert Caldwell in 1875 brought out the first edition of his *A Comparative Grammar of the Dravidian or South-Indian Family of Languages* where he enumerated twelve Dravidian languages exclusive of Brahui. They are divided into cultivated dialects viz. Tamil, Malayalam, Telugu, Canarese, Tuḷu and Koḍagu and uncultivated dialects viz. Tuda, Kota, Goṇḍ, Khond, Oraon and Rajmahal. He succeeded in showing a family relationship among these Dravidian Languages in phonology and morphology and in disproving their Sanskrit origin. He also tried to show a possible similarity between the Dravidian and the Scythian languages. Later several minor Dravidian languages were discussed based on grammatical sketches and vocabularies in the latter half of the nineteenth century.

Geographical and Demographical Distribution of Dravidian Languages

According to Krishnamurti (2003:19-21), there are twenty-six Dravidian languages known at present. They are classified into four subgroups as follows.

Names of the Languages and their Geographical Distribution

Sothern (SD I)	Southern-Central (SD II)	Central (CD)	North (ND)
1. **Tamil**	12. **Telugu**	19. Kolami	24. Kuṟux
2. **Malayāḷam**	13. Gondi	20a. Naikṟi	25. Malto
3. Iruḷa	14. Koṇḍa	20b. Naiki(Chanda)	26. Brauhi
4. Kuṟumba	15. Kui	21. Parji	
5. Koḍagu	16. Kuvi	22. Ollari	
6. Toda	17. Pengo	23. (Koṇḍēkōr) Gadaba	
7. Kota	18. Manḍa		
8. Baḍaga			
9. **Kannaḍa**			
10. Koraga			
11. Tuḷu			

Ollari Gadaba

Ollari Gadaba is a central Dravidian language. There are two sections of the Gadaba community namely, Gutob-Gadaba and Dravidian Gadaba. The former group speaks a Munda language and the latter speaks Dravidian languages, such as Koṇḍēkōr and Ollari. Burrow and Emeneau (1961) treat Ollari Gadaba and Koṇḍēkōr Gadaba as dialects of the same language, but Krishnamurti (2003) treats them as separate languages under the Proto-Central Dravidian languages. These Dravidian Gadabas are found in the Vijaynagaram district of Andhra Pradesh and in the Koraput district of Odisha. The dialect spoken in Koraput is known as Ollari Gadaba and the one spoken in Andhra Pradesh is called as Koṇḍēkōr Gadaba. The total population of the Gadaba community is estimated around 46,000 according to 2001 Census. The Gadabas in Odisha are conversant with Oriya and in Andhra Pradesh are fluent in Telugu. Bilingualism among

Gadabas is very common and in some places, they are trilingual too (Ramaiah & Ramakrishna Reddy 2005, vol. VI, pp-424)

Other Names of Ollari Gadaba

The Ollari Gadaba is also known as Ollar, Ollaro, Hallari, Allar, and Hollar Gadbas. Ollari speakers live in the Lamtaput, Nandapur and Pottangi blocks under the Jeypur sub-division of Koraput District. They are distributed in 16 villages; viz. Chuppa, Chondua, Nokkulapadar, Mundagada, Muria, Tokkal, Leuja, Kappuguda, Charaguda, Litiput, Maddi, Kaligada, Kapparuguda, Pami, Kadalipadar and Tentulipada. Ollari has not attracted the attention of scholars till 1956. A few scholars have attempted to describe the different aspects of the language. Bhattacharya's (1956) *Ollari A Dravidian Speech* is the only full-length study available giving out a comprehensive account of language. It may now be stated with some amount of certainty that Ollari is an important Dravidian language which is perhaps spoken by a distinct ethnic group. Ollari-Gadabas use their mother tongue exclusively at home and in private domains. It is more prevalent among the aged males and middle-aged females while the middle-aged males and the youngsters resort to Desia in the locality and in the communication network of the tribal's and the non-tribal. A few of them who have received education are exposed to Standard Odia, the official language of the state. The language has no script.

Origin and Census of Ollari Gadaba

It is found in 1956 that the Kolarian speech known as the Gadaba language spoken by Mɔṛ or Bɔṛɔ Gadaba who are known among themselves as Gutob. These Gutob people together with the Ollar of Koraput and the Poya of Salur and Koṇḍēkōr Gadaba of Srikakulam and Visakapattaanam constitute bigger ethnic group, called by the name of Gadaba. According to Bhattacharya 1956, the origin of Ollari Gadaba is unknown, but gives the explanation that the word 'Ollari' is derived from the Gadaba (i.e. Gtuob) word **ola** which means leaf. It was a belief that Ollar women previously used to wear leaves instead of clothes. Also, there is a mention of an old tribe called Oliyar Na:ga in ancient Tamil texts (cf. V. Kanakasabhai, The Tamils in Eighteen Hundred Years Ago, 1904, ch. III). The present day Ollar Gadabs of Koraput may be related to the Na:ga tribe referred in those texts. But the Original language spoken by Na:ga tribe is unknown.

About the population of Ollari people has not been mentioned in the census until 1951. It is found only in 1931 Census of Madras that797 Gadabas were recorded speaking a dialect called Hallari (Vol.XIV, p.306) and the language of the Ollari Gadabas remains a mystery until 1956.Except this figure about the Ollari Gadabs no separate figures are available in the respective census but together (Gutob Gadaba, Ollari Gadaba, Otaro, Kaththiri and Dedeng Gadaba under generic name of Gadaba) are shown as:

43,939 in 1961,
46, 594 in 1971,
56, 913 in 1981,
67,139 in 1991,
72, 982 in 2001 census.

The reason is that communities which have less than 10,000 people are not considered to be as a separate language.

Language vitality and Language Endangerment

UNESCO has developed a framework for determining the vitality of a language in order to assist in policy development, identification of needs and appropriate safeguarding measures. They have made surveys in 2001, 2003 and 2005 to determine the Language Vitality and Endangerment. Based on the surveys done, the Ad-Hoc Expert Group on Endangered Languages elaborated a landmark concept paper entitled "Language Vitality and Endangerment", which established the following nine factors.

S.NO	Factors of Language Vitality and Endangerment	Application to Ollari
1	Inter-generational language transmission	Absolutely No
2	Community members attitude towards their own language	Negative attitude
3	Shifts in domains of language use	Except home there is shift in many domains
4	Government and institutional language attitudes and policies, including official status and use	No
5	Type and quality of documentation	Very less
6	Response to new domains and media	Absolutely no response
7	Availability of materials for language education and literacy	No
8	Proportion of speakers within the total population	Less
9	Absolute number of speakers	Less than ten Thousand

Types of Language Endangerment

Languages have been classified into different types based on the condition and situation of the languages. It is very difficult to perceive language weather it is safe, vulnerable or extinct. Thus, for the purpose of the study, it is very important to classify the languages. Since language endangerment is not uniform, classification of endangered languages has been done by many scholars and some of the classifications are given below.

UNESCO's classification of endangered languages (UNESCO's Language Vitality and Endangerment Frame Work):

1. Safe – Language is spoken by all generation; inter-generational transmission is uninterrupted.
2. Vulnerable – Most children speak the language; but it may be restricted to certain domains.
3. Definitely endangered – Children no longer learn the language as mother tongue in the home.
4. Severely endangered – language is spoken by grand-parents older generation; while the parent generation may understand it, but they do not speak it to the children or among themselves.
5. Critically endangered – The youngest speakers are grandparents and they speak the language partially and infrequently.
6. Extinct – There are no speakers left.

Classification of Endangered Languages According to Sasse (1992)
1. A – Abandoned language (language which is dying out).
2. T – Target language (dominant language which is continued).
3. Primary language (language with higher degree of lexical grammatical and pragmatic competence)
4. Secondary language – (language with lower degree of lexical, grammatical and pragmatic competence).

Christopher Mosely's Classification of Endangered Languages. According to Mosely (2007: xii) Endangered Languages are Classified into Five Types.

1. Potentially endangered – Language which usually implies lack of prestige in the home country, economic deprivation, pressure from the larger languages in the public sphere and social fragmentation In the private, to the extent that language is not being systematically passed on in the educational system.
2. Endangered – Where the youngest fluent speakers tend to be young adults, and there is a disjunction in passing on the languages to the children, especially in the school but even in the home environment.
3. Seriously/Severely endangered – The youngest fluent speakers being among the older generation aged fifty and over, implying a loss of prestige and social value over a generation age.
4. Moribund – Only a tiny proportion of the ethnic group speaking the language, mostly the very aged.
5. Extinct – Where no speakers remain. This last category means that a language whose existence is remembered by7 living people in the community merits inclusion, because there is at least the faint or theoretical possibility of revival.

From the above-mentioned classifications, Mosely (2007: xii) appears to be more convincing for the reason that Ollari is Seriously/Severely endangered language which lacks prestige in social domain, not transmitted the language through formal education and the youngest fluent speakers being among the older generation aged fifty and over. In the present study I adopt Mosely's Classification to assert that Ollari is a severely endangered language.

Speakers of Language (both by younger and older generation) and their level of fluency
To know about the language use of Ollari Gadaba people, a pilot study was conducted in the month of December. The study was conducted in the major villages of Ollari people viz. Gugaguda, Tokkal, pommi, Pottangi and Lamtaput. The study shows the following picture of the language use.

Statistics of Language Use:

Language	Age	Understand	Speak	Understand and Speak
OLLARI	3-5	-	-	-
	6-15	-	-	-
	16-25	-	-	-
	26-35	-	-	-

36-45	-	-	-
46-55	Yes	-	-
56-Above	Yes	Yes	Yes

The above table shows that people up to 45 years in community cannot speak the language and the people who are between the age group of46 and 55 years can understand the language and people who are above 56 years can speak and understand the language. This shows that the language is not properly transmitted to the younger generation and is severely endangered.

Step to be Taken for the Preservation of Ollari Gadaba
1. Language Documentation
2. Language Revitalization

Language Documentation is an effort to prevent languages from becoming unknown. There are several ways to document the endangered languages. Among the major steps can be seen below.

Record the Data
The first and easy step to preserve a language is recording the data. If the data is recorded it can be used for various language revitalization purposes to preserve the dying language.

Developing Primers
Once the data is recorded, it can be used for various purposes like developing primers. According to the constitution every child should get primary education in his/her mother tongue which is not happening at all. With the recorded data, if primers are developed and teachers' are appointed by giving training, it will be great step from the government side in preserving the endangered languages.

Developing Dictionaries
Developing dictionaries need some amount of funding from various institutions which has become very hard to get funding in the present days. With recent technology and tools like FLEx developed by Summer Institute of linguistics can be used in making the phonemic, bilingual dictionaries etc. with less effort and minimum of training.

Developing the Scripts
Many people in India think that new scripts should be developed for the tribal endangered languages. It is not correct because tribal people are bilinguals in most of the cases. Bilingualism among tribals is very common and in some places, they are multi-lingual's too (Ramaiah & Reddy 2005, vol. VI, p-424). So, we can develop the script in one of the dominant languages of that area. For example, Devanagari and Roman scripts are used for many languages. If a script is developed, it will be a significant step in preserving the language. These scripts should be developed in consultation with the respective communities. So that the communities can proudly say that they too have the scripts. Once the script is developed, the community can be encouraged to document the vast knowledge which will bring the recognition to the society (Mohanty, 2013:63).

Language Revitalization includes:

Community Radios

Community stations serve geographic communities and communities of interest. They broadcast content that is popular and relevant to a local, specific audience. Community radio stations are operated, owned, and influenced by the communities they serve. They are generally nonprofit and provide a mechanism for enabling individuals, groups, and communities to tell their own stories, to share experiences. This kind of effort (setting of community radios) will help the communities to preserve their own language because often they hear their own language rather than the dominant language.

Encourage Younger Generations

One way is to encourage younger generations to speak the language as they grow, so that they will teach their children the language as well. In many cases, this option is nearly impossible. As a linguist if we sensitize the communities to know the value of mother tongue as well as the value of primary education in mother tongue will be helpful in encouraging the younger generations and the community to ensure the survival of the language.

Conclusion

Based on the above points I can conclude that, Ollari is a severely endangered language which has less than ten thousand speakers. Though Ollari belongs to Dravidian group of languages, it is clubbed with Gutob Gadaba and other tribal languages for the census purpose. Due to this reason the language has never attracted linguists to work on its structure as many attempts were made to describe the structure of dominant languages. If we take some of the steps mentioned above, it will be of great help to community, linguists, anthropologists and the language itself.

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The Importance of Pragmatics in English Language Teaching

Nadir Ali Mugheri, Pir Ayaz Ali Qureshi, and Roshan Ali Mugheri
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Abstract

Conveying something to others with the help of exchanging of information by speaking is actually a method of pragmatics. The sense we get from the communication contains verbal and non-verbal essentials which show a discrepancy in line with the perspective to the rapport flanked by speakers as well as to a number of other societal aspects. Its vibrant expansion formulates English a global tongue (language) which fastens nations everywhere in the world. Consequently, English can be looked upon as the general spotlight of every English speaking man and woman that does not carve up either a linguistic or a civilization. In fact, people speak English in different situations & elevations of correspondence or intercommunication. Thus English speaking people ought to know several pragmatic basics as to keep ones away from misapprehensions at the time of communication. However, the maximum usage of English has need of a pragmatic proficiency that would assist all those aspirants who learn or speak this language as L2 (Second language). Thomas explained pragmatic ability like this that "the competence to examine language within a cognizant mode." (Brown, 2007). So the Pragmatic competence passes on towards the capability in order to understand, assemble expressions which are correct as well as suitable to the societal as well as civilizing state of affairs exchanging of information by speaking takes place. Pragmatics competence ought to be a foremost target for those people who are ESL (English as Second language) teachers, which at the same time characterize an exigent task also.

Introduction

Today English has got the status of global language and it is therefore enjoying the position of number one language in all over the world. It is the key source of global discourse, an accepted language in the world of art, literature, music, international markets for businesses, entrepreneurship, trade, commerce, education, research, movies and sports events which include cricket series too.

Moreover, the English language has attracted the attention of both print and electronic media in almost all the countries of the world except that of social media and a number of newspapers are being brought in this language and many news channels are telecasting news bulletins and holding talk shows in English. In a country like Pakistan where English is enjoying the status of official language and being considered as the guarantee of success in every field; a number of daily newspapers including "Dawn", "The News", "The Nation", "The Age", "Messenger", "Pakistan Today", "Daily Times", "Regional Times", "Business Recorder", "The Frontier Post", "Express Tribune", "The Post" and many monthly magazines including "She", "News Leaf", "Friday Times" are being brought out regularly.

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Moreover, almost all the 60 news channels of Sindhi, Urdu, Punjabi, Pashto, Balochi have also got their websites whereupon the news are also posted in English besides that of these regional languages. Consequently there are many motivating factors which cause people to learn this very important and imperative language. In Pakistan, the trend and predilection of learning English has increased to a great extent and it has really touched the sky. People try their best to admit their children in those private schools where the medium of instruction is English because the parents give much significance to English and consider this language to be a guarantee and assurance of success and big triumph after the completion of their education from any of the college and university in Pakistan. According to Richards (2001), the English language is not being regarded now to be the asset and paraphernalia of only the English speaking nations on earth but this verbal communication has got the importance of a global product. People for establishing international rapports with the international community, starting entrepreneurships, launching businesses, intending trade & commerce, studying abroad or even going abroad for doing jobs learn and use this language. Therefore, it will not be extension to add here that it is really inevitable for the masses of almost all the under developing countries to learn English at all costs for earning suitable livelihood and being affluent and prosperous with the power of higher education coupled with learning this language. The contemporary ways & means, approaches, attitudes as well as methods in both teaching and learning English as a second language (ESL) emphasize this verbal communication to be an applied and functional instrument besides that of global product (world commodity) instead of a cultural expansion and growth. Because of these circumstances and state of affairs, the method that existed in the unique 'epoch and age' is conversational language training (CLT). Consequently, the philosophies of the CLT method are given below for more comprehension:

In fact, language learning is conversational proficiency and skill.

Those interested to learn a lingo or verbal communication by using the relevant language towards conversation.

Smoothness as well as exactitude is vital means of effective conversation and genuineness.

A number of multilingual persons (linguists) have brought the word competence in use in various situations in order to mention to numerous kinds of information and lore. The father of linguistics Noam Chomsky initially started using the word 'competence'. He in one of his books titled "Aspects of the Theory of Syntax" describes the term competence in a very befitting manner by saying that "language concept is largely related with a perfect talker-hearer (speaker-listener) in entirely uniform and unvarying discourse public that is acquainted with the verbal communication (language) without a glitch and is uninfluenced by these sorts of grammatically inappropriate circumstances like that of reminiscence restrictions, interruptions, alteration of care and concentration as well as inaccuracies or the term random or characteristic can be employed in using his acquaintance with linguistic within concrete enactment." (Chomsky 1965:3). Afterwards, the father of linguistics put the division and distinction amid proficiency (competence) of the talker's or listener's acquaintance with tongues and enactment (performance) of the real usage of linguistic in tangible circumstances. The research sets forth the distinction flanked by the information on one hand and employing the same on the other hand; however, Noam Chomsky

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declined to describe if the knowledge takes in the notion or view of skill and ability. Hence it occurs that he paralleled the term ability (competence) with information (knowledge), nonetheless the father of linguistics has not presented a flawless difference in the middle of information or knowledge & the knack as well as ability to bring this information or knowledge in use for the purposes of discourse and communication. We can see learning of language like a reasoning (cognitive) and societal process.

According to Richards (2001), L2 (Second Language) acquisition model at present is persuaded by Chomsky's opinion of language ability and global grammar, in addition to Vygotsky's observation supporting method (scaffolding process) that mainly emphases on the fissure between what the beginner can do and the second phase in gaining which happens by intervention or negotiation.

Canale and Swain (1980) explained that the ability of discourse (communicative competence) is a uniformity of 4 different characteristics: structural ability also called grammatical competence, the ability of study of language in relation to sociocultural context also called sociolinguistic competence, communication ability that can also be called discourse competence and calculated ability which can also be said strategic competence. Canale (1983) defined that structural ability (grammatical competence) talks about getting to grips with the language code of the linguistic which is to be studied; the meaning of sociolinguistic proficiency is being cognizant with the sociocultural strategies regarding usage of L2 (second language); dialogue ability or discourse competence or communicational capability states the knack to single out & array verbal objects or that of lexical items as well as syntactic constructions so as to attain pleasing scripts; calculated ability or strategic competence signifies the aptitude to get grip spoken and non-spoken verbal maneuvers (verbal, non-verbal devices) with the purpose of recompensing inadequate supremacy or increase discourse. According to Bachman (1990), linguistic understanding takes in two kinds of understandings or knowledge which a learner of L2 (second language) ought to coopt and get on board:

Administrative understanding knows as by what means to govern the proper construction of an L2 in order to yield true sentences and shape the same sentences in scripts. Administrative competence includes structural or grammatical understanding as well as written or textual awareness.

Realistic understanding (Pragmatic knowledge) that includes knowing in what way terms and sounds can be allocated particular connotations in framework and purpose as per the employer's targets. This information and knowledge is too designed in purposeful information (functional knowledge) verbal information (lexical knowledge) and information of the study of language and how it is influenced by such things as class and regional differences and whether it is being used by a man or a woman (sociolinguistic knowledge).

The said notions of discourse ability or communicative competence possess just one object in their dominant which is utilitarian, practical or let's say pragmatics. Actually, Blum Kulka (1982), underscored the necessity during teaching L2 (second language) trainees to particular

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features of unambiguous discourse items (speech acts) in the marked tongue or target language in order to execute the same which persuades their enactment in some perspectives; consequently with whom, how, where and when the learners can execute.

Various Descriptions & Classifications of Pragmatics

Leech (1974) defined quoting Charles Morris that he made known to the first contemporary description of pragmatics or no-frills and since then a number of other professionals have persisted in the activities to theorize this division of dialectology (linguistics). He initially explained pragmatics like this that the control, regulation or discipline which studies the bond of marks to translators, whereas the study of language meaning (semantics) studies the ties of marks to the substances which the marks are relevant to). Kasper (1993, p.3) explained the word pragmatics as the study of publics' understanding and creation of language act (linguistic action) in perspective. Now, the terms' perspective and act is included and two vital components of dialogue actions in linguistic. The researcher used the word language act (linguistic action) that describes the dimensions of the novice to yield an expression, utterance or sound. Kasper in his study, also emphasized on understanding in addition to creation; a division which is on the whole pertinent for L2 (second language) learners' everyday survives. Another researcher Crystal (1985: 240) explained pragmatics like this that the reading of verbal communication from the standpoint of the consumers, particularly of the varieties those users create; the limitations the users come across in consuming linguistic in societal dealings and the influences their usage of verbal communication possesses upon the other applicants in a doing of conversation.

The said definition scrutinizes realistic and practical (pragmatics) from the viewpoint of the consumers. This allows for the diverse varieties which the utterers can make while consuming the bull's eye verbal communication, relying upon the societal contact and dealings of their conversation. Therefore the concept of option takes ahead to alternative feature into deliberation convenient as well as fruitful to etymological beginners (language learners), viz. increasing the aptitude in order to prepare the accurate adoptions as well as choices surrounded by a diversity of realistic or practical (pragmatic) features. Moreover, Crystal reflected pragmatics, for instance the learning, training, study or research of the loquacious act (communicative action) within its socio-cultural perspective. Consequently, the communicative action can be believed that people possess certain kinds of practical ability or pragmatic competence that permits them to employ verbal communication in diverse and tangible states in changeable perspectives. As a result, practical ability (pragmatic competence) is mostly premeditated at the societal extent inside the borders of language doings (speech acts) and societal deeds (social acts), people to people contacts (interactions) or at the extent of intercommunication.

Kinds of Competences in the Process of ELT

Since this was deliberated previously, the loquacious method or communicative approach & the word ability or competence was discussed from diverse features of the talkative capability or the communicative competence. These complete features (aspects) are interlinked, thus these all can be contained within a comprehensive word, practical ability or pragmatic competence; subsequently it was quantified earlier that realistic or pragmatics is stated like this way that "a science that premeditates & ponders synchronously over the speaking and the speaker, the accomplishment (action) and the tenacity or intention. So as to comprehend fully, the growth and

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expansion of realistic ability or pragmatic competence or practical capability during ELT (English language teaching), consequently the ability kinds have been momentarily investigated which are given below, established upon numerous polyglots' opinions.

Socio-linguistic Competence

The ability of the study of language in relation to social factors, including differences of regional, class, occupational dialect, gender differences and bilingualism (Socio-linguistic competence) is the capability to take to mean the societal sense of a language element (linguistic item), resolve and bring lingo in use in a suitable societal connotation for talkative drives (communicative purposes). Savignon (1983:37) defined that the ability of the study of language in relation to social factors (sociolinguistic competence) is the rules of knowledge of combining social and cultural factors (sociocultural) of dissertation and verbal communication. This needs a comprehension of the societal perspective wherein language is employed (used); the characters of partakers, the info and the gen the participants tell and the purpose of networking. Erton (2007) explained that the information of the study of language in relation to social factors, including differences of regional, class, and occupational dialect, gender differences and bilingualism (sociolinguistic info) that the utterers express to one another share a practical ability (pragmatic competence) that assists them to take to mean and action in diverse circumstances by using of diverse background signs. Elements such as ethos, culture, values, interaction and contact are too contained within that mirror the major perceptions of formal and informal languages (verbal and non-verbal) communications & conversations.

Interactional Competence

According to Kramsch (1986), the interface or interaction involves discussing envisioned connotations that are modifying someone's discourse to the influence one anticipates obliging on the hearer. This involves lagging behind the hearer's answer and conceivable misapprehensions, misunderstandings and errors, illuminating one's specific & the other objectives and incoming at the sealed likely lookout between envisioned, professed, and expected connotations.

Erton (2007) discovers, bearing in mind this description, that reciprocal ability (interactional competence) which not only causes usage or employment of fundamental rubrics (rules) related to verbal communication, but turns the psycho & socio language tasks, meanings, purposes or verbal communication also that assists to arrange for correctness, accuracy, exactness and make it clear to the reciprocated understanding of the discourse performances (speech acts) shielded in the sequence of a dialogue. Consequently, the self-styled and avowed purposeful ability (functional competence), entails the capability to create the connection between the query & its sameness in specific actual life state of affairs, identifying the utterer's purpose by assessing one's body language, wakefulness of the study of the way in which people communicate through signs (semiotic symbols) brought in use, kinds of societal interface, interaction or communication which is greeting, welcoming, introducing, receiving, farewell, etcetera, the chatty purposes of verbal communication, performing for that reason and properly.

Cultural Competence

According to Lyons (1990:302), ethos or culture or philosophy might be defined as communally attained gen or knowledge which is by way of the knowledge or gen that one

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possesses as a result of ones being an association with a specific civilization. Therefore, ethnic ability (cultural competence) may be explained by way of "the capability to comprehend & bring the verbal communication in use in a technique which will be comprehended by the associates of the said ethos and culture. Le Page (1978:41) defines it as when it comes to the fundamental query of ability or competence, one has to inquire like this that what is competence a person wants to distinguish so as to activate as a associate of the civilization, society or social order? No doubt the general public only occurs in the ability, competence and capability of its associates to cause it to work as it does. A linguistic only happens in the ability, competence and capability of those learners that bring in use & respect themselves as employers of the verbal communication & the latter ability or competence is the indispensible interceding structure for the former. At this juncture, the word ability or competence is observed as a breathing societal action that influences societal conduct permissible for the second to be attained vividly & to shun misapprehensions.

Communicative Competence

According to H.G. Widdowson (1989), discourse ability (communicative competence) does not carry problems regarding getting cognizant with rubrics (rules) aimed at structuring paragraphs or sentences & can work such kinds of rules to accumulate words, expressions or terms from abrasion as & when circumstance needs. However, it is actually a problem of knowing a store of partly pre-accumulated designs, prescribed structures, and a tool of procedures, so to express & can rub on the procedures to prepare whatsoever modifications are essential consistent with circumstantial or contextual demands. Conversational ability (communicative competence) within the outlook seems to be fundamentally some kind of substance of variation in addition that of the rules which are not reproductive rather compliant, submissive, acquiescent and docile. Therefore, Widdowson believes, conversational ability (communicative competence) possesses the capability in placing linguistic for talkative reasons. However, the conversational ability or communicative competence or chatty capability ponders verbal communication as an instrument intended for discourse. So this capability underscores the growth of all four linguistic expertises & upon the connection among the abilities. Canale and Swain (1980) define "conversational ability or communicative competence by means of a facilitator that talks about the rapport between structural ability (grammatical competence) which also means a good acquaintance with the rules of verbal communication and the knowledge of study of language in relation to social factors, including differences of regional, class, and occupational dialect, gender differences, and bilingualism (sociolinguistic competence) which means an awareness of the procedures of linguistic usage.

Strategic Competence

There are many definitions for this planned ability too. In this regard, Canale and Swain (1980) explained planned ability (strategic competence) like this way that a capability that handles with the understanding and knowledge of verbal communication and the capability to bring the said gen or knowledge in use efficiently and suitable to resolve so as to take a key part in discourse interface (communicative interaction).

According to Erton (2007:64), the planned ability or strategic competence is the bond which links everything laid-back. In this regard, a distinctive instance for the situation might be: in case you delayed to attend a convention and provided that you require discovering a worthy justification, a little lie which you talk at the moment is an invention of your planned ability

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(strategic competence) that replicates a benchmark of the ability kinds that the lingo consumer partakes. Nevertheless, under the heading planned ability (strategic competence) the acute and the original features of the mortal cognizance can also be reflected. Consequently, under these communication expressions, there is harmony between the planned ability and precarious intellectual or this can be called 'critical thinking' in linguistics point of view. As Richards (1998:95) declares that perilous or critical replication talks about a bustle, process or activity wherein experience is brought to mind, reflected and assessed, ordinarily with regard to a wider drive and reason. This responds to a previous understanding and includes sensible memory and inspection of the practice as the foundation for the assessment & the policymaking and as a basis for formation and act. Richards also stated that acute intellectual or critical thinking is part and parcel of an assessment of verbal communication and knowledge; the two being founded on practice and information. There can be contained within further elements for instance: correctness, exactness, accuracy, consistency, unity, harmony and coherence. Intrinsically, this procedure and process might be reflected as a plan between queries and responses, motivating acute intellectual or we can say critical thinking.

Discourse Competence

Erton (2007: 64) declares that dialogue ability or discourse competence handles the capability in organizing the sentences hooked on unified construction and cohesive structures. However, within dialogue breakdown and discourse analysis, the word dialogue ability is considered within the boundaries of informal communication where lingo is reflected an instrument for up-and-coming discourse. These communicational designs may be of prodigious diversity. According to the examples and definition of Akmajian (1997:369) dialogue possesses many forms and numerous procedures of conversation altercation. Eruditions, letters, literacies, witticisms, stories, addresses, homilies, sermons, treatises, speeches and vocalizations are altogether groups of dialogue; influences, arguments, opinions, interviews, conferences, sessions, commercial dealings, business transactions, education and dialogues are groups of conversation interactions.

Dialogues and conversation- interactions at large are frequently organized significances of terminologies in excess of a solitary utterer. Consequently, the growth of treatise ability assists the linguistic beginner to achieve acumen by coming into contact with diverse dialogue outlines (interactional patterns) in fluctuating perspectives of combining social and cultural factors (socio-cultural) and somatic backgrounds.

Pragmatic Competence

Practical ability or pragmatic competence talks about the capability to create, understand, make and transport connotations which are equally correct, accurate, exact and suitable for the societal as well as traditional conditions (cultural circumstances) wherein discourse happens. Blackman (quoted in Barron, 2003, p. 173) recognized practical ability or pragmatic competence by way of one component of talkative ability, putting practical ability or pragmatic competence in place of part of unambiguous ability (illocutionary competence), that carries mixture of discourse performances or speech acts or communication items and dialogue meanings (speech functions) accompanied by suitable usage of linguistic in perspective. In a roundabout way, practical or pragmatics is all about ethos, philosophy, culture, discourse and when it comes to L2 (second

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languages) regarding the ability to communicate effectively and appropriately with people of other cultures or intercultural communication. So as for L2 (second language) beginners to obtain practical ability or pragmatic competence, the learners are required to obtain traditional comprehending and conversational ability or communication skills. Watzlawick, on Novinger (2001, p.19) concludes that the individuals cannot interconnect. Whole conduct is discourse and human cannot obey the rules, behave or do anything. Each conduct or act can be reflected discourse and our every deed replicates our ethnic setting (cultural background) comprising of our sentiments en route for sex, gender, belief, religion, faith, voluptuous coordination, way of life, politics and even private interplanetary.

Why Is Pragmatics Taught in Language Classes?

This research discovers the aptitude of linguistic employers to match sounds with backgrounds wherein the same are suitable. According to Stalnaker (1972, p. 383) practical or pragmatics is actually the study of language performances (linguistic acts) & the perspectives wherein these are executed and implemented. The coaching of pragmatics is aimed at facilitating the beginners' sagacity of becoming able to discover generally suitable verbal communication for the circumstances that they come across. In L2 (second language) studies as well as teaching, pragmatics incorporates language performances (speech acts), communicational building (conversational structure), communicational action of implying (conversational implicature), communicational controlling (conversational management), conversational management (discourse organization) and the features of the study of language in relation to social factors, including differences of regional, class, and occupational dialect, gender differences, and bilingualism (sociolinguistic aspects) of linguistic usage for example choice of speech methods. Bardovi-Harlig (1996) supports the idea that schooling practical or pragmatics as quite easy, remark of verbal communication apprentices expresses that there is a validated necessity for this while the coaching in realistic or pragmatics may turn to become efficacious. Kasper & Schmidt (1996) elucidate like this that beginners express important alterations from natural utterers in the range of linguistic usage in the implementation and understanding of some language performance (speech acts) in communicational purposes for example hello hi or greetings & taking leave and in communicational organization for instance vertebral controlling and little replies. The objectives of instruction within practical or pragmatics are not merely to maintain upon orthodoxy or conformity towards certain specific target linguistic model, nonetheless somewhat to assist beginners of language turn out to be acquainted with the variety of pragmatic strategies and performances within the periphery of target lingo. Beginners can keep up their own ethnic values (cultural identities) with the instruction and partake and participate further entirely in target discourse conversation with further switch over equally envisioned strength and result of their charities.

Making verbal communication available to the beginners for their thought is the only issue which persists. Certain language performances (speech acts), for instance: solicitations, summonses, invitations, denials, negations, refusals, rebuttals, apologies, regrets and confessions frequently happen among the persons and therefore the beginners may not have the chance to detect such verbal communication devoid of being unswervingly involved in the communication. According to Gallow, even continuation of communication in English language needs some information and knowledge essential replies which prompt an utterer to carry on, express

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comprehension, extent support, point out covenant, demonstrate robust expressive reply, enhance or ensure accuracy of utterer's gen, or solicit additional info. Berry too underlined the significance of erudition (learning) as how to rotate and establishes that hearing behaviors which are well-bred in a single verbal communication (language) might not be respectful or identifiable in another one. Another matter is of obvious (salience); certain essential structures of linguistic and linguistic usage are rather understated in the contribution and not proximately visible by beginners; e.g. the opportunities which happen previously utterers in fact utter 'cheerio, bye, goodbye, farewell' & the sounds which people make while boosting new utterers to carry on their goes are of that kind. Dissimilarities in doing appeals by saying 'may I, can I, do I' (utterer- adapted to) against 'may you, can you, do you' (listener- adapted to) may not be instantaneously noticeable to learners. The tuition or learning can update the beginner by underlining the topographies and structures of a verbal communication and its usage.

The Importance of Pragmatic Ability Involved in Training by Means of L2:
Dewey (1938, p. 13) established that people do not pick up from the experience but they pick up from shimmering upon experience. Here Dewey indicates a self-effacing but influential opinion: as according to him, experience is not the foundation of learning but somewhat this is just a replication upon the know-how (experience). There are four main skills to get command on a language which in language learning include speaking, listening, reading and writing. These skills don't happen separately in chatty or conversational writings, texts, activities or goings-on. With the purpose of shaping a decent practical ability (pragmatic competence) for the linguistic beginner, three points are essential which must be taken into consideration. These are given below:

i) The aims and purposes of a linguistic sequence (course) ought to be planned to cater to the desires of the linguistic beginners in order to assist them to grow as well as improve such aspirants' conversational ability or communicative competence rather. Meanwhile the key objectives of getting knowledge of L2 (second language) are about having eloquence, accuracy, articulacy and coherence in transliterated and vocalized means of conversation. For this, initially, the language teacher and his apprentice ought to pay heed to plan conversational goings-on (communicative activities) that will assist in developing the conversational ability (communicative competence).

According to Stern (1983:346), the points under consideration may be summarized as:
(a) Instinctive mastery of shapes relating to linguistic.
(b) Spontaneous mastery of the language, reasoning, sentimental and sociocultural connotations communicated by the linguistic shapes.
(c) Certain dimensions to make use of the verbal communication with all-out heed to conversation and smallest amount of heed to shape.
(d) The vision of linguistic usage.

Apparently, the word *ability* or *competence* offers the educator and the beginner simultaneously to improve the language and sociolinguistic abilities and skills so as to attain comprehensive and perfect conversation.

ii) The linguistic instructor ought to plan the sequential or progression substantial to involve beginners in the periphery of pragmatic, comprehensible as well as well-designed usages of verbal

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communication for conversational reasons. According to Erton (1997:7), the purposeful learning of linguistic means revising as to how verbal communication is employed. Such as making efforts to discover what the unambiguous drives (purposes) which linguistic supports individuals as to how the adherents of linguistic communities attain & respond towards the said drives by writing, reading, listening as well as speaking. So the practical ability or pragmatic competence instead, coupled with the beginner ought to be strong and clear; therefore people could communicate with one another with correctness. The growth of consistency and the capability to respond in altered circumstances indicate an excellent stage of purposeful ability. So the syntax, grammar and sentence structure of the target verbal communication must not be imparted separately with its usage. The educated one must place ones understanding (knowledge) of verbal communication into rehearsal.

iii) Obviously, for the growth and expansion of practical ability or pragmatic competence, the teachers and learners can find many goings-on which are useful for the purpose. Besides, these activities ought to elevate the beginners' wakefulness of the significance of such ability, competence or capability to acquire the bull's eye linguistic. According to Mey (1993:185-6) language performance is a societal behavior. Folks speak as these people want to mingle with one another in the broadest probable logic of the world i.e. either for amusing or to show themselves to other beings or for certain grave determinations, for example constructing an abode, concluding a contract, resolving a matter and bringing some relations to an end. Consequently, Mey asserts that "verbal communication is an instrument for people to express themselves as societal living being and the linguistic employed in the said specific perspective is significant in terms of language conversation (linguistic interaction) which occurs".

So the said perspective obviously assumes the survival of a specific social order along with its implied and unambiguous (implicit & explicit) morals, values, ethics, norms, tenets, rules, integrities, laws, rules & regulations as admitted by Mey (1993:186-7). He further maintained that with entire its specific state of affairs of existence: monetary, economic, commercial, social, societal, political, dogmatic, cultural and traditional.

Conclusion

It is concluded that the objectives of the submission of unlike training, teaching, coaching, learning and tutoring activities are to help learners get command on the language or become efficient, well-organized, fluent, effective and uninterrupted conversationalists within the bull's eye linguistic. Harlow (1990) defines that significantly, instructors as well as course books both identical require to underscore to the apprentice which verbal communication consists of not mere language & philosophical components (linguistic and lexical elements); somewhat, verbal communication replicates too the societal perspective, with regards to circumstantial as well as situational and societal elements in the deed of discourse, communication and conversation. Subsequently realistic ability or pragmatic competence instead possesses certain mixture of the said elements; the growth of practical ability ought to be conceded as one of the key training objectives.

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Learners could act diverse conversational designs and they would discover themselves energetic, full of zip and entailed in tangible deeds in the classroom at Schools, colleges or universities.

Realistic ability (pragmatic competence) will also shelter such learners an excellent level of structural and practical abilities. These learners would be able to respond confidently, smoothly, fluently, rationally, coherently, consistently and correctly. Moreover, realistic ability or pragmatic competence would stress their perilous philosophy or we can say their critical thinking.

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A Study on the Irony of the Title: *The Joys of Motherhood* by Buchi Emecheta

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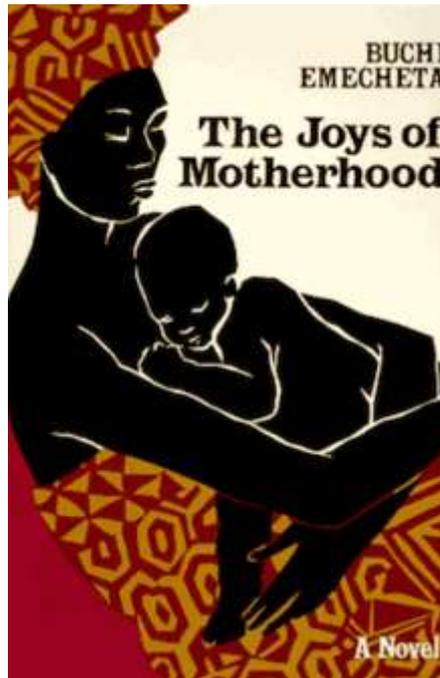
Courtesy: https://en.wikipedia.org/wiki/The_Joys_of_Motherhood

Abstract
　　The Joys of Motherhood is a Nigerian novel written by Buchi Emecheta. She is one of the leading writers, who took the literary wealth of Nigeria to the entire world. The title of any work is very important. The book's title has an important role in making the reader to select it. It is also known as a heading. A Headless person is not considered as a human being, or any creature without the head is incomplete. In this way the title or the heading of the work bears an important role in giving completeness to the work. The title "The Joys of Motherhood" taken for study has an ironic content to the title. 'Joy' is the word associated with happiness and 'motherhood' is also a blessing in the life of any woman that gives happiness for being born as a woman. The reader who selects the novel with these views in mind may have a reversal of opinion after reading the novel. It portrays the suffering of a mother Nnu Ego, who from the attaining of the motherhood to till the end of her life undergoes no joy but only troubles. The research paper aims to bring out the irony, how the content contrasts with the title.

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Keywords: *The Joys of Motherhood*, Buchi Emecheta, child, contrast, Irony, Joy, Motherhood, Suffering, Pain.

Abbreviation: TJOM- The Joys of Motherhood

Buchi Emecheta 1944-2017
Courtesy: http://www.africanfeministforum.com/buchi-emecheta/

Buchi Emecheta and Her Novels

Buchi Emecheta was born on 21st July 1944, in Lagos in Igbo family and died on 25th January 2017 in London. She is a Nigerian novelist settled in London. Emecheta was a contemporary of Chinua Achebe, Chris Abani, Elechi Amadi, Seffi Atta, Flora Nwapa, Gabriel Okara, Ben Okri and Wole Soyinka etc. were some of the famous African writers. The oral tradition was the primary source of literature in Africa. The result of colonisation brought them the knowledge of English. It is very well used by the natives as a tool to bring out their voice and tradition spread to the entire world. Africa is a continent known for its uniqueness in culture and tradition. This attracts the readers to focus much on African Literature.

Buchi Emechet's novels focus on the West African, Nigerian, Igbo society. Chinua Achebe too had presented Igbo society in the novel, *Things Fall Apart*. He had presented the political aspects of the society and how it slowly falls apart from the traditional to the modern way of life, especially in the hands of the British people. Emecheta portrayed the domestic life of the Igbo society in her novels.

http://www.enotes.com/buchi-emecheta-criticism/emecheta-buchi.
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Focus on Women Characters

Emecheta's novels primarily focus on the women characters, their struggle, failure and success. The novel 'The Joys of Motherhood' is also one such work focuses on the woman and mother Nnu Ego. She was the protagonist of the novel. She was a blessed daughter of the unwedded couple Agbadi and Ona. The word 'Joy' means a feeling of great happiness and 'motherhood' means being a mother to the child, and a kind of blessing for women. It is also an identity or recognition given by the society for women. In the novel's title it contrasts with the above meaning. There are many mother characters found in the novel. The study focuses on the protagonist Nnu Ego and her mother Ona.

Ona's Motherhood

Ona, the word means 'a priceless jewel'. It was the name given to his daughter by the chief Obi Umunna. He had no son, so he considered Ona as boy, with boldness and courage. Male child had importance in the society than female child. He had decided to get male child through Ona, with her own selection of man. Until then, he decided to have Ona as her daughter. "She was free to have men, however, and if she bore a son, he would take her father's name, thereby rectifying the omission nature had made". (TJOM 12)

Ona was nursing Agbadi, another chief who recently met with an accident. He was thrown by the elephant nearing his end. So, Ona was allowed to visit Agbadi and she nursed him and later became his lover. As her father's wish she was not ready to marry him and made an agreement with Agbadi, if she begot a boy that would be given to her father and if it is a girl it would be theirs. Here, the role of a mother begins for Ona without marriage. She delivered a daughter and Agbadi won the agreement. The painful joy of Ona, being a complete woman had come:

> "It was on such a night that she came into labour. She cried quietly as she agonised alone through the long hours of darkness". "Her baby daughter was very merciful to her". "Ona was dazed with happiness. Agbadi had won, she thought to herself, at the same time feeling pity for her poor father". (TJOM 25)

Joy and Sorrow of Motherhood

The motherhood gave her happiness from Agbadi's side and sadness from her father's side that her inability to bear a son. The girl was named as Nnu Ego.

Ona lived in her father's place with her daughter. The child Nnu Ego, the daughter of Ona and Agbadi was affected by a lump on her head. Agbadi forced Ona to come and stay with him for the welfare of the child. The joyful life of Ona and her own freedom was affected there because of her role as a mother. She was forced to give importance to the child than to her father. She felt worried about her daughter's state and moved with Agbadi. There the motherhood instead of giving joy brought her the sadness.

Once again Ona became pregnant and very sick, it resulted in premature delivery. She delivered a son and both of them died. Now, the state of mother is more pathetic. The delivery brought the fatal end to the mother. So, the motherhood instead of bringing joy, brought only sorrow to Ona and her family. Especially, to her father who was expecting a son at least through his daughter was more disappointed and worried for the death of his only daughter Ona. Now, the chief Obi Umunna lost his priceless jewel.

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Continuing Irony of Motherhood – Problem Faced by Nnu Ego

The irony of motherhood did not end here. It continued to the daughter of Ona. Agbadi gave enough freedom to Nnu Ego as her mother wished. She had a happy life as a daughter. But, the happiness was interrupted by the marriage. Nnu Ego married Amatokwu. After her marriage, people around her expected a child from Nnu Ego. Here, the trouble began for Nnu Ego. "Nnu Ego was surprised that, as the months passed, she was failing everybody. There was no child. "What am I going to do, Amatokwu?" she cried to her husband, after the disappointment of another month." (TJOM 31)

The childlessness of Nnu Ego resulted in her husband's next marriage. The second wife became pregnant very soon and delivered a son. It brought less importance for Ego as a senior wife in Amatokwu's family. The longing for motherhood in Nnu Ego had raised high. She asked her husband, "Why did you not come to me? I cried in the night and longed for a childlike you – why did you not come to me?" (TJOM 34) She assumed herself as a mother to the child born to her husband and his new wife. She became a foster mother to the child. She started to breast feed the child due to her earnestness for motherhood. It was found later, and she was beaten by her husband and sent to her father's home. Thus, the more she longed to be a mother the more she suffered.

Nnu Ego married another man called Nnaife, who was working as a washer man to the white Dr.Meers at Lagos. The second marriage was also a part of her suffering. She did not like Nnaife. But, she lived with him. She wanted to satisfy her father and to fulfil her desire to become a mother. So, she accepted the marriage though she did not like Nnaife. She was successful in her married life and delivered a boy. Owerri, the cook's wife praised Nnu Ego and said, "I see you have given your husband a son. It's not very common for people to have sons for the first baby. You are very lucky." (TJOM 53)

Short-lived Joy of Motherhood

Ego felt very happy and considered it as her success. The happiness was not remained for a long time. The boy named Ngozi, died after few weeks. The short-lived happiness as a mother disappointed her a lot and led her to commit suicide and rescued by a stranger. The joy of being a mother was denied for her at several times. At last, she had attained it and once again that resulted in bringing suffering rather than joy.

Nnu Ego Became a Mother Again

Nnu Ego's longing to gain the joy of being a mother had not calmed. She became pregnant again and performed so many rituals for the protection of the child. "And as her father had predicted, all went well. Even the birth of the boy was painless. She was rejoiced." (TJOM 79) She had named the child as Oshia. Ego attained the joy of being a mother by undergoing a great trouble.

The joy gave its' second visit to Nnu Ego. She became a mother again and delivered a boy again. The second child was named as Adim. The mother wanted to give the best to her children. She dreamt of putting Oshia in a good school. She had decided to give a better future for her children. Mean while, Nnaife's brother died and the family's responsibility befell on Nnaife. He had taken Adaku as his second wife after the death of his brother. The family was facing a difficult financial struggle.

The denied motherhood now, became very close with Nnu Ego and she delivered twin girls. The responsibility of the mother increased in Nnu Ego that she had to feed more and more mouths. "I

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doubt if our husband will like them very much. One can hardly afford to have one girl in a town like this, to say nothing of two." (TJOM 127) The twins were named as Taiwo and Kehinde.

Mother's Role a Protector of her Children

The mother's role did not end in giving birth to a child, but also in giving protection to them. Oshia the eldest living son of Ego was affected by some health problem and he was taken to the medicine man for cure. The medicine man told that it was the jealousy of Adaku brought him the sickness. He had performed some ceremonies for his cure. He also said "You must protect your children against the jealousy of the younger wife." (TJOM 129)

The life of Nnu Ego as a mother was filled with lot of troubles and responsibilities with less happiness. Nnaife was forced to join in the army. His job location was unknown to her. In that situation, she was carrying the next child and had to look after the other children's education. The money sent by Nnaife was shared by his wives and the sufferings of being a mother for many children continued. Her father also died by that time. After few weeks of his death she delivered a boy, who possessed some of the physical features of her dead father Agbadi. So, the child was named as Nnamdio.

Now a Mother of Many Children – Increasing Responsibilities

Once a barren woman now became the mother for five children. She had three boys and two girls. The longed motherhood gave her happiness. But, the turmoil to fulfil their needs continued. Nnaife's absence increased her responsibility. She lost hope in her husband. The lost hope was shifted on the children. She struggled a lot to bring them up with good education. Being a single parent, she was unable to provide proper education to her children.

Oshia, the eldest son in Ego's family was raising question regarding his break in his school education. "Oshia looked the image of dejection and cried: "But I love school, Mother. All my friends are there. Why do I have to stop so many times?" (TJOM 173) She was unable to answer the child. The motherhood which gave the joy was slowly fading away, when she was unable to provide the needs for her children. One day, Nnaife had visited them. She was very happy and expecting that all her problems would end after his arrival. But, he enjoyed the time with his friends by giving drink parties to them.

Nnu Ego became pregnant again and delivered twin girls. They were named as Obiageli and Malchi. The girl children were not that much glorified by the Igbo society. She had a question "Men – all they were interested in were male babies to keep their names going. But did not a woman have to bear the woman-child who would later bear the sons?" (TJOM 186) It showed the dislike that the society had towards the girls and it's expectation from woman as a giver of male child. Though she was a woman, she will not be praised for producing the child of her gender.

Mother's Hope towards her Children

The hope of 'what you sow, so you reap' was there in Nnu Ego. All her sufferings and strains will bring her at least a happy and peaceful last days was her hope. She was the mother of seven children and hoped that they will look after the family after a certain age. But, the children had proved that only the mother need to be selfless and the children are always selfish. She gave importance to the education of Oshia and Adim. Oshia and Adim were competing with each other to make their dream of higher education to come true. They were less bothered about the family. The

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mother was fooled again by her children. Already her husband was not caring her and her children. Then, the children too had the same thought. It had disappointed her very much.

Relief instead of Joy

Ego was around the age of forty, she delivered her ninth child, a girl. Unfortunately, the child was dead after few hours. "Then she started to feel guilty. Had she wanted the child to die – was that the interpretation of the slight relief she had experienced when she crawled to the dead child to check what sex it was? That it was a girl had lessened the loss." (TJOM 195) The eagerness for motherhood had turned to a kind of relief though the child was dead. Especially, she felt relieved that she came to know it was a girl. Though she did not have any hatred towards a girl child and as a mother, the society made her to pity less towards the dead child when she came to know it was a girl. Now, the motherhood which gave joy to her once had changed.

Shattered Hopes

Oshia decided to go to United States. The old parents Nnaife and Nnu Ego's hope that the eldest son, Oshia will take the responsibility of the family was shattered. Nnaife was unable to control his anger. Nnaife said, "I wish you had died instead of my first son Ngozi." Adim also said, "Nobody thinks at all about me. It's only Oshia, Oshia every time." (TJOM 201) The children in the family expected their parents to care them. But, they were not ready to do the same for them can be understood through his words. So, the joyfulness of motherhood was not found in the mother because of her children's behaviour.

Mother considered the child as precious. Taiwo said that she will take care of Obiageli. But Ego said, "Taking the children from me is like taking away the life I always known, the life I am used to." (TJOM 222) It shows that only the children desert their parents for their personal reasons. But, the parents especially the mother always gives her care to the child at any age and in any situation. She showered her love and care for the children as a true mother, though she did not receive the same from them. It is one of the noblest qualities of motherhood.

Tragic Death of Nnu Ego

The death of Nnu Ego was the very pathetic part of the novel. A mother of seven living children, died on the road side like an orphan.

> "Nnu Ego lay down by the roadside, thinking that she had arrived home. She died quietly there, with no child to hold her and no friend to talk to her. She had never really made many friends, so busy had she been building up her joys as a mother. Poor Nnu Ego, even in death she had no peace! Still, many agreed that she had given all to her children." (TJOM 224)

It brought tragic end to the mother Nnu Ego. It was not only for Nnu Ego, even for many mothers throughout the world. She gave the maximum love and care for all her children. But, none of them had returned her.

To Conclude

Motherhood was the main theme of the novel. The story began with the motherhood of Ona. She wanted to give a male child to her father. It was not fulfilled by her. So, the motherhood did not give her joy. She also died soon. Her role as a mother was less in the novel. Nnu Ego was the protagonist of the novel. She longed for motherhood in the beginning. Later, she became mother for

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seven children. The joy that she experienced during her first child birth was not found in her later delivery. She felt relieved especially, when a girl child died soon after it's birth. Thus, the joy of motherhood becomes ironic. The happiness was turned a relief after some time.

The title of the novel "The Joys of Motherhood" was ironic. The experiences of the mothers in the story Ona and Nnu Ego proved that though motherhood is a blessing and joyful experience, it is not giving the same joy and happiness for the mothers throughout the novel. She considered motherhood as joy. She felt that when she delivered her first son after so much treatment and shame. The joy of being a mother was not long lasting. The joy she earned as a mother was less, while comparing to the turmoil she had faced in her life. The motherhood attainment itself was a great challenge for her. The challenge prevailed in bringing up the children. She was expecting a return in her old age from her children's side. But, that was not offered by her children till her death. After her death, they had given her a grand burial. It showed the more sorrow ridden motherhood of Nnu Ego and not the joys as it found in the title. So, the title of the novel *The Joys of Motherhood* is considered as ironic.

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K. D. Sethna - A Poet *Par Excellence*

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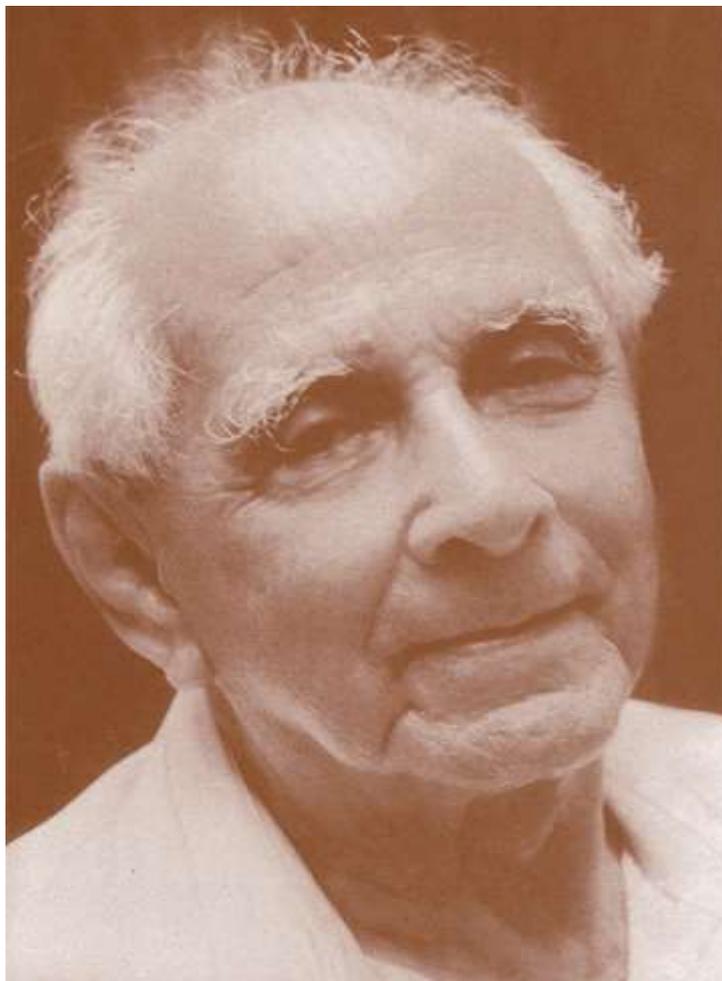
K. D. Sethna 1904-2011
Courtesy: http://www.auromere.com/Disciples_Other_Authors-SETHNA_K.D._AMAL_KIRAN.html

Abstract

Sri Aurobindo ranks among the greatest personalities of modern India. He had an extraordinary supple intellect, a breadth of mind so extensive that there is scarcely any important field of human endeavour, which escaped his notice. Sri Aurobindo has been a great source of inspiration for the intellectuals of his times. He has many followers who are drawn to him irresistibly. They, living under the tutelage of Sri Aurobindo and serving him with devotion, imbibed inspiration and tried their hand in poetry. It came to be called Aurobindonian school of poetry and K. D. Sethna is the brightest and the most revered poet of it. Following his example, he painstakingly applied himself to his yoga to bring a faint beam of truth in his poetry. Since poetry is a vision and revelation, his poetry is a marvellous attempt to express the splendour of eternity, immutability and infinity of existence and the Creator. His poetry is not simply a message of hope but a bold declaration of both Sri Aurobindo and the Mother, a prediction full of surety and certainty for the supreme dawn of consciousness that is sure to come.

Keywords: Aurobindonian school of Poetry, *Sadhna or* devotion, Overmind poetry, Supramental plane of consciousness

Reflection of Indian Renaissance

The Indo-English poetry faithfully reflects the different phases of Indian Renaissance. In this age of fierce patriotism, in the period of the revival of ancient Indian *Vedantic* and *Upnishadic* learning, the focus of the poetry is once again upon Nature in its various dimensions and more particularly, human nature. In the background of two world wars, intellectuals think that the change of human consciousness is not relevant, and this truth has already been envisaged by the Indian wisdom thousand years ago. The Indo-English poetry is a fine amalgam of the multi shades of Indian philosophy, such as mysticism, metaphysics and spiritualism.

Most importantly, the Indian renaissance is memorable because it has given such eminent poets like Rabindranath Tagore and Sri Aurobindo. In the glittering spectrum of great literary artists of the twentieth century, none is more fascinating than Sri Aurobindo. Even Rabindranath Tagore, though a senior, bowed to Sri Aurobindo's greatness and declared that future would look at him as world-teacher. Sri Aurobindo was a multi-faceted genius. Sri Aurobindo himself wished to be remembered first and foremost as a poet. If poetry is said to be a vision and revelation, then as a poet he is unique and outstanding because his poetry is enriched with an oceanic scholarship and yogic superhuman insight. His poetry is intuitive and illuminative and needs a particular mental make-up, a peculiar mood for right appreciation.

Sri Aurobindo and Sadhana

For him poetry was a means of his *sadhna* to realise the Divine and for that very purpose, he encouraged and inspired his disciples to write poetry. The most illustrious poets of this galaxy are K. D. Sethna alias Amal Kiran, Nishikanta, Nolinikant, Nirodbaran, Punja lal, Dilip Kumar Roy, Arjav, R.V. Deshpandey and Themis and some other lesser-known poets of this school.

The Aurobindonian School of poets mentioned above is a distinct category which requires a specific study. The most surprising factor is that many of them belong to different professions and have nothing to do with poetry so far. For example, Nirod was a medical practitioner. It seems that poetry is a natural medium to experience the different planes of consciousness. For them, it is a means of ascension to the realm of superamental consciousness. This large body of poetry bears a distinct stamp of Sri Aurobindo's style and his philosophy. They sing the glories of their mentors and celebrate the epiphany-the transformation of their ordinary consciousness into higher one. The poets of this group have some commonalities like all the poets have their unflinching and unshakable devotion in Sri Aurobindo and the grace of the Mother. They absolutely rely on their spiritual mentors. Though sometimes they occasionally express their doubts and disbelief in their own limited abilities, but soon they overcome it and reassert their firm faith in the grace and help of their masters.

The poet opens an inner sight in us and this inner sight must have been intense in him before he can awaken it in us. This characteristic is the hallmark, the secret of the greatness of every great poet. Sri Aurobindo says in *The Future Poetry*:

Therefore, the greatest poets have been always those who have had a large and powerful interpretative and intuitive vision of nature and life and man and whose poetry has arisen out of that in a supreme revelatory utterance of it. Homer, Shakespeare, Dante, Valmiki, Kalidasa, however much they may differ in everything else, are at one in having this as the fundamental character of their greatness. (29)

K. D. Sethna and His Poetry

K. D. Sethna is the strongest and the most luminous pillar of the magnificent edifice of Aurobindonian School of poetry. Though Sethna started writing poetry quite early even before meeting Sri Aurobindo, the virtual flowering and blossoming of his poetic genius happens under the sane guidance of his Guru. Sri Aurobindo himself profusely applauded his poetry and ranked him the best ever poet whose poetry had come from 'overhead plane'. He has given him the name-Amal Kiran means the Clear Ray. Amal takes poetry not so much as his means of self-realisation, but he considers it the only purpose of his life and God has sent him for it on earth. Writing and discussing the art of poetry with the Master, his genius has blossomed, and his critical faculties have sharpened. His aesthetic vision has grown broad and he has emerged a very proficient critic. His commentaries on various books and creative writers serve a good example of literary criticism. In the preface of "The Secret Splendour" he writes:

When I joined the *Ashram of* Sri Aurobindo in Pondicherry instead of completing my studies for the M.A. degree from Bombay University, I had already dabbled in verse -making. An earnest self-dedication to poetry came only under the guiding eye of the Master of the Integral Yoga and the benedictory hand of his spiritual co-worker whom the Ashram called the Mother. Their joint aim was not simply to find the illuminations and beatitudes of the inner life but also to fulfil by their aid all the high hopes of outer living and to initiate in the world a new age of human harmony. I was to be prepared for that age under a new evocative Sanskrit name from Sri Aurobindo: "Amal Kiran"-which he translated "The Clear Ray." (31)

The Secret Splendour

His book *The Secret Splendour* has a complete collection of his poems along with the comments of Sri Aurobindo and all the verses in this paper have been taken from this book. There is a serious and sustained effort on the part of the poet to master the craft and develop an insight into it. Amal is a lover of perfection and very much squeamish about the choice of words. He meticulously combines rhythm and content. Amal's poetic output is quite massive, and it requires a separate exclusive thesis. Therefore, only those poems have been selected which are held highly artistic and perfect by Sri Aurobindo himself.

Amal says that poetry is hard to define with one single formula. Its intrinsic nature may be considered at least fivefold. It is -
1-not only sight but insight
2-at the same time light and delight
3-passion building up peace
4-intensity held within harmony
5-magic leading into mystery

The above comment illustrates his critical acumen and if this criterion is the touchstone of great poetry, then his poetry proves grand and sublime.

The very first poem **Tree of Time** is the true introduction, the keynote that throws light on the subject of the subsequent poems. The poet conceives himself tree of time whose one sole branch is lit by eternity and the flowers are the fragments of deathless ecstasy. His fingers trace

On life's uncoloured air a burning cry
From God-abysses to God-pinnacles. (3)

(Further references to The Secret Splendour will have only page numbers in parentheses.)

The poet hopes for his union with his lost divinity after waking from the dreamful kinship of the earth. Then a nectar-flame shall course through his each quivering nerve. At another place, he calls himself a drunkard of infinity

A Force drunk with its own infinitude. (3)

Obviously, he single-mindedly pursues and chases the creed of the rest of the poets-to reach and realise the full potentialities of him.

The Secret Splendour poem acquires importance because it bears the title of the book. The dark inert Nature appears to be both senseless and mechanical but on a deeper thought is seen as a necessary part of the mysterious plan. An inconscient force and substance are the starting point of evolution, but it is a conscious Spirit and not an inconscient Being that is emerging in the evolution. The slow self-manifesting birth of God in Matter is the purpose of the terrestrial *Lila*. Though at first it appears as if some blind force has "made in sleep this huge mechanical world" (101), it is this very matter which hides behind its inertia all the rich possibilities of life, mind and spirit. The inconscient matter is a mask that has an outside as well as an inside lined with spiritual beauty. Secret splendour is the hidden divinity within and a great sacrifice of the Lord. The Supreme has descended itself into the abysses of inconscient but remains there as a secret splendour which is ready to come out in favourable conditions.

In **Santo Riso**, the poet describes the age-long severity of his soul- forgetfulness. He is aware fully the limitations of his human self. But soon the poet has a hope of a dreamful boat to cross his heart's oblivion as he feels the divine Grace.

One should be aware that this phase-the period of the first world war, in history is the most turbulent and tumultuous period ridden with fear, insecurity and instability. Invariably, all these poets feel concerned and have their share of anxiety and angst but interestingly, it is peculiar to all the Aurobindonians that the temporary mood of dejection and despair soon gives way to hope and assurance of peace and harmony.

Invisible strikes a new note saying that the human eyes can never forget the visage of the infinite because they have never seen it. Forgetfulness is caused in the case of the objects seen and experienced but unseen and invisible is beyond the ken of memory.

Amal has experimented with so many styles and forms. The style depends upon the mood of the poet. Here through short sentences the magic has been created. How the erotic and sensual images turn into spiritual magnificence in the poem **Invisible** -

And though clay-eyes are dim
The lips' lone drouth
Is sealed to a hush of heaven
By a viewless Lover's mouth. (49)

The second image is in the poem **The Real You** –

Draw near,O Love, draw very very near,
For I would see your visage full and clear:
A distant adoration cannot ease
My heart's unbearable burning chastities

---------------------O Divine
Lover, I am now stripped of all I see,
That you may lose invisibility! (53)

The sonnet **Nocturne,** in spite of the absence of the rhyme structure, has a single aspiration throughout. The poet has some memorable expressions like-secrets of love lost in clay-captured kisses; and the sky-remembrance of dew –perfumed dust. According to Sri Aurobindo, "This time you have got the blank verse all right, owing to the weight and power you have been able to put into the movement as well as the thought and language. Nothing to criticise." (191)

But vain were music, a pathway to strange sleep
Nor woke a passion billowing through the body
In search of realms no eye-boats ever reached**.** (191)

The sonnet **Mukti** exhorts mankind in the manner of Wordsworth's "The World is Too Much with us." The true goal of humanity is to achieve the "motionless Eternity ecstatic and alone'' enjoying the calm plenitudes of consciousness. In the oceanic heart of man, a wave emerges which is soon lured by the fickle time's gilded glamours.

Amal is so fastidious in the selection of words that he used to ponder over each word till he gets satisfied. It is clear from the comments of Sri Aurobindo given as the footnote of few poems. In the first version of the sonnet **Sky-Rims** he got stuck on the last line-

Dreaming through lone sidereal silence on
To yet another *revelatory* dawn! (188)

The word *revelatory* was flat and prosaic according to Sri Aurobindo. Amal thought of replacements like revealing or ecstasy of dawn. Sri Aurobindo says- "The difficulty is that the preceding lines of the sestet are so fine that anything ordinary in the last line sounds like a sinking or even an anticlimax." (189)

And Amal says, "After over a fortnight of groping I have myself struck upon:
To yet another alchemy of dawn
Then Sri Aurobindo said, "You have got the right thing at last." (190)

The example is a proof how meticulous and fastidious he is about the choice of right words. The felicity of expression is worth noticing in the poem **Himalaya -**

The tides of gold and silver sweep the sky
But bring no tremor to my countenance
How shall sun-rise or moon-ebb lure, when I
Have gripped the Eternal in a rock of trance? (187)

Soul, eternity, infinity, inward hush are the frequent words in the poetic terminology of Amal. Once Sri Aurobindo says in the **Synthesis of Yoga:**
So, dazzling is even a glimpse of this supreme existence and so absorbing its attraction that, once seen, we feel readily justified in neglecting all else for its pursuit. ------the ultimate knowledge is that which perceives and accepts God in the universe and possesses it, retaining the power freely to descend as well as ascend the great stair of existence. (14)

The poem **Deluge** captures this message forcefully and lively. To the outward mind, Eternity seems to be like an unmoving painted sea of trance- trance which is lifeless and unsubstantial like an artist's dream. The bliss in this state seems shadowy. But the moment one is face to face with God and in His embrace, the phantom colours wake and the whole sea hurls from its pictured distance, drowning the eyes in a passionate world of dense infinities.

> You fear clay's solid rapture will be gone
> If once your love dives deep to the Unknown-
> But how shall body not seem a hollow space
> When the soul bears eternity's embrace? (186)

The poem **This Errant Life** beautifully explains the wonder and magic of human life. Though it is erratic, even then-

> This errant life is dear although it dies; (70)

Every word, according to Sri Aurobindo, is in its perfect place in this poem and slight change will spoil the expression. Life provides a platform where man can realize his infinite potentialities. The highest one is to return to his original oneness with the Supreme. He can outgrow his weak self and experience the sky-lucent Bliss.

<u>Invocation To The Fourfold Divine</u> is a prayer to the four –fold powers of the Mother to dispel the darkness of ignorance. Sri Aurobindo says, "Nothing in Yoga happens without the Mother's mysterious hand somewhere in it." (**The Mother** 4)

> O Void where deathless power is merged in peace!
> O myriad Passion lit to one self-fire!
> O Breath like some vast rose that breaks through form!
> O Hush of gold by whom all truth is heard! (86)

In **Frailty** the poet appears in a sad mood. He moans over his weak will power calling it a timid flame of prayer-the world's commotion has a dampening effect upon his soul and has chilled his spirit but soon he gathers patience and a miraculous calm of the Mother consoles him. Through the revelatory images, the poet prays to have wings to embrace the infinite sky. Thus, entering into the cosmic consciousness, he wishes to enjoy a strange sleep that draws him close to heaven by blotting all distances of space and time. Entering into cosmic consciousness is an essential condition for spiritual evolution. Amal says, "My work is not surrealist: I put meaning into everything, not intellectualism but a coherent vision worked out suggestively in various detail." (90)

In the moments of mystic realization, he feels immense silence even when roaming in the tumultuous sea of the world, full of travails of time. The poet listens to an imperishable voice and a solitary god rises in him. In that bliss profound, the music of tranquillity profound takes place which no human grief can overthrow.

> Life which but draws a golden road to death. (24)

The intensity and grandeur of thought in a poem is the result of inspiration coming from different planes of consciousness. After showing the poem to the Master, Amal always asks about the plane from which the poem has come. The poem **Two Birds** is about the two birds of the Upanishads-one represents the mental being and the other the soul aspect. Distinguishing the general mode and the typical turn of the Inner Mind's poetry from those of the Higher Mind's, Sri Aurobindo writes of the poem: "...not

from the Higher Mind-for there a high-uplifted thought is the characteristic – but probably from some realm of the inner Mind where thought and vision are involved in each other-that kind of fusion gives the easy felicity that is found here." (132). The distinction may be illustrated briefly by the last stanza of the poem in question which is entitled Two Birds after a parable from the Upanishads.

> The watchful revener below
> Felt his time-tortured passion cease,
> And flying upward knew himself
> One with that bird of golden peace. (131)

The fourth stanza is from the intuitive plane according to Sri Aurobindo.
> Lost in a dream no hunger broke,
> This calm bird- aureoled, immense-
> Sat motionless: all fruit he found
> Within his own magnificence. (131)

The poem **Agni Jatavedas** has epic sublimity and grandeur.
> An infinite rapture veiled by infinite pain (134)

Amal meticulously pursued the craft of writing poetry, for after writing every poem he asked for the opinion of his master Sri Aurobindo. Once, he asked, "Why is a poem fine?" Sri Aurobindo said, "By its power of expression and rhythm, I suppose, and its force of substance and image. As all these are there, I called it a fine poem." (187)

If we accept the dictum of Coleridge that poetry is nothing but the best words in the best of order then we have to admit that imagery is the soul of that best order of words. In Amal's poetry, images have been fused inseparably into the substance of the thought and feel perfectly interrelated and linked together like the limbs of an organic body, for example "unsleeping seas, heart-incense, soul-dream etc." By the same token, epithets are coined dexterously- Earth-captive life, deep-sunk in worship, White oceanic transparent profundity, hushed intense receptivity etc.

Mystical poetry is always clothed in symbols. There is profuse use of symbols in Amal's poetry. It is when the thing seen is spiritually lived and has an independent vivid reality of its own which exceeds any conceptual significance it may have on the surface that it is mystic. He explains:

In mystic poetry the symbol ought to be as much as possible the natural body of the inner truth or vision, itself an intimate part of the experience. Symbols may be of various kinds; there are those that are concealing images capable of intellectual interpretation but still different from either symbolic or allegorical figures- and there are those that have a more intimate life of their own and are not conceptual so much as occultly vital in their significance; there are still others that need a psychic or spiritual or at least an inner and intuitive sight to identify oneself fully with their meaning. (93)

"Flickering no longer with the cry of clay' (106)-is very fine from the technical point of view, the distribution of consonantal and vowel sounds being perfect. Repeatedly the poet asserts that god-realization is not an impossibility, a herculean task. Rather the treasure of the Infinite is within a stretch of our hand but the key to the Infinite is hard to understand. This key is the true and genuine aspiration. The poet has beautifully exploited the famous anecdote of a fool and the moon. When asked by a fool where is the moon, someone has pointed out to the moon with one finger. The fool takes the finger as the real moon.

Vainly we grope for the key,
To the ends of the earth we run,
While just a fragile finger
Making the sign of the One
Can touch through the narrow tunnel
The spring of the secret cry
With witch the lid breaks open
The all-seeing central Eye! (229)

The Aurobindonians, often in a state of deep meditation, throw the garb of their individual consciousness and get in touch with the cosmic self. The cosmic consciousness is higher than the individual mental consciousness and the limited mental consciousness acquires height and depth when merged with the cosmic consciousness. Following this very cult Amal also measures cosmic rhythms. On this plane, the poet is very near the Infinite and experiences immense peace and tranquillity. This is the kingdom of love and perfection and Seraphs are crossing his brain.

Now cosmic rhythms are a laughter in my pulse,
For the heart stands back immense and knows no aim,
Cool core of a body of tortuous paths to power.

Amal is often disturbed to know that his poetry is found difficult and often it goes over the head of people. Even the stalwarts like Nolinikanta and Arjav fail to understand his poetry. When asked about it, Sri Aurobindo says:

It **i**s precisely because what you put in is not intellectualism or a product of mental imagination that your poetry is difficult to those who are accustomed to a predominantly mental strain in poetry. One can grasp fully if one has some clue to what you put in, either the clue of personal experience or the clue of a sympathetic insight. --------------------That is the difficulty, the crux of imaged spiritual poetry: it needs not only the fit writer but the fit audience- and that has yet to be made. (91)

Of all the poets of this school, only Amal' s poetry could have touched the plane of Overmind, just one level below supramental plane. Most of his poems come from the overhead plane which is called overhead poetry. According to Sri Aurobindo, the Overmind is essentially a spiritual power. Mind in it surpasses its ordinary self and rises and takes its stand on a spiritual foundation. It embraces beauty and sublimates it; it has an essential aesthesis which is not limited by rules and cannons; it sees a universal and an eternal beauty while it takes up and transforms all that is limited and particular. Sri Aurobindo says:

It is concerned especially with truth and knowledge or rather with a wisdom that exceeds what we call knowledge; its truth goes beyond truth of fact and truth of thought, even the higher thought which is the first spiritual range of the thinker. It has the truth of spiritual thought, spiritual feeling, spiritual sense and at its highest the truth that comes by the most intimate spiritual touch or by identity. Ultimately, truth and beauty come together and coincide. (115)

Humanity perhaps will acknowledge this new poetry of new consciousness in near future. While conversing with P. Raja, Amal explains his concept of overhead poetry:

Overhead Poetry is not meant to go over our heads. Really speaking, it is meant to lift our necks a little higher in order to crane further to get the mind into the overhead atmosphere. It was not a sort of an esoteric art. And there had always been clarity in the Overhead Poetry. Only the clarity would not be

of purely intellectual mind and would need a little pumping up of vision from somewhere within us. (*Amal Kiran: Poet and Critic* 73)

A limited aesthetical artistic aim is not its purpose. Moreover, neither the poet always sings of high, grand and great themes in the Overmind consciousness. Sri Aurobindo says that even Overhead poetry itself does not always deal in what is new or striking or strange; it can take up the obvious, the common, the brave and even the bald, the old, even that which without it would seem stale and hackneyed and raise it to greatness.

In the poetry of Amal, the rootedness in Earth and a flight into the infinities of sky are amazingly balanced. The poet' eyes are fixed on the infinitudes of the Sky but at the same time firmly rooted in the Mother Earth:

Each drop of beauty brings a power to slake
The fire-abysses of the human soul
Yearning for infinite ecstasy through clay. (517)

Anie Nunnally quotes the very words of Amal for the Mother, full of devotion and faith and the trust the Mother has in him:

Amal told me that the Mother said if someone came to her even once she did two things: she linked their outer being to their psychic being and the other was that she put out an emanation of herself to go with that person for all of their lifetime. That emanation would go out in accordance with the spiritual needs of the *sadhak*. (**The Golden Path**-19)

The book has thousand poems that show how ardently Amal was preoccupied single-mindedly with the pursuit of creating poetry. There are sonnets, lyrics, some are based on the mythology and some are the poetic renderings of French poems. It is like a bouquet of various and different shades and colour and remind the words of the poet that wherever poetry has the accent which we may distinguish as "inevitable", the simple or complex light and delight it conveys give us the sense of the writer being the mouthpiece of some more than human agency.

Besides being a poet Amal is also a distinguished critic. He has amazed even the western critics by showing his argumentative skill. He has tried his best to establish Sri Aurobindo' s reputation as a great poet to the western critics. Jugal Kishor Mukherjee comments, "Amal Kiran is a distinguished poet, a literary critic of high calibre, an admirable prose-writer on a wide variety of subjects, an artist of words and a thinker and a seer. He is very sensitive to the touch of earth while, at the same time, aspiring for the high unknown." (**The Wonder That is K.D. Sethna alias Amal Kiran** 1)

These poems, which are a clarion call to spiritual life, have the effect of rousing the reader's morale. They uplift and inspire, giving the reader the confidence to venture towards self- realisation, assuring him that it is the only thing to be done in the world. The depth of realisation and effective command over the poetic medium give an everlasting value to his poetry. Volumes can be written about the excellence of Amal's poetry. Sri Aurobindo has called him a poet par excellence and after this, he does not need anybody's praise or criticism.

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Acquisition of L2 English Article Semantic by L1 Tamil Speakers in Malaysia

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Abstract

Ionin (2003) proposes the Article Choice Parameter, a semantic parameter which establishes that articles across languages encode two values which are definiteness or specificity. The English articles are based on definiteness but the Tamil language lacks articles. This study examined the pattern of article choice among adult L1 Tamil speakers in Malaysia, to test Ionin's (2003) Fluctuation Hypothesis based on the Article Choice Parameter.The Fluctuation Hypothesis reveals that L2 English learners from article-less L1s upon encountering a language that has an article system access both the definiteness and specificity parameter provided by Universal Grammar (UG) and exhibit fluctuation between the two settings. As a result, they perform accurately in the [+definite, +specific] and [-definites, -specific] when both the settings are the same and overuse *the* with [-definites, +specific] and overuse *a* with [+ definite, -specific] when both the settings are in conflict. The results of this study revealed that the L1 Tamil speakers had UG access to both the definiteness and specificity settings, as their pattern of English article choice demonstrated fluctuation between the two settings. Article omission error among these learners indicated limited negative-L1 transfer also existed in the article acquisition process.

Keywords: Article; semantic; definiteness; Fluctuation Hypothesis; Tamil

1.0   Introduction

The process of second language acquisition (SLA) looks at the stages involved in acquiring a different language after the native language has been acquired (Gass & Selinker, 2009, p.7). In the Malaysian context, this is most commonly discussed in relation to the learning and teaching of the English language. The nativist approach claims that language learning involves innateness, that is, humans have a natural ability to systematically be conscious of the language around them. In recent years the nativist theory has become more dependent on the idea of Universal Grammar(UG). UG is a system of universal linguistic rules that are genetically determined in every human being since they are born (Brown, 2000, pp. 24-25). UG refers to "the system of principles, conditions, and rules that are elements or properties of all human languages…the essence of human language" (Chomsky,1975, p.29).

According to this theory, all human languages consist of a set of basic abstract principles of grammar that is applicable to all languages and parameters which vary according to languages (Cook, 1997, pp. 250-251). The theory encompasses the idea that language acquirers do not have to learn these basic principles because humans have an innate ability, which is derived from the UG, to discover these basic abstract principles that are common to all languages. On the other hand, parameters are differences across languages. These differences are encoded in UG. L1 learners, through the language input, will be able to establish the most suitable parameter. Input data will lead the learner to the most

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appropriate parameter setting so that the learner is able to achieve proficiency in the language being acquired.

A topic of considerable interest in SLA studies is that of parameter-setting among L2 learners. The issue is whether L2 learners possess the ability to acquire parameter settings that are unavailable in their L1. Much L2 research work has been conducted on the setting of syntactic parameter in L2 acquisition, such as the V2-parameter (Robertson & Sorace, 1999) and the Governing Category Parameter (Finer & Broselow, 1986). The focal point of this research was whether L1 Tamil L2 English learners have the capacity to attain the semantic parameter value of definiteness in the Article Choice Parameter, which underlies English articles but is unavailable in their L1.

The L2 acquisition of the English articles is a worthwhile field to be researched because it is perceived to be a highly complex process for L2 learners (Wong & Quek, 2007; Momenzade et al., 2014; Lopez, 2017). This is especially so for learners whose native language lacks the article system. According to De Keyser, article choice in the English language conveys highly abstract notions that are extremely difficult to infer, either directly or indirectly, from the input (De Keyser, 2005, p.5). These views demonstrate that although articles are perceived to be simple function words, in actual fact, article choice in English is extremely complex, very dependent on the context and extends beyond simple rules.

The motivation for this research is to provide additional contribution to current literature in favour of access to UG in SLA, Article Choice Parameter and Fluctuation Hypothesis. In addition, to the knowledge of this researcher, no studies have been initiated that directly examined the acquisition of articles by L1 Tamil L2 English learners. Such knowledge will help to explain the process of SLA and also the influence of L1 on the acquisition of English articles among Tamil learners.

2.0 Theoretical Framework

This study adopted Ionin's (2003) Article Choice Parameter and Fluctuation Hypothesis as the theoretical framework and examined the pattern of English article choice among L1 Tamil speakers in Malaysia and investigated if adult learners have access to UG to attain the definiteness parameter of the English articles. The Article Choice Parameter , definiteness and specificity parameters followed by the Fluctuation Hypothesis is explained below;

2.1 Article Choice Parameter

The Article Choice Parameter is a semantic parameter of UG governing discourse-based distinction in article-based languages which ascertains if articles encode speaker knowledge or hearer knowledge. The Article Choice Parameter has two values: definiteness and specificity. According to Ionin (2003),languages which have articles distinguishes them on the basis of definiteness and specificity.

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This is illustrated in the Figure 1 below:

LANGUAGE

Article-based languages   Article-less languages

Definiteness   Specificity

Presupposition of   Referential/speaker intent
existence and uniqueness

[+definite,+specific]   [+specific,+definite]
[+definite, -specific]   [+specific,-definite]
[-definite, +specific]   [-specific,+definite]
[-definite, -specific]   [-specific,-definite]
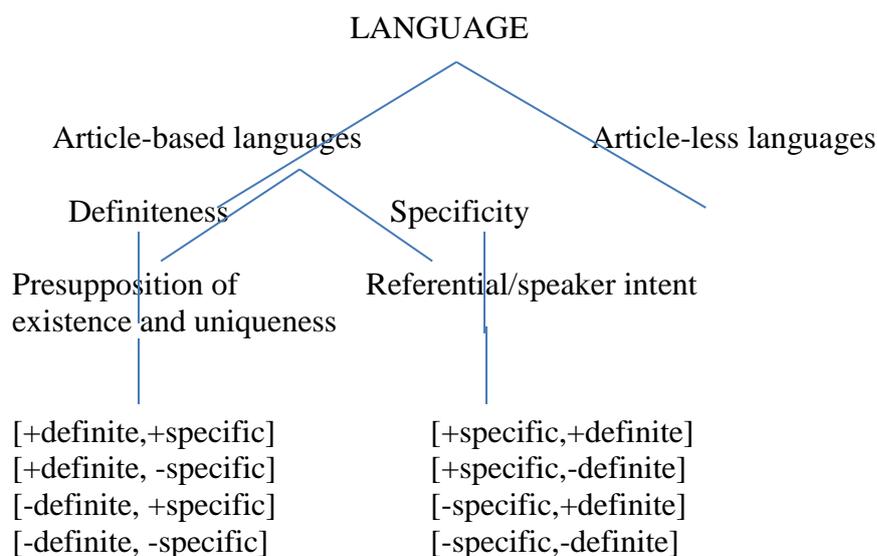
Figure 1: The Semantic Classification of Languages (Guella et al., 2008, p. 60)

The semantic classification of languages in Figure 1 above shows the classification of languages according to existence or non-existence of articles and a segregation of articles based on definiteness and specificity. Although Arabic, English and French languages belong to different language clusters (namely Semitic, Germanic and Romance, respectively), their articles have the same semantic property: Definiteness. Languages such as Samoan, Hebrew and Creole languages, articles are based on specificity (Ionin 2003, pp.87-90). Article-less languages are languages such as Tamil, Korean and Chinese.

2.2   Article Semantics: Definiteness and Specificity

Articles encode semantic values of definiteness and specificity. The concept of definiteness refers to the state of knowledge of both the speaker and hearer of a referent in the Noun Phrase (NP). The concept of specificity refers to the state of knowledge of only the speaker about a referent in the NP. For this study the definition of definiteness and specificity provided by Ionin et al. (2004) is adopted and provided ;

> "If a Determiner Phrase (DP) of the form [D NP] is…
> a. [+definite], then the speaker and hearer presuppose the existence of a unique individual in the set denoted by the NP.
> b. [+specific], then the speaker intends to refer to an individual in the set denoted by the NP and considers this individual to possess some noteworthy property."
> (Ionin et al., 2004, p. 5)

Ko, Perovic, Ionin and Wexler (2008) explain that a referent is definite [+definite] when a speaker refers to it; the referent exists and is known to the hearer. On the specificity feature, Ko et al. (2008, p.119) put forth that specificity is a semantic characteristic that refers to the awareness of the speaker regarding a distinctively important referent in the discourse. This means that a referent is specific [+specific] when only the speaker has knowledge of the uniquely important referent mentioned in the discourse, regardless of whether the hearer has knowledge of that referent. The features of

definiteness in the English language, specificity and how definiteness is marked in the Tamil language is further explained below.

2.3   Definiteness in the English Language

In standard English, article choice is based on definiteness not specificity. The definite article *the* marks old and presupposed information and is used if both the speaker and hearer in the NP have shared knowledge of the entity referred to in the NP, while the indefinite article *a* marks new or asserted information and is used when only the speaker has knowledge of the referent in the NP (Irwin et al., 1982: p. 308). This is illustrated in example (1).

(1) Rani received ***a* doll** for her birthday. She loves playing with **the doll**.

In the first mention of the noun doll the indefinite [-definite] article *a* is used because the noun is introduced for the first time and is only known to the speaker. In the following sentence in example (1) the definite article *the* is used because the speaker is referring to the same doll, and the hearer is now aware of the doll from the previous utterance. The choice of the definite article *the* indicates the semantic condition [+definite], and the choice of the indefinite article *a* indicates [-definite] condition.

2.4 Specificity in Definite and Indefinite English Articles

Ionin (2003) proposes four different combinations of definiteness in the English language articles, which are [+definite, +specific], [+definite, -specific], [-definite, +specific] and [-definite, -specific]. The four different combinations of definiteness in the English language are illustrated in the following sentences:

(2) [+definite, +specific] context
     I want to meet the president of Reliance bank – Dr Mustafa.

(3) [+definite, −specific] context

     I want to talk to the president of Reliance bank – whoever that
     happens to be.

In examples (2) and (3) above, although there is no prior mention of the president, the use of the definite article *the* is appropriate in the first sentence. The definite article is used because for both the hearer and the speaker, the presuppositions of uniqueness and existence have been established by world knowledge that in a bank, there can only be one president. The statement following determines if it is specific or non-specific. The first illustration is specific because the referent is specifically referred to by his name Dr Mustafa. The second illustration is non-specific because the speaker has no knowledge of who the referent is.

(4) [−definite, +specific] context
     She is having dinner with a friend from college- her best friend Sam Wong.

(5) [−definite, −specific] context
     She is having dinner with a friend from college– I don't know which one.

For examples (4) and (5), the use of the indefinite article *a* is pertinent because the friend is mentioned for the first time in the discourse by the speaker. The next statement in example (4) gives

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it a specific context because the friend has a notable characteristic of being the referent's best friend while example (5) shows that the speaker does not know the friend.

As shown in the examples above the choice of the definite article *the* and the indefinite article *a* in the English language is determined by the definiteness or the indefiniteness of the NP. The feature of specificity does not determine article choice in the English language.

However, in specificity-based languages, such as Samoan, article choice is marked by specificity (Ionin et al., 2004). In the Samoan language article choice is distinguished between specific and non-specific nouns. The Samoan language uses article *le* in [+ specific] contexts and article *se* in [- specific] contexts regardless of whether the NP is definite or indefinite.

2.5   Definiteness in the Tamil Language
The Tamil language does not have articles to encode definiteness and specificity but, like in many other languages other strategies are used to mark definiteness and specificity and definiteness may be determined implicitly from the context (Cumming 1991, cit. in Chan, 1996 and Wong et al., 2007). For the Tamil language, going by the account given by Lehmann (1989) and Pope G.U. (1979:25), it can be basically agreed that there are no exact equivalents for the English articles in Tamil but, they do have the demonstrative determiners and the numeral *one* to mark these concepts in some cases.

There is no exact equivalent for the English definite article in Tamil, but *the* can be closely matched with the determiners *antha (that)* and *intha (this)* in Tamil. Both Lehmann (1989) and Pope G.U (1979) classify modifiers such as *indta (*this) and *andta (*that), which are demonstratives, as determiners. These demonstratives precede the noun in an NP and define or describe the referent of a NP depending on the nearness to the speaker. *Indta* (this) is the demonstrative that signifies proximity and *andta* (that) is the demonstrative determiner that signifies remoteness. English sentences that contain the definite article *the* which precedes a noun that is familiar to both the speaker and the listener, will have demonstratives *antha* (that)/*intha* (this) as equivalents in the Tamil language. It is noted that *antha* (that) is more common in several contexts. For example:

(6)   I bought a book. The book was very expensive.
    Naan ore puthagam vanginen. Antha puthagam migavum vilai ullathe.
    'I   one/a book   bought.   That/the book   very expensive was.'

(7)   I met him at the Church.
    Naaṉ avaṉai anta/inta aalayattil cantitteeṉ.
     'I   him   that/this church   met.'

However, when the definite article does not specifically point out the noun it precedes and is not being used in the sense of a demonstrative, there is zero equivalent to the English definite article in Tamil. The English definite article, used as a result of mutual world knowledge (example 8), does not have any equivalent in Tamil. This is illustrated in the example below:

(8)   The sun rises in the east.
    Suriyan kizhakil uthikirathu.
    'Sun east rises.'

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The Tamil language also lacks the indefinite article. English sentences that use the indefinite article as a function word before a singular noun other than the proper noun and mass noun will get *oru* (one) which is also the adjectival form of the cardinal numeral *onru* (one) itself. The adjectival form always occurs in the pre-nominal position while the cardinal numeral always occurs in the post-nominal position. However, Tamil does not have a specific category for *a* and *an*. This is shown in example (9).

(9)　　He bought a house.
　　　Avan oru veedu vanginan.
　　　'He a/one house bought.'
　　　Avan veedu ondru vanginan.
　　　'He house one bought.'

When an indefinite article is used to specify an individual as the representative of a group, the Tamil sentence lacks the equivalent form of the English indefinite article. This is shown in example (10):

(10)　　A student should respect his teacher.
　　　Maanavan aachiriyarukku mariyathai seluthe vendum.
　　　'__Student teacher respect give should.'

From the above examples and explanation given above, it is clear that the Tamil language is an article-less language and the closest definiteness representative of the English article are the demonstrative determiner *indta (*this) and *andta (*that). The indefinite article in Tamil is also not existent but finds a close expression in the form of the numeral *ore/onru* (one). In many instances, there appears to be no equivalent to the English definite and indefinite article in Tamil.

2.6　Fluctuation Hypothesis

Substantial amount of research on article acquisition have documented that L2 English learners omit articles in both definite and indefinite contexts and misuse articles by substituting the definite article with indefinites and vice versa (Robertson, 2000; Lu, 2001; Ionin et al., 2008; Sun, 2016). Ionin et al. (2004) based on the Article Choice Parameter put forth a parameter-setting explanation in the Fluctuation Hypothesis for the variability in article acquisition among L2 learners.

The Fluctuation Hypothesis explains that L2 learners have UG-constrained L2 grammars and have full access to principles and several settings of the UG parameter. For instance, in L2 English article acquisition, if the L1 and the L2 settings of the parameter are the same, transfer is said to take place. However, if the new L2 setting differs, or is not at all represented in the L1, and L2 learners need to acquire a new setting of the article parameter, the hypothesis claims that during the acquisition process L2 learners will initially fluctuate between the definiteness and specificity parameter settings before sufficient L2 data enables them to set the correct parameter for their L2 grammar. During this acquisition process, Fluctuation Hypothesis claims that the English article errors of learners will be systematic and will be confined to an excessive use of *the* in the [-definite, +specific] category, and an excessive use of *a* in the [+definite, -specific] when both values differ, compared to the [-definite, -specific] and [+definite, +specific] category when both values are the same.

As described and presented above, the semantic classification of languages is a parameter which is part of Universal Grammar (UG). This study examined the pattern of article choice among adult L1 Tamil speakers in Malaysia, to test Ionin's (2003) Fluctuation Hypothesis and establish

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whether L1 Malay and L1 Tamil L2 English learners will fluctuate between the two semantic settings of the Article Choice Parameter.

3.0   Methodology
This study investigated the acquisition of English articles by L1 Tamil L2 English learners in terms of the use of the definite article *the* and the indefinite article *a/an*. This study tested the Fluctuation Hypothesis to evaluate if L2 learners have access to semantic universals, specifically definiteness and specificity provided by UG. To test the consistency of this hypothesis, this study used the quantitative research design. The study investigated a group of adult L1 Tamil speakers from Malaysia. All the participants of the study took a standard proficiency test to ascertain their English language proficiency. Then, the participants took a forced-choice elicited production task to test the rate of fluctuation and pattern of definite and indefinite article choice

3.2   Participants
The participants who took part in this study consisted of 90 L1 Tamil L2 English learners. A purposive sampling procedure was used to select qualified participants among L1 Tamil speakers that fit the requirement of this research. First, the participants considered qualified were L1 Tamil adults age 18 years and above, who had acquired Tamil as their mother tongue since they were infants till 6 years of age . This was to ensure that Tamil was their mother tongue during the critical period of language acquisition. Second, the participants had to have started learning the English language in a formal way from 7 years of age and continued learning the language till university level. The mean age of first exposure to English for the L1 Tamil participants was 7.8 (standard deviation 1.3).The average length of formal exposure to the English language was about 13 years. Third, all the participants took an Oxford Placement test (Allan, 1992) to ascertain their English proficiency level. All the participants attained a score of above 50 with a mean score of 79.7 marks out of 100. Based on these criteria, the participants for this study were selected.

3.3   Materials and Procedures
The instruments used in this study was a standard proficiency test which is the Oxford Placement Task (Allan, 1992) to test the English proficiency level of the L1 Tamil speakers. Then, a questionnaire in English was administered to gather participants demographic information. This was followed by a forced-choice elicited production task which was adapted and modelled from the task used in Ionin et al. (2004). The elicitation task was used to test the rate of fluctuation and pattern of definite and indefinite article choice of the L1 Tamil speakers. The forced-choice elicited production task consisted of 40 items. Each item was a short dialogue consisting of a few sentences with one sentence containing a blank that required it to be filled by an article. Participants were asked to choose among the articles given (the, a, an, Ø). The items were divided into four different categories. The categories were definite-specific, indefinite-specific, definite-non-specific and indefinite-non-specific. Each category contained ten items. Below is an example for each of the four categories with the correct article filled in.

Definite/specific
Two friends are chatting
Hayati : Where's your mother?
Azizah : She is meeting ____the____ (Ø, a, an, the) principal of my brother's
        elementary school. He is my mother's friend.

Definite/non-specific

Anita   : I'm looking for Hamzah. Is he home?

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Angel : Yes, but he is on the phone. He is talking to ___the___ (Ø, a, an, the)
        owner of his company. I'm not sure who that person is.

Indefinite/specific
Grandfather comes for a visit
Grandfather   : Where is my little granddaughter Sue Lee? Is she home?
Father   : No… She is playing in the park with __a____ (Ø, a, an, the) girl
                 from class. Her name is Fatimah and Sue Lee really likes her.

Indefinite/non-specific
Father comes home
Father   ; Where is Rohit? Is he coming home for dinner?
Mother   : No, he is having going for dinner with __a____ (Ø, a, an, the)
                 college friend. He did not tell me who it is.

The results obtained from the Oxford Placement Task was scored manually while the results from the Forced-Choice Elicitation Production Task was calculated and analysed using the Statistical Package for Social Sciences (SPSS) version 20.0. Percentage, mean and standard deviation for each of the four categories were tabulated and analysed.

4.0   Results
Table 1 reports the elicitation task results of the L1 Tamil speakers in each [±definite, ±specific] article category.

Table 1: Elicitation task Results for L1 Malay Speakers
          According to Article Category

L1 Malay	[+definite] target the	[-definite] target a
[+specific]	**78.33 % - *the***	17.89 % -*the*
	11.00 % - *a/an*	**79.33 % - *a/an***
	10.67 % - Ø	2.78 % - Ø
[-specific]	**74.33 %- *the***	11.89 % -*the*
	17.56 % -*a/an*	**83.33 %- *a/an***
	8.11 % - Ø	4.78 % - Ø

The results in Table 1 shows that the L1 Tamil participants performed most accurately in the [-definite, -specific] category at 83.33% of target article *a* use compared to 79.33% of accurate article *a* use in the [-definite, +specific] category, and exhibited more accuracy in the [+definite, +specific] category at 78.33% target article *the* use compared to 74.33% accurate target article *the* use in the [+definite, -specific] category, when definiteness and specificity were not in discord. However, when definiteness and specificity were in discord, on the categories of (-definite, +specific) and (+definite, -specific), the participants did not perform as accurately because they used *the* and *a* interchangeably. Paired sample t-tests for means showed that the difference in *a* and *the* use for specific and non-specific indefinites and the difference for *a* **and the** use for definites is significant at (p < 0.00; mean difference

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significant at 0.05). Thus, for these learners the specificity effect is clear with both the definites and indefinites.

The above results of the L1 Tamil participants also show three main types of error which are 17.56% *a* overuse in the [+definite, -specific] category compared to 11.00% *a* overuse in the [+definite, +specific] category. Secondly, the results show 17.89% of *the* overuse in the [-definite, +specific] category compared to 11.89% of *the* overuse in the [-definite, -specific] category. Thirdly, the percentage of article omission is at 10.67% for specific definites items and 8.11% for non-specific definites items. Percentage of article omission was below 5% in the indefinites category. The results of the L1 Tamil L2 English participants are consistent with the pattern of article acquisition claimed in the Fluctuation Hypothesis. The pattern of article acquisition shown by these L1 Tamil participants is the excessive use of *a* with (-specific) than with (+specific) definite and the excessive use of *the* with (+specific) than with (-specific) indefinite.

However, the Fluctuation Hypothesis does not seem to address the issue of article omission errors which were found in the acquisition of articles by the learners in this study. A possible interpretation for article omission could be the absence of the inventory of functional projections, including definiteness D from UG in the initial state grammar of these article-less respondents (Zdorenko & Paradis, 2008).The results of the L1 Tamil L2 English respondents also registered higher error patterns of article omission for the definite items compared to indefinite items. The reasons for this maybe that the respondents had not understood how definiteness is represented in definite contexts. The variability of form in the input may have given rise to variability of mapping from representation to forms in the speakers' L2 grammars (Sarko, 2009, p.60).

5.0   Discussion

The results of the study revealed that the pattern of article choice of the L1 Tamil speakers exhibited more accuracy in the [-definite, -specific] and [+definite, +specific] categories when the definiteness and specificity was in accord but did not perform as accurately in the [-definite, +specific] and [+definite, -specific] categories when definiteness and specificity were in discord. It is observed that the L1 Tamil speakers made systematic article misuse errors in the pattern of article choice. They made errors of excessive use of *a* with non-specific definites and excessive use of *the* with specific definites when definiteness and specificity were in conflict compared to when definiteness and specificity were in accord. Example (11) below illustrates the (+definite, -specific) item where a high percentage of L1 Tamil respondents had responded inaccurately and were found to have substituted the target article with the indefinite article *a/an*:

(11): [+definite, -specific]
A student is talking to a students' affairs officer.
 Student   : Hi! I have some health problems, so I have to get permission to
                    be absent for this term. May I know the procedure?
Officer   : First, you need to bring me a formal letter from _the_(Ø, a, an, the)
                    head of your department if a new one has been appointed.

In Example (11), *the head of your department*, the data registered a high rate of article *a* overuse at 46.7% for the L1 Tamil participants. This item was a non-specific definite which contained a definite description with a non-unique referent, *the head of your department*. It is assumed that if the L2 English learners in this study had assumed that offices have multiple heads of department, they could have treated the definite Determiner Phrase (DP) in Example (11) as an indefinite, and hence they overused *a.* The results of the L1 Tamil respondents seemed to indicate that, similar to the data gathered from

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the comprehension task in Ionin et al.'s (2009) study which involved L1 Mandarin Chinese L2 English learners English, the L1 Tamil participants were not sensitive to different ways of establishing uniqueness although they knew that the semantic concept of uniqueness is at the core of definiteness. Compared to Ionin et al.'s (2009) study, the results of the respondents of this study seemed to indicate that the L1 Tamil respondents faced difficulty and were not good at establishing uniqueness even through association in a definite DP.

Example (12) below illustrates the (-definite, +specific) item where a high percentage of L1 Tamil respondents had responded inaccurately and were found to have substituted the target article *a* with the definite article *the*:

(12): [-definite,+specific]

Husband and wife are on the phone.
Husband : Siti, I'll be late for dinner tonight because I'm going to meet
_____ (Ø, a, an, the) friend from my last job, Johan.
Wife : Ok dear.

For this item, the prediction was that the L1 Tamil respondents would be able to supply the correct indefinite article or opt for article omission. This is based on the fact that L1 Tamil transfer of *ore Āṭai (a dress)/ore Vāṭikkaiyāḷar (a client)/ore pannapai/puttakam (a wallet/book) ore/Ø naṇpaṉ* (a friend) requires the numeral *ore-one* to be used to precede the noun. The *ore-one* functions almost like the indefinite article *a* or zero article to precede a noun that functions as a singular noun, such as *nanpan/nanpargal* (friend/friends).However, the data from the L1 Tamil participants for this item indicated otherwise. This finding is consistent with and supports the Fluctuation Hypothesis which states that error in L2 data stems from the learners fluctuating between two or more parameter settings. However, the data revealed that the respondents did not adopt the L1 nor the correct L2 setting.

The results revealed that the L1 Tamil speakers have full UG access and were influenced by specificity in article misuse which cannot be attributed to L1 transfer or L2 input. L1 Tamil speakers come from article-less L1s and L2 English article input is based on the definiteness value, yet they exhibited specificity effects both with definites and indefinites. The same pattern was also found in earlier studies on adult L2 English learners from article-less L1s (Ionin et al., 2008; Trenkic, 2008). Thus, the results suggested that the interlanguage grammars of these learners exhibited UG access to the article semantics parameter of definiteness and specificity. The L1 Tamil speakers exhibited fluctuation in article choice between the two binary values, which is consistent with the Fluctuation Hypothesis. According to the Fluctuation Hypothesis, in the non-availability of L1 transfer, L2 learners have access to both semantics universals of definiteness and specificity but do not know which article parameter to set. In the article acquisition process, they fluctuate between the two parameters and sometimes tend to treat article *the* as marking definiteness and at other times as marking specificity. As a result, they perform better in the specific definite category when both options are the same compared to the non-specific definite when the options are in conflict. For the L1 Tamil speakers in this study, the data revealed that they had UG access to both the settings of the Article Choice Parameter and exhibited fluctuation between the settings consistent with the Fluctuation Hypothesis.

The pattern of article choice of the L1 Tamil speakers also revealed article omission. The Fluctuation Hypothesis does not explain article omission but article omission among these learners is illustrated in example (13) below:

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(13)   [+definite, -specific]
          ...*because the coach didn't choose Susanna*
          ...*yennendral paitrunar avalai therve seiyavillai*
          ...*#because coach   her   select   didn't*

In the Tamil language, there is no equivalent to the definite article for this type of sentence. The definite article for this item is also not used in the sense of a demonstrative; as such, it is assumed that the choice of the 'zero article' was an indication of article omission, indicating some sort of a negative transfer from the L1.It was also noted that article omission error for example (13) was lower at 23.3% compared to article misuse at 37.6% for the same item. This indicates that for L1 Tamil speakers in this study, negative L1 transfer exist, but fluctuation overrides negative L1 transfer in article acquisition.

6.0   Conclusion

Based on the findings of this study, these conclusions can be drawn. In L2 article acquisition, this study revealed that UG access was available to adult L1 Tamil speakers. The predictions of the Fluctuation Hypothesis are applicable to L2 acquisition of English articles by Tamil speakers. L1 Tamil L2 English learners initially exhibited fluctuation between the definiteness and specificity settings in their article acquisition process until sufficient L2 input lead them to the accurate definiteness parameter of the English article. In English article acquisition, L1 transfer of article semantics is not available to the article-less L1 Tamil speakers, as such their source of knowledge for second language acquisition of English articles is mainly L2 input and UG. Although negative L1 transfer exist but for these learners the fluctuation effect was found to override negative transfer effects. This research has provided an important understanding of article semantics in L2 acquisition and the pattern of article choice among L1 Tamil L2 English learners. The pattern of article choice observed among these learners contributes to current literature in favour of access to UG in SLA.The knowledge of the pattern of article choice of L1 Tamil L2 English learners is an important pedagogical tool that can be used by ESL instructors, so that better teaching strategies and methodologies can be adopted to help these learners overcome difficulties faced in the acquisition of English articles.

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Humour in English Language Communication Skills (ELCS) Training

Dr. C. Raghavendra, Ph.D.

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Abstract

The existence of the human beings mostly depends on language. Most of the activities of the people need the use of language. The English Language communication has become an influential factor for the majority of the people in the present globalized world. So, all most all the educational institutes are giving much importance to train their students in English Language Communication Skills (ELCS). Training is always learner-centered instruction. The role of a teacher in ELCS is a mere facilitator. As English is not mother tongue for the learners who learn English as a second language, effective environment should be created in order to make them participate actively in learning English language and possessing communication skills. Criticism and very strict learning environment can never make the learner learn English language skills. Using humour makes him feel good and instills confidence to learn and communicate in English. This paper exposes the need of humour in ELCS training.

Keywords: humour, communication, English, training, learning.

Introduction

Possessing effective communication skills in English enables the learner to get a job, to get promotion in the job, to acquire social skills, to build healthy and trust worthy relations. Survival in one's life and success in his efforts happen only with these skills. Ayman opines that:

> Nowadays, knowledge of English has become an essential part of everyday life of the global world. Many people are using English in nearly every sector and for international relations.one variable which has received a lot of attention recently in the language learning process is beliefs about language learning which Horwtiz (2007) considers as central constructs in every discipline which deals with human behavior. (20)

As communication skills are part of life skills much care has to be taken to create comfortable environment. Language teachers, communication skills trainers and learners consider this learning process complex, especially regarding English language, as most of the teachers in developing countries like India are non-native speakers of English language.

Humour - Benefits

One of the best tools to make the learners interesting to learn is humour. Of the nine emotions ('Nav Rasas' in Indian Languages) it is one and it is used frequently among friends and familiar

people. According to *Oxford Advanced Learners' Dictionary*, 'humour' is the quality in something that makes it funny or amusing; the ability to laugh at things that are amusing. It is a way to draw the attention of the students for the entire session. It is doubtless to say that by using humour both the trainer and the learner can get many benefits. Usually speaking, a sense of humor makes the learning environment comfortable and reduces the anxiety level of all kinds of learners.

As Munoz observes "There are many benefits to complementing humor in the classroom, it creates a cooperative atmosphere helping students to better relate to one another and it focuses them more effectively. It adds a cultural frame to language by presenting a tone, expression and context to the materials, thus increasing cultural knowledge" (46). The use of humour reduces tension, improves eagerness, increases enjoyment, most importantly, it creates student - teacher or learner - trainer rapport. It can allow the timid and introvert students in the learners group to participate with others of the group.

If humour is used properly, it allows the student to feel that he has to participate in the process of learning. This is of particular importance in a communicative classroom as communication skills need all about participation and interaction. Humour is definitely a kind of easy and smooth way to reach those who are nervous to express in English language. Student motivation also becomes easier through this way. Chabeli states "using humor that is appreciated by learners can act as intrinsic motivator because it will elicit positive emotions while generating sustained interest and involvement in the construction of one's own learning" (55). To possess communication skills learner needs motivation. "giving students the chance to experience humor of the target language will not only be a motivating factor in their study of language, but will also benefit them in terms of their sense of integration into the social life of the people with whom they are trying to communicate" (Omaggio 83). Another important benefit is that students can recollect easily what they learnt. "not only recall and recognition are enhanced through humor, but also provide new evidence that humor increases one's ability to understand the information" (Hackathorn et al.120)

Scope of Using Humour

Unlike other subjects and other skills, training in English language communication skills has much scope and much more possibility to use humour. Learners can be made protagonists of the situations. For instance, in teaching grammar, the names of the students may be used in sentences given as examples so that they will be very active. Using humor helps the learner in acquiring vocabulary which is usually difficult part of language learning. Using humour may also make him aware of specific features in the phonology, morphology and syntax of the language. Inserting humorous sentences or incidents makes students attentive. It also facilitates the learners in developing visual memory and improving the linguistic problem solving ability.

In communicating with others, using humour in idiomatic expressions, puzzles, proverbs, pronunciation, games and grammatical errors may widen learner's perspective. In greetings, expressing opinions, asking for directions, supporting the views of others, opposing the opinions of others, inviting, praising, suggesting, communication skills trainer can use humour and can make others use humour. Specifically, role play, very important activity, which plays a major role in learning everyday social interaction, should contain humour. Losing any opportunity, even though there is a slightest possibility, is not good particularly in developing communications skills

of the students. During debates and group discussions also there is wider scope to use this useful tool. Much humorous material is available in internet which can make the trainers quite comfortable in the training session.

Humour – Trainer and Learner Rapport

Laughter helps us in forgetting our problems, difficulties, fears, painful incidents. So generally people like the person who is humourous. Particularly, related to language learning both teachers and learners like it. If the students like their teacher, they also will like the subject taught by him so that it increases quality of the outcome. A strict teacher can be successful but a humorous teacher can be more successful. The teacher's sense of humour reduces the emotional and intellectual distance between teacher and learner. The statement "the more laughing [there is in the classroom], the smaller the distance between the learners and the teacher" (Chabeli 55) is supported incontrovertibly by educationalists.

English language teachers who have the ability to use humour are definitely respected and loved more by all the students. Being humourous is a charming attitude so students welcome him with joyful faces. In reality English teachers are more fortunate as they have this opportunity of using humour by telling jokes, stories, and conducting funny language activities. Schmitz finds that "English has a large stock of phonological jokes that bring together different meanings of a specific word or relate different word sense that sound alike" (101). Learners of English are expected to identify humourous way of using words in order to successfully communicate in the language. "The job of the teacher is to get students laughing, and when their mouths are open, to give them something on which to chew" (Paul-Emile Chiasson 2002). So humour should be an integral part of ELCS training.

Conclusion

In spite of having many benefits in using humour, teachers and trainers have a reasonable fear that humour leads to poor class room management and the learning process becomes disorder and out of control. As this is true, it shouldn't be used without preparation and a clear objective. Desirable environment can be created with well-prepared humour in all activities in the communicative language. If it is not so it becomes private and sarcastic, consequently the situation becomes worse. Humour that creates sadistic pleasure, by affecting the sentiment of the individuals' faith and beliefs should be completely avoided.

It is said that Laughter works like medicine and keeps many deceases away. We like people with sense of humour. The teacher who provokes laughter can win the heart of the students. One should have a clear view that using humour does not mean only telling jokes, stories and other language components; it may be even the mannerisms of the teacher like articulation, body language like facial expressions, posture, gesture etc. that causes laughter.

When a learner wants to possess communicative competence, he needs to understand its culture also. Humour can create linguistic awareness and information about the culture of the language. Thus, the teaching of humorous content can assist both in the development of relevant linguistic skills and cultural knowledge which is helpful for the interaction, which is very much the purpose of communication skills, with members of that culture

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An Ethnolinguistic Study of Koch

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Abstract

The present paper aims at providing a preliminary description of the endangered linguistic identity of the Koch community of West Bengal through historical point of view. According to UNESCO (ISO 639-3), this is a severely endangered language in India. Koch consists of an indigenous community in the northern part of West Bengal. Historically major population of Koch community was distributed around different regions of North Bengal, particularly in the districts of Alipurduar, Jalpaiguri, Dinajpur and the plains areas of Darjeeling district and Cooch Behar. Other than North Bengal, they are now living at Dhubri, Kokrajhar, Bongaigaon, Goalpara, Kamrup, Shonitpur and Darrang districts of Assam; and West Garo-Hills district of Meghalaya and Bangladesh. They are also scattered in a small number almost in all other districts of Assam and six other states of North Eastern India. The 2011 census of India put the number of speakers at 31,119. There are many debates on the origin; ethnic identity of the Koch.Amidst all these debates, it is agreed by most of the scholars, and historians that the Koch originated from Koch, a tribal community belonging to Tibeto-Burman language family (Grierson, 1903). According to Rebati Mohan Saha, they opted for the change of their name without least hesitation in later times. After independence of India, a number of Koch people have changed their name from the Koch to the Rabha to get maximum benefit from the government.Asa result of this process there are many cases of anomaly: a father with a Koch title but his son having a Rabha one. At present the Koches and the Rabhas are their sect-names with their title, such as the 'Kama', 'Hakasam', 'Bantho', 'Nogra', etc.

While we often describe the modern era - framed by the Post-Enlightenment narrative - as one marked by an unprecedented concern for identity and identification, there are many debates on the origin, ethnic identity of the Koch. Still it is agreed by most of the scholars and historians that the Koch originated from Koch-Rabha or Rabha, a tribal community who belonged to Indo-Mongoloid race.

Focus of This Paper

I propose to focus on many registers of identity politics, namely, caste and ethnicity and make a case study of the Koch of North Bengal, West Bengal. Since the colonial period huge number of people of different castes, classes and religions migrated to this region, particularly in the post- colonial period huge number of people migrated from East Bengal, as a result they became dispossessed minority in North Bengal without their own land and property. Moreover, because of changing their title most of the people have faced different types of crises and problems. This paper would then examine the historical evolution of Koch identity as well as about language and in all terms of culture in their livelihood.

Focus of the Study - Fieldwork

The study is based on an extensive **fieldwork** in some selected North Bengal districts of West Bengal. The fieldwork was conducted in three districts of North Bengal in West Bengal. They are:

1. Cooch Behar (Tufanganj and Buchamari village)
2. Alipurduar (Kamakkhyagurr, janabasati)
3. Jalpaiguri (Jaldapara and forest area)

Beside this, data primarily has been collected based on researcher's own encounters with people in different situations. Data has been collected through interviews with the Koch speakers as well as relevant literature of this area.

1. **Method**: Interviews, audio-visual recording and questionnaire
2. **Participants**: About 30 informants (equal number of male and female subjects).
3. **Age**: This study has adopted Labov's (1963) age grouping and the age group in the study has been divided into five segments:
   - 14 to 30 yrs
   - 31 to 45 yrs
   - 46 to 60 yrs
   - 61 and to above

Interaction with people included picture story test, voluntary story telling session, and the various random interviews with people. The observations were recorded by a qualitative questionnaire.

Keywords: linguistic identity, Koch community, endangered language, cultural history. Post-colonial

Introduction

The present paperis given the title **"An Ethnolinguistic Study of Koch"**. Koch language belongs to Sino-Tibeto-Burman language family which is spoken by the people of Koch-community of North Bengal in West Bengal. According to UNESCO (ISO 639-3) is a severely endangered language India. Koch, an indigenous community of northern portion West Bengal, in the past they were the majority people of North Bengal, particularly in the districts of Alipurduar, Jalpaiguri, Dinajpur and the plain areas of Darjeeling district and the Cooch Behar.

The present study is based on the data collected from the speakers from Alipurduar, Jalpaiguri and Cooch Behar (district) which have the largest and oldest Koch villages in West Bengal. There are many villages where Koch language is spoken in Cooch Behar district of West Bengal.

Vowels

A vowel is defined as a voiced sound informing which the air issues in a continuous stream through the pharynx and the mouth, there being no obstruction and no narrowing such as would cause audible friction.

The Tibeto-Burman vowel system is made up of the five phonemes / i,e,a,o, u /, (Benedict, 1972) . But Koch consists of seven distinctive vowel phonemes. They are shown in the chart below:

Koch Vowels Chart

	Front	Central	Back
High	I		ɯ u
Mid	e		o
Low		a	ɔ

Consonants

Consonants can be defined in terms of both phonetics and phonology. David Crystal (1985) says that the consonants are "the sounds made by closure or narrowing in the vocal tract so that the airflow completely blocked, or so restricted that the audible friction is produced". We have found 22 consonants in Koch language.

Koch Consonants Chart

	Bilabial	labiodental	Alveolar		Post alveolar	Palatal	Velar	Glottal
Plosive	p b		t d				k g kʰ	
Nasal	M		n				ŋ	
Fricative		f	s		ʃ ʒ	tʃ		H
Lateral			l					
Approximant	W					j y		

Colour Terms
Koch   **Gloss**
penek   black
balaŋ   white
pɪsak   red
pɪt̪ɪŋ   green
hɪndʒɯlɯn   blue
hɯd̪ɪ   yellow
fugd̪ur   brown

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sɔnt̪ort̪ɯɪ	orange
bant̪ao	purple
bɔflek	pink
fugd̪ur	grey
bant̪ao	violet

The data above shows that the term ***fugd̪ur*** is used for the brown and grey colours. Another example of such use is seen in the term bant̪aowhich is used for both purple and violet colours.

1.1 Geographical Location

At present, they are mainly living in Alipuduar, Jalpaiguri, Cooch Behar and Darjeeling districts of West Bengal; Dhubri, Kokrajhar, Bongaigaon, Goalpara, Kamrup, Shonitpur and Darrang districts of Assam; and West Garo-Hills district of Meghalaya. They are also scattered in a small number almost in all other districts of Assam and six other states of North Eastern India.

1.2 A Brief History of Koch

Dr. Rabati Mohan Saha said, the true history of the North-Eastern India was unknown till the Ahom invasion in the soil of India. Before this nothing definite was known, except some scattered facts from ancient coins and inscriptions as well as the records of the Greek and Chinese travellers.

The Sino-Tibetan speaking mongoloids were confined only to a part of India, i.e., Northern and North-Eastern tracts corresponding to the present-day Nepal and sub-Himalayan areas, North-Bihar, North-Bengal, East-Bengal as well as Assam and its adjacent six states of North-Eastern India.

According to Dr. Rebati Mohan Saha (quoted.in Dr. Suniti Kumar Chatterjee), they came to India in a period not earlier than 1500 B.C. He also remarks that the early Mongoloid people entered probably through Assam, and their advent in the east might have been as old as that of the Aryans in the West.

The Koches created a glorious history in the 16th Century A.D. The have conquered the vast area of the North-Eastern India. They were also ruling many areas as Chieftains, Zamindars or Kings of the tribal groups, after they had entered in the North-Eastern India.

1.3 Number of Speakers

The 2011 Census of India put the number of speakers at 31,119.

1.4 Material Life of the Koches

According to informants, information agriculture is the only means of the Koches to earn their livelihood. Nowadays, the younger generations have been enabled to get education and try to find out lower grade jobs. There are very few people who have started trade and business. A few young Koches are joining the Indian Army or police.

About seventy or eighty years ago, Mother was the head of the family and owner of all the property including land, buildings, farms, implements and cattle. As per the matriarchal system, when her son was married, he was sent to his mother-in-law's house. Similarly, after the marriage of her daughter, her son-in-law had to come and live in her house and he was treated as her son. Under the influence of their neighboring Hindu families, they have changed from matriarchy to patriarchy.

1.5 Agriculture

After many years, they came down to the plains area and settled there, adopting agriculture and animal husbandry. They began to produce various kinds of crops for their food and also cotton for their clothing.

1.6 Chokot (Rice-beer)

The womenfolk are hard-working, but the men folk were lazy and indulged in drinking 'Chakat' (rice-beer). The Koches use 'Chakat' in all their worship of gods and goddesses and animistic spirits. It is also used in all their social functions right from their birth to death. They also consume rice lavishly after the harvest and entertain their near and dear ones with 'Chakat' during reception.

Rice-beer brewing. I took it during my fieldwork (from sankoch.com).

1.7 Hunting

The Koches were very fond of hunting wild animals. The Koch society was democratic in the true sense, because the meat gathered out of hunting was distributed in equal share to every house in the village.

After independence of India, the refugees took shelter in North Bengal and lower Assam, they settled in around the outskirts of small forests. And as per rules of the government to conserve forest and protection of wildlife, hunting was banned. Even the tribal people were restricted to collect their firewood for cooking purpose only.

1.8 Fishing

The Koch girls and women are very much interested in fishing. Generally, the Koches select the highland where there are rivers or lakes near that place. For them, fishing is not only for obtaining noted and favoured food, but it is also a great entertainment. Most of the girls and women of the village, come out in groups for catching fish amidst songs, dances, telling legends and making questions and answers.

Source: I took it during the field work from informants.

1.9 Economy

The Koches who are living in the reserved Forests of the Governments of West Bengal and Assam are called 'PANI KOCH' (Fani-Koch). Pan or fan means 'tree' and Pani-Koches means the Koches who live in the forest. They have been preserving their old and traditional language and culture. But they are the poorest sections among the Koches, as revealed in the fieldwork. Nevertheless, the Pati Koches of the undivided Kamrup district of Assam are more literate and their economic condition better than the Kocha.

1.10   Food Habit

The Koches take their meals twice in a day; rice and pulses as their main food. Occasionally they eat fish or meat. However, they do not prefer green vegetables that they can easily collect from their neighborhood or dwelling areas.

1.11 House

Being a poor tribe, the Koches build their houses with bamboos and straw-type grasses. In earlier times, they built large houses with some rooms, but at present, the size of the houses has become smaller. The roofing of a few houses is constructed with corrugated tins and they use one part of the Veranda as Kitchen.

Source: I took it during the field work.

1.12 Festival

Most of the Koch festivals are connected with cultivation of crops. Baikho is the greatest festival of Koches and it is concerned with cultivation. During this ceremony, the villagers take part joyfully to worship the Baikkho for the welfare of villagers and their cultivation. The festival is collectively performed once in a year. Khokchi festival was once the most intently desirous and the most important event among the Koches. The Baikho festival is associated with the agriculture and agricultural activities. It takes place in the first full moon of Jyaistha, which is the time for the plantation of paddy plants.

Langa is a festival of Koches which is also concerned with agriculture. Langa is a village deity, who is also worshiped once in a year during the month of March and April. Langais worshiped with the hope for the welfare of villagers, crops and animals. Kocha Khaiti is a festival which is celebrated in the month of April and May. In this festival, all the villagers take bath early in the morning and women prepare varieties of cakes. Taking rice and cake (which they made) as a 'prasad', all villagers gather in the priest house. All the villagers prepare rice beer in the priest house one day before the festival.

1.13 Birth

Like in all other societies, three are three stages of human life of the Koch (Rabha) society- Birth, marriage and death. The birth of child is the first significant stage of human life.

According to the religious belief of the Koches (Rabhas) the human soul and body came from the 'Risibay' the supreme God, through natural objects like a hill, hillock, river, bog, spring or any kind of tree or creeper. The human soul and body collect from that object and come to the earth. The soul leaves the world through which it came into the world. That is why the remember that object and the story while offering the water into the mouth of the dying person; which is called 'Chika barai'.

There are few socio-religious functions in every section of the Koches. These are 'Panchuti'Okbomimichikmanani, Naming ceremony, Annaprasan, etc.

1.14 Marriage
According to informants, the Koch society sanctions three types of marriage by purchase, by gift and by service. But at present the system of marriage by purchase has been totally stopped. The current practice of marriage is through negotiation and in a few cases by service in the house of a girl or by gift and by mutual understanding, etc.

Source: I got it during the field work from informants.

1.15Death
The Koches believe that the death of the human body is unavoidable occurrence. They cremate the dead body with firewood. Only a child below eight years is put into the grave. The Koch-Rabhas carry swords and shields like warriors in the funeral procession. Before the start of the procession, they drink rice-beer and make merry with songs and dances.
1.16 Funeral Ceremony

The objective and the means of the funeral ceremony are identical in all the sections of the Koches. Ceremony takes place from the day following death to thirty days. The whole family observes the funeral ceremony until it is over. In funeral ceremony, the cooked foods including fish, meat and wine are offered in three parts to the 'YAMA' the regent of death, the ancestors and the dead person himself or herself.

Generally, the Huji or Deoshi offer 'Chakat' into the cooked foods. In a few areas all relatives offer water and 'Chakat' after the Huji. Then the song and dance of the family members, relatives and the invited persons will start. This is the main part of the ceremony. The males and females take part in the dance in separate groups.

This testified to the fact that the Koches believe in the existence of a world beyond death as well as in rebirth. The pregnancies, birth, first feeding of rice ceremony are almost same found among the adjacent Hindus. However, the name giving ceremony is different.

Source: I collected it during the fieldwork.

1.17 Dress

Traditional dress and ornaments are one of the most interesting subjects of the material culture. Basically, Koch women made their clothes in their wooden loom. They are fond weaving and have a good skill in weaving art. Therefore, their dresses are full of designs. But male dresses are not having much design. Sometimes it is designed by stripe of different colour. Traditional dress of male is known as 'pazal' and worn in waist and hangs down to the knee. The males also use turban on the head and small cloth to tie round the waist. They used different thread for them; they called this thread in their language as 'Senkanen'. Besides, both male and female use a kind of big and long cloth, which is used as wrapper in winter season. It is called the 'Pachar'.

Source: I took it during the fieldwork.

1.18 Divorce

Divorce is indeed a rare case in Koch society. There is a system of divorce named 'PAN CHIRA'(to divide the betel-leaf by the wife and husband).

1.18 ReligiousBelief

The Koches generally worship their own animistic God, Goddess and spirits. The Rishibai (supreme God), Rntuk, Grimbuda, Kancha-khaity, Daldandbai, Dingaa-kater, Khokchi, Chaku-chipi, Khetar-Dinga, etc. and the Aryan Gods and Goddesses like Kali, Shiva, Hari-Thakur, Laxmi, Saraswati, etc.

In all their worship the Koches (Rabhas) offer 'CHOKOT' and fruits, sacrifice pigs, fowls and pigeons to satisfy the God, Goddess and the spirits and rid themselves from illness, poverty and other plights. For the worship called Huji, Deosi or Saranga from his or her own clan act as priests. But in a few areas, they engage Hindu Brahmins to perform the rites and rituals of worship.

Source: Got from informants (sankoch.com)

1.19 Musical Instrument

The Koches make their musical instruments with bamboo, wood and leather, they use leather in their Kham (drum) other instruments are- Kara or Karanal (a six-foot long flute), Baidog or Badungduppa, Tentak or TemekaBangshri or Bashi, etc.

Source: I collected it during the fieldwork (sankoch.com).

1.20 Koch People

The Koch alternative name is Kocha. Koch was the old and traditional name of the tribe and their subsequent name is the Rabha. The Koch section did not participate in the great Baikho festival of King Dadan. The Koches are dwelling in the lower Assam, mainly in the undivided Goalparadistrct; West Garo-Hills of Meghalaya and Alipurduar, Jalpaiguri, Cooch Behar plains area of Darjeeling of West Bengal and Rangpur distrct of Bangladesh.

There were two huge conventions, one held one on the 1st to 3rd January 1973 at Kazigron in the district of Dhubri and another on the 8th to 10th April 1973 at Ghaksa in the district of Kokrajhar. In these two meetings, the leaders, village headmen, educated and interested persons from both the sections,Koches and the Rabhas of Assam, Meghalaya and West Bengal participated. They discussed and came to a decision that they were the same tribe because their language, culture the Hasug or Barayie, the clan, social and religious system and beliefs, and the system of preparation of 'Chokot' or 'Choko were the same.

There was no difference between the Rabhas and Koches. Therefore, the slogan of this unity was "Kochan-Rabha, Rabha-Kocha," i.e.,"The Koch is Rabha and the Rabha is Koch." For this unity, the Kocheshave to give up the glorious, old and the traditional identification. After that, the Koches were known as the Rabhas.

After changing their identity, the Koches, who were identified as the scheduled caste by the Government rule, became the scheduled tribe. That was the gain for them, but they had lost their glorious identity of the Koches, who were the rulers of lower Assam, the North East and Southern part of West Bengal.

Source: I took it during the fieldwork.

1.21 Occupation

Generally, Koches are based on agriculture. So, the village economy depends upon the production of the paddy. From the very beginning, they have been cultivating paddy like Asu, Phorma, Bilsa and Sali, etc. and in different seasons they also grow jute, mustard, pulses, sugarcane, etc. Vegetables like potato, cabbage, chilly (winter vegetable), brinjal, radish, etc., are also grown up. In their agricultural pursuits, men and women are equal partners. Fishing, livestock, sericulture of manufacturing of bamboo and cane goods are some of their subsidiary occupations.

1.22 Language

According to Dr. Rebati Mohan Saha (quoted in scholars like Grierson G.A., Dr. Suniti Kumar Chatterjee and N.N. Acharya), the original homeland of the mongoloid tribes was in the southern Siberia. But their Sino-Tibetan speeches were formed in the south-west of their homeland in pre-historic times.

Dr. Rebati Mohan Saha said, 'The area of characterization for the primitive Sino-Tibetan speech appears to have been North-Western China between the headwaters of the Huang-Ho and theYang-tsze-King rivers.'

The Koches and Rabhas once used to think themselves to be separate branches of the Bodo group, on account of the geographical division caused by the turbulent Brahamputra. The Rabhas are living in the east and the Koches in the western side of the river. But in the beginning of the second half of the twentieth century the system of communication was improved and the Koches and the Rabhas were introduced to each other. They came to know that they were the same tribes in almost every respect.

According to Dr. Rebati Mohan Saha, they belong to the same group, they opted for the change of their title without least hesitation. After independence of India, a number ofKoches have changed their title from the Koch to the Rabha to get maximum benefit from the government.

As a result of this process, in many cases there is some anomaly, a father with a Koch title, his son having a Rabha one.At present the Koches and the Rabhas are their sect-names as their title, such as the 'Kama', 'Hakasam', 'Bantho', 'Nogra', etc.

1.22 Folk Culture of Koch

Folk culture is indigenous in nature and the vast treasures of folk culture have been the pride of civilization as well as the nation. The western part of Assam, a large part of the North Bengal, some parts of Meghalaya, Tripura and Bangladesh inherit a common cultural heritage. It is the culture of the son of the soil, the culture of indigenous ethnic group of Koch, glorified by the elevated history of Koch Kingdom and in different geographical backgrounds; it is popularly known as Koch Culture, Goalparia Culture and Vaoaiya Culture, etc. It is the tune of Bena, Dotora that unites the people across the country sometimes irrespective of their religion.

Conclusion

Ethnolinguistics study is a wide area covering the relationship between language and culture, language and cultural mind, language and social systems, language, and communities' ethos and values. The present study is collected in a restricted domain with a purpose of showing how classificatory methodology is a adopted in a culturally conscious way by the people belonging to the Koch community as awhole.

This study has certain limitations. An attempt has been made to show some aspects by way of relating language and culture and for revealing the way in which cultural consciousness is commonly revealed through language.

Overall, the present study is an attempt to relate the cultural consciousness of Koch with living reality called Koch language.

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Dravidian Origin of Some Verbal roots of Sanskrit

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Dravidian Substratum in Sanskrit

From the time of Mortimer Wheeler's Aryan Invasion theory, the nature of the linguistic contacts between populations of Indo-European speakers who migrated to India and the natives who were assumed to be speakers of Dravidian or Munda languages has been a controversial topic.

Studies of loan words in the earliest strata of Sanskrit were attempted by scholars like Kuiper (1955) and Witzel (1999) in an attempt to form a more definitive picture of these linguistic contacts. These studies have helped us to appreciate the complexity of the problem and have shed light on some of the issues; the conclusions however remain controversial.

Compared to Munda languages, more work has been done on loan word relations between Indo-Aryan and Dravidian. Many scholars have suggested that there is in fact a Dravidian substratum in Sanskrit. Emeneau (1956) points out that the earliest such proposal came from Gundert (1869) who opined that many Indo-Aryan developments 'are due to a borrowing of indigenous speech habits through bilingualism'.

Emeneau himself suggests that the Dravidian functioned as the substratum for the developments in IA through 'much bilingualism and gradual abandonment of Dravidian speech in favour of Indo-Aryan over a long period of time and a great area'. He also points out that we have only the most meagre of evidence in details for this process. Establishing the presence or absence of Dravidian loan words in Sanskrit, especially of the earliest period is crucial to any theory dealing with ancient Indo-European migration into India.

It was Caldwell (1856) who took up this question for the first time. He came up with a list of 32 words in Sanskrit which he traced to Dravidian etyma after a perceptive examination of phonological and semantic correspondences. Gundert (1869) and Kittel (1873) are two other scholars who tried to trace Sanskrit words to Dravidian etyma. Kittel listed over 400 Sanskrit words which he considers as derived from Dravidian. He however, has not been able to offer systematic criteria for identification of Dravidian loan words in Sanskrit. His etymologies have been rightly criticized as being too fanciful. Burrow (1945, 46, 48) has been the notable researcher in this area in the 20th Century. He has preferred Dravidian etymology for over 400 words of Sanskrit.

Though objective criteria were formulated for the identification of Dravidian loan words in Sanskrit from the time of Caldwell, a systematic evaluation of Sanskrit words that lack clear IE etymology was not attempted by the scholars in the field. The Dravidian Etymological Dictionary (Burrow and Emeneau 1984) points out Sanskrit words that are similar in meaning and shape to Dravidian etyma but stops short of making a comment on the direction of borrowing in most instances. The Etymological Dictionary of Sanskrit (Mayrhofer 1992-2001) refers to Dravidian etymology suggested by various scholars for a number of Sanskrit words. The work of Nikita Gurov is cited by

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many scholars, but the original has not been translated from Russian. According to Krishnamurthy (1993) Gurov has identified as many as eighty words of Dravidian origin in the Rgveda. Some of these are:

- vaila (sthaana-) 'open space': PD ∗wayal 'open space, field' [5258]
- kiyaambu 'a waterplant': PD∗keyampu(<∗kecampu) 'Arumcolacasia, yam' [2004]
- vriś 'finger': PD∗wirinc- [5409]
- viiḷu'stronghold': PD ∗wiiṭu 'house, abode, camp' [5393]
- siira 'plough': PD ∗ceer
- kaaṇukaa: PD ∗kaaṇikkay 'gift' [1443]

Another approach to identification of Dravidian loan words in Sanskrit was suggested by Godavarma (Gupathan Nair 1990) as early as 1950. According to him, "…perhaps the best material for investigating the Dravidian element in the Indo-Aryan vocabulary will be furnished by Indo-Aryan reconstructions which have no Indo-European cognates and are explainable in Dravidian." He goes on to compare the IA reconstructions from the Nepali dictionary of Turner (1931) with words in major Dravidian languages and observes that some of them bear striking similarities. His examples are:

*aḍa screen: cf: Ta. aṭaittal enclosing, shutting up, Ka.aḍe to enclose. Shut up; Ma.aṭaykkuka to shut, and aṭa screen. Cf. veliyaṭa. Tu. aḍepuni shut.

*ghiri revolve; cf. Ta. kaṟaŋku whirl, Ma.; kaṟaŋŋu whirl, Kiṟukkŭ madness, Te. giṟunna circularity; Ka. giri and gira whirling.

*citra-scattered. Cf. Ta citaṟu scatter, Te cedaṟu; Ma. citaṟu; Ka. kedaṟu; Tu. kedaṟuni to break out

*toṇḍa- mouth. Cf. toṇṭai throat, gullet. toḷḷai hole, Ma. toṇṭa, toḷḷa. Ka. toḷe hole; Tu. doṇḍe throat

*poḷḷa- hollow. Cf. Ta. poḷḷal hole or hollow in a tree; Ma. poḷḷa hollow; Ka. poḷḷu hollowness; Tu. poḷḷu empty; Te. poḷḷu useless.

*poḍu- hollow: Cf. Ta. poṭu opening, cleft; Ka. poṭe a hole in a tree, poḍu splitting; Ma-poṭe a hollow

*maḍ, muḍ to twist; Ta muṭai braid, plait; Ka. meḍaru to plait as a screen; Ma. muṭaiyuka, meṭayuka, moṭayuka to twist, plait; Te. muḍaivadu to be entwined; Te. muḍepuni to plait, braid

An important contribution of Caldwell has been to lay down criteria for identifying Dravidian loan words in Sanskrit. Caldwell's main criteria can be summarized as follows:
(1) The word is not attested in IE languages other than Sanskrit, but is found in every Dravidian dialect
(2) The word is isolated one in Sanskrit but is surrounded by collateral, related or derived words in Dravidian
(3) Sanskrit possesses other words expressing the same idea, but Dravidian languages have only one
(4) The derivation of the term by Sanskrit lexicographers is evidently fanciful or metaphorical, while the signification in Dravidian is radical and physiological

Burrow has also listed four criteria, three of which overlap with those of Caldwell.
(1) The Sanskrit word should have no certain or obvious Indo-European etymology

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(2) There should be a wide currency of the etymon in Dravidian with reference to the Indian geographical or social scene

(3) A word is shown to be Dravidian in origin if it is clearly derived from a Dravidian root

(4) If the word is found either in the later stages of Sanskrit or in the earliest Tamil texts, its probability of Dravidian origin increases.

From the last criterion it is evident that Burrow assumes the period of Dravidian-Sanskrit contact to be during the later stages of Sanskrit. This however is not tenable for reasons discussed later. Katre (1944) has laid down three criteria for proving that Indo-Arayn has borrowed from Munda or Dravidian.

(1) It should be demonstrable that the Indo-Aryan vocable considered is inherently non-Aryan in its characteristic or at least not easily fitting into the genius of Indo-Aryan

(2) The cognates in Dravidian and Munda are not fortuitous examples but pure Dravidian or Munda elements

(3) The study of Indo-Aryan loans within Dravidian and Munda fields is essentially a part of this study since borrowing is a mutual fact

Recent Studies

A sparse number of the other available studies on this topic draws from the lists compiled mainly by Caldwell or Burrow, or those in the DED. Though the problem of Dravidian loan words in Sanskrit is of immense linguistic, historical and cultural significance, for a long time after Emeneau, there were no studies in this area either in Dravidian or IE linguistics.

After this infertile period, Gurov (1987) seems to be the first study to take up this problem. Unfortunately, this study in full is not yet available in English or Indian languages. Nair (2013) is the only other major study to have come out in recent times on this topic. It has been argued in this study that there is a possibility that many more words in Sanskrit, than so far thought of can be traced to Dravidian. It has been pointed out that, based on the evidence offered by the Dravidian Etymological Dictionary, we can surmise that the Proto-Dravidian or even South-Dravidian have not come under the influence of Sanskrit or IA.

Southworth (2005) identifies only four words in DED which can be suspected to have an IA origin. A general impression that many scholars in the field share is that while Dravidian languages have a large number of Sanskrit borrowings, Sanskrit has only negligibly small number of words that can be clearly shown as Dravidian in origin.

The time frame of this heavy influence of Sanskrit on Dravidian is a crucial factor. The large scale borrowing of Sanskrit words into Dravidian must have taken place after the South Dravidian had split into different languages. The earliest extant text in Dravidian languages, the Tamil grammar Tolkaappiyam (Circa 2nd Century B.C to 2nd Century A.D) has a number of Sanskrit words. As we move to the Sangam literature, the number of Sanskrit loan words can be seen as steadily increasing. Post-Sangam works have still more loan words from Sanskrit.

Based on this pattern we can assume that the influx of Sanskrit words began only a few centuries before Tolkaappiyam. This would mean that etyma with reflexes in all or most of the Dravidian languages, spread across all the subgroups cannot be a loan from Sanskrit or IA. Etyma which are phonologically and semantically close in the two language groups are possibly Dravidian loans in Sanskrit, if there are no reflexes in other Indo-European languages.

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A List of Dravidian Origin of Some Verbal Roots of Sanskrit

Nair (2013) has pointed out 65 such words which are not listed by earlier researchers. The present study is aimed at exploring the possibility of Dravidian origin of 40 verb roots of Sanskrit. The words were selected from the Sanskrit dictionary of Monier-Willams (1899) based on phonological and semantic similarities with Dravidian etyma. Except item no 12, other words do not have known cognates in IE. For item no 12 (**chid** to cut off amputate, cut threw, hew, chop, split. **chitti** division) the IE cognates suggested (Lat sciendo, Goth. skieda) seems to be far-fetched compared to the Dravidian forms. The 40 verbs are then compared with entries drawn from the DED to show the possibility of Dravidian origin.

1. **aḍḍ-** to join. DED 79 *Ta.* **aṭu (-pp-, -tt-)** to be next, near, approach, come in contact with, seek protection; to join (*tr.*). *Ma.* **aṭuka (aṭṭu)** to come into contact, come to be close upon. *Ka.* **aḍar** to be united or joined with, arise, come, appear; **aḍasu** to join, be joined with, unite with, be near to, associate oneself to. *Koḍ.* **aḍï- (aḍïp-, aḍït-)** to approach. *Kui* **aḍa (aḍi-)** to be associated with, joined to, united with, associate with.

2. **arc** to praise, sing, honour, worship. DED 3951 *Ta.* **paracu (paraci-)** to praise, extol; **paravu (paravi-)** id., worship, reverence, adore, sing. *Ma.* **parikka** a vow. *Ko.* **parc- (parc-)** to pray; **parkym** (*obl.* **parkyt-**) vow to a god, prayer. *To.* **part- (party-)** to pray; **arkym** (*obl.* **arkyt-**) vow. *Ka.* **parasu** to utter a benediction, bless; **parake, harake, harike** benediction, vow. *Koḍ.* **parake** vow. *Tu.* **parasů** benediction; **parakè** vow made in trouble, beseeching; **harasuni** to bless, wish well.

3. **árpita** inserted, fixed, fixed upon, thrown, cast into, placed in or upon. (RV) DED 721 *Ta.* **uṟai (-pp-, -tt-)** to become firm, steadfast, decided (as the mind); **uṟaippu** firmness, steadfastness; **uṟuti** firmness, strength, certainty, assurance. *Ma.* **uṟayuka** to be firm in; **uṟekka** to be firm, fixed, settled; **uṟakkē** strongly, firmly, aloud; **uṟappu** firmness, stay, support, assurance. *Ko.* **urv- (urd-)** to sink into ground or hole of its own weight; **(urt-)** to press forcibly into hole or ground. *Te.* **oṟapu** steadiness, firmness; steady, firm; **uṟidi** firm, strong; firmness, strength; **uṟiya** a brave man. *Kur.* **ordnā** to support.

4. **kaṭ-** to go. DED 1109 *Ta.* 1109 *Ta.* **kaṭa (-pp-, -nt-)** to pass through, traverse, cross, exceed, excel, win, overcome, transgress; go, proceed, pass (as time, water, clouds, etc. *Ma.* **kaṭakka** to pass over, enter, pass out, transgress, surpass. *Ko.* **kaṟv- (kaṟd-)** to cross (river), come out or leave (house). *To.* **kaḍ- (kaḍQ-)** to leave, pass, cross. *Ka.* **kaḍe** to pass over, transgress, pass, elapse, get through. *Koḍ.* **kaḍa- (kaḍap-, kaḍand-)** to cross. *Tu.* **kaḍapuni** to cross, ford, pass, elapse, surpass. *Te.* **kaḍacu, gaḍacu, gaḍucu** to pass, elapse.

5. **kalana** effecting, causing, the act of shaking, moving to and fro. DED 1299 *Ta.* **kala (-pp-, -nt-)** to mix (*intr., tr.*), unite in friendship, form friendly or matrimonial alliance with, copulate; **kalavu (kalavi-)** to mix; **kalāvu (kalāvi-)** to mix, join together, unite. *Ma.* **kalaruka** to be mixed, united; mix (*tr.*), mingle (esp. what is dry); **kalarcca** mixture. *Ko.* **kalv- (kald-)** to knead, mix (solid in water). *To.* **kaṣf- (kaṣt-)** to mix (rice and milk, rice and curry), feed (solid food to child). *Ka.* **kali, kale** to join (*intr.*), be mixed, come together, meet; **kalaka, kalka** mixture. *Koḍ.* **kala- (kalap-, kaland-)** to knead; **kalap** kneading. *Tu.* **kalaḍuni** to be mixed, kneaded. *Te.* **kalayu, kaliyu** to join (*intr. tr.*), unite, meet, mix, mingle, copulate. *Kol.* **kalay- (kalayt-)** to be mixed (liquids, grains); **kalp- (kalapt-)** to mix (*tr.*). *Nk.* **kalay-** to mix (*intr.*); **kalap-** id. (*tr.*). *Go.* (Tr.) **kalītānā** to meet and embrace, greet; (M.) **kāliyānā** to meet. *Konḍa*

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(BB) **kali- (-t-)** to meet, come together, be mingled; **kalp-** to mix *(tr.). Kuwi* (F.) **kalhali,** (S.) **kalhinai** to be mixed, mingle. *Kur.* **khalnā** to dilute, mix with water or other liquid.

6. **kuṭ-, kuṭati** to become crooked or curved, bend, curve, curl. DED 2054 *(a) Ta.* **koṭu** curved, bent, crooked; **koṭumai** crookedness, obliquity; **kuṭaṅku (kuṭaṅki-)** to bend (*intr.*); **kuṭantai** curve; **kuṭavu (kuṭavi-)** to be crooked, bent, curved. *Ma.* **kōṭuka** to be crooked, twisted, awry, warp (of wood); **kōṭṭuka** to bend (*tr.*); **kōṭṭam** crookedness, distortion. *Ka.* **kuḍu, kuḍa, kuḍi** state of being crooked, bent, hooked, or tortuous. *Tu.* **guḍke** a crooked man; **ḍoṅkŭ, ḍoṅku** crookedness; crooked, curved, perverse. *Te.* **gōḍi-vaḍu** to bend. *Kui* **koṇḍori, koṇḍoni** bent, winding, zigzag. *Kuwi* **ḍong- (-it-), ḍōṅg- (-it-)** to be bent, crooked.

7. **kuṭṭayati** to bruise, crush, pound, strike lightly. DED 1671 *Ta.* **kuṭṭu (kuṭṭi-)** to cuff, strike with the knuckles on the head or temples; *n.* a blow with the knuckles or the fist on the head, cuff. *Ma.* **kuṭṭuka** to pound, cuff. *Ko.* **kuṭ- (kuc-)** to pound. *To.* **kuṭ- (kuṭy-)** to knock, pound. *Ka.* **kuṭṭu** to beat, strike, pound, bruise; *n.* a blow, a pulverized substance; **kuṭṭuvike, kuṭṭuha** beating, etc. *Koḍ.* **kuṭṭ- (kuṭṭi-)** to pound. *Tu.* **kuṭṭuni** to thump, give a blow, strike with the fist, pound, bruise; **kuṭṭu** a blow given with the fist. *Kol.* **kuḍk- (kuḍukt-)** to pound (grain); **kuḍkeng** to knock on door. *Nk.* **kuṛk-** to pound, knock. *Pa.* **kuṭip- (kuṭit-)** to punch, knock (door). *Konḍa* **guṭ-** to knock with the fist. *Kui* **guṭa** fist. *Malt.* **kuṭye** to nail, drive in a peg. *Br.* **kuṭṭing** to pound. DED 2063 *Ta.* **koṭṭu (koṭṭi-)** to beat (as a drum, tambourine), hammer, beat. *Ma.* **koṭṭuka** to beat so as to produce a sound. *Ko.* **koṭk- (koṭky-)** to strike (with small hammer). *To.* **kwïṭk- (kwïṭky-)** to tap (on door, something with stick). *Ka.* **koṭṭaṇa** beating the husk from paddy; **koṭṭuha** beating; **kuḍu** to beat. *Koḍ.* **koṭṭ- (koṭṭi-)** to tap, beat (drum). *Tu.* **koḍapuni** to forge, hammer. *Te.* **koṭṭu** to beat, strike, knock. *Pa.* **koṭṭ-** to strike with axe.

8. **kel, kelati** to shake tremble. DED 1806 **kulai (-v-, -nt-)** to tremble, shudder, shake, be deranged, upset, thrown into confusion; (**-pp-, -tt-**) to shake, agitate, disturb, disorganize, scatter, untie, loosen, destroy. *Ma.* **kuluṅṅuka** to shake, quake, be agitated; **kulukkuka** to shake, agitate; **kulukkam** a shock; **kulukku** a shaking; **kulayuka** to jolt, shake, be agitated. *Ko.* **kulg- (kulgy-)** to shake (*intr.*; diviner, angry man, man with fever), jog up and down (like horse). *Ka.* **kuluku, kulaku, kuliku** to shake (*tr.*, as a bottle, as the body in dramatic action or in putting on foppish airs, as the voice in singing). *Koḍ.* **kulïṅg- (kulïṅgi-)** to shake (*intr.). Tu.* **kurkuni** to shake (*intr.*, as a tree). *Te.* **kuluku** to move the body in a graceful and affected manner; (K. B. also) move, shake *(tr.)*.

9. **khaṇḍ-** to break, divide, destroy; **khaṇḍa** broken, having chasms, breaks or gaps. DED 1176 *Ma.* **kaṇti** gap in a hedge or fence, breach in a wall, mountain pass. *Ka.* **kaṇḍi, kiṇḍi, gaṇḍi** chink, hole, opening. *Koḍ.* **kaṇḍi** narrow passage (e.g. doorway, mountain pass, hole in a fence). *Tu.* **kaṇḍi, khaṇḍi, gaṇḍi** hole, opening, window; **kaṇḍeriyuni** to make a cut. *Te.* **gaṇḍi, gaṇḍika** hole, orifice, breach, gap, lane; **gaṇṭu** to cut, wound; *n.* cut, wound, notch; **gaṇṭi** wound; **gaṇḍrincu** to cut, divide; **gaṇḍrikalu** pieces, fragments. *Kuwi* **gundṛa** piece; **gandṛa** trunk of a tree; **gandranga rath'nai** to cut in pieces; **gaṇḍra** piece.

10. **cañc** leap, jump, move dangle, be unsteady, shake; **cañcala** moving to and fro, movable, unsteady. DED 2285 *Ka.* **caṅgu, ceṅgu** to jump, skip, frisk about, caper; *n.* a jump, etc.; **caṅgane** in bounds, friskily, with agility; **cigi, jigi** to jump. *Tu.* **caṅga, caṅganè, caṅgamaṅga, caṅgaimaṅgai** a frolic, gambol; hoax, humbug, deceit. *Te.* **ceṅguna** nimbly, agilely, quickly, suddenly, applied to leaping; **ceṅganālu** leaping, frisking, gambol, capers; **ceṅgu, jaṅgu** agility. *Nk.* **caṅgay-** to climb; **caṅgap-** to make to climb.

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11. **cal** to be moved, stir, tremble, shake, to move on or forward, proceed. DED 2781 *Ta.* **cel** (celv-, ce<u>n</u>r-) to go, flow, pass, occur, pass (as coin), be suitable, acceptable, pass away as time. *Ma.* celka to pass through, enter upon, pass on, pass; celuttuka to put in, drive in, make to pass on; cellikka to make to pass in or on. *Ka.* **sal** (sand-) to enter, engage in; sala entering, a coming to pass, a time; **salapu**, salavu, salahu to forward, foster, tend, preserve, bring up; salavu entrance, enter upon a course, pass. *Tu.* **sanduni** to pass as time, pass from this world. *Te.* **cellu** to pass as time; **calupu**, salupu to pass (as time), do, perform *Kol.* ser- (*also stems* sa-, se-; *past* sedd-) to go; Kol. **ser** to go. Nk. **ca** to go. Pa. **cen** id. Ga.(Oll.) **sen** id.

12. **chid** to cut off amputate, cut threw, hew, chop, split. **chitti** division. (Lat sciendo, Goth. skieda etc are often shown as cognates. However, the Sanskrit form is clearly closer to the Dravidian words). DED 1953 *Ta.* **cettu (cetti-)** to cut with adze, chisel, pare off; *n.* cutting, chiselling; **cetukku (cetukki-)** to cut off a surface, pare, shave off, plane, hew with an adze, chisel. *Ma.* **cettuka** to chip, cut off, pare, plane, clear ground, dig slightly; **cettal** chipping, planing, etc.; **cettu** cutting, parings, rind or peel. *Ko.* **ket- (kety-)** to dig with hoe or some other digging tool. *To.* **köt- (köty-)** to smooth (plank with adze), dig (earth with hoe). *Ka.* **kettu** to pare the surface, make thin, chip, scrape or chip off (as grass), dig slightly, engrave, carve; **kettike** act of chipping, etc.; **kettisu** to cause to carve or engrave, cause to chip, etc.; **kette** a chip, paring. *Koḍ.* **kett- (ketti-)** to cut (tree, or with large knife or axe); **kettï** a cut, blow. *Tu.* **kettuni** to carve, chisel, engrave, dig slightly; **kettè** a piece, slice, chip; **kettigè** carving, engraving. *Kor.* **kederpu** to dig.

13. **chur** to cut off, cut, incise, etch. DED 1564 *Ta.* **cirai** (-pp-, -tt-) to shave, cut with a sickle; curaṇṭu (curaṇṭi-), cuṟaṇṭu (cuṟaṇṭi-) to scratch, scrape with fingernail or instrument, erase; curaṇṭi, cuṟaṇṭi scraper, scrapings. *Ma.* **cira** shaving; a scraper for coconuts (also cirava); cirekka to shave, scrape; cirakuka, curakuka to grate; ciraṇṭuka, curaṇṭuka to scratch, scrape. *Ko.* **kekarv**- (kekart-), kekrv- (kekrt-) to scratch lightly (to wake a person), (cattle) paw the ground before fighting. *To.* **kerf-** (kert-) to scratch. *Ka.* **kere** to shave, scrape, scratch. *Tu.* **kerepuni** to scrape, polish; kereñcuni, keraṇṭuni to scratch the ground (as a fowl). *Kol.* **kerk-** (kerekt-) to shave; kerreŋ to sharpen. *Nk.* **ker-** to shave. *Pa.* **kir-, kirv-, kirc-** to scratch. *Kur.* **xercnā** (xircyas) to rub off, scour. *Malt.* **qerce** to scrape; qére to shave; qértre to be shaved; *Br.* **kar<u>gh</u>ing** to shear, crop down, mow down.

14. **taḍ-** to beat, strike, knock etc. DED 3039 *Ta.* **taṭṭu (taṭṭi-)** to knock, tap, pat, strike against, dash against, strike, beat, hammer, thresh. *Ma.* **taṭṭu** a blow, knock; **taṭṭuka** to tap, dash, hit, strike against, knock. *Ko.* **taṭ- (tac-)** to pat, strike, kill. *To.* **toṭ** a slap; **toṭ- (toṭy-)** to strike (with hammer). *Ka.* **taṭṭu** to tap, touch, come close, pat, strike, beat, clap, slap, knock, clap on a thing. *Koḍ.* **taṭṭ- (taṭṭi-)** to touch, pat, ward off, strike off. *Tu.* **taṭṭāvuni** to cause to hit, strike. *Te.* **taṭṭu** to strike, beat, knock, pat, clap, slap. *Kur.* **taṟnā (taṟcas)** to flog, lash, whip. *Malt.* **taṟce** to slap.

15. **tark-** to conjecture, suspect, guess, infer, try to discover or asertain, reason or speculate about; to consider as, to reflect, think of. DED 3419 *Ta.* **teri (-v-, -nt-)** to be seen, perceived, ascertained, become evident, be understood, intelligible, clear, possess the power of sight, be conscious (as of one's guilt); investigate, test, ascertain, inquire, know, understand, select, choose, learn through listening, sift; **tērcci** examination, investigation, learning, discernment, deliberation, experience. *Ma.* **teriyuka** to understand, know, choose, examine; **tērcca** asserting a claim. *Ko.* **teyr- (terc-)** to choose, divide out or off. *To.* **tïry- (tïrs-)** to choose, separate. *Koḍ.*

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tiri- (tiriv-, tiriñj-) to come to be known. *Tu.* teriyuni, teripuni to be known, understood, comprehended; understand (with dative). *Br.* cāing (*dial.* tā-, tiā-; *neg.* tipp-, titt, < base *tir-) to understand, know, realize, regard.

16. **tiiraya** to finish; **tiirita** finished, settled. **tiirṇá** 'endless'(RV) DED3278 *Ta.* **tīr (-v-, -nt-)** to end, vanish, be completed, finished, separate, leave, cause (as pain), go, proceed, be absent, die, perish, be used up, be settled (as a quarrel), become expert; leave, quit, solve; **(-pp-, -tt-)** to leave, quit, finish, complete. *Ma.* **tīruka** to be completed, perfected, be settled, be expiated, be finished, cease. *Ko.* **ti·r- (ti·ry-)** to be ended, be settled, finished, cease. *To.* **ti·r- (ti·ry-)** to be ended, be settled, finished, settle. *Ka.* **tīr (tīrd-), tīru (tīri-)** to be finished, end, be accomplished, be possible to be accomplished, be cured, die, be paid, be settled, decided. *Koḍ.* **tï·r-** to be used up, (work) is finished. *Tu.* **tīruni** to be finished, settled. *Te.* **tīru** to be finished, completed, concluded, be set right. *Kol.* **ti·r- (ti·ṭ-**; Kin. **tīrt-)** (work, food, etc.) is finished; **ti·rp- (ti·ript-)** to finish (work, food, etc.). *Nk.* **tīr-** to be finished; **tīrp-** to finish. *Konḍa* **tīr̠- (-it-)** to be exhausted (as food, drink, etc.), be over. *Kuwi* (S.) **tīr-, tīrj-** to judge; **tīrpu** judgement.

17. **tur** to hurry, press forwards, to overpower (RV). DED 3340 *Ta.* **tura** (-pp-,-nt-) to drive as an elephant, beat away as flies, shoot as an arrow, propel, disperse, scatter, direct, urge, encourage, drive in a nail, hammer; **turattu** (turatti-) to drive away, chase out, scare off as beasts, birds, remove, reject, expel as a servant, pursue as a thief, drive, cause to move fast as bullocks. *Ma.* **turattuka** to drive. *Ka.* **dobbu, ḍobbu, dabbu, ḍabbu** to shove, push, thrust, throw down from above, put. *Tu.* **dobbu** pushing, shoving. *Te.* **trōcu** to push, shove, thrust; **trō-paḍu** to be pushed or driven; **trō-pāṭu** being pushed or driven. *Nk.* **ḍhobb-** to push. *Pa.* **turkip-** (turkit-) to push, shove. *Ga.* **turus** key- to push in, shove; **turuyp-** to push into something. *Go.* **roppānā**. *Kui* **trōpa** (trōt-) to press something forward with the fingers, massage. *Kuwi* **trō-** (-t-) to poke (fire).

18. **dagh** to fall short of (RV), to reach below the regular height; to strike, protect. **daṅgh** to keep off. DED 954 *Ta.* **oṭuṅku (oṭuṅki-)** to be restrained, become tranquil, become reduced, grow less, shrink; **oṭukku (oṭukki-)** to subjugate, reduce, restrain, subdue, rob. *Ma.* **oṭuṅṅuka** to come to an end, die (esp. of small-pox); **oṭukkuka** to finish, destroy. *Ko.* **or̠g- (or̠gy-)** to be destroyed; **or̠k- (or̠ky-)** to reduce (iron) in breadth. *To.* **wïḍg- (wïḍgy-)** to be crushed; **wïr̠k- (wïr̠ky-)** to crush, beat black and blue. *Ka.* **uḍugu, uḍagu** to subdue, restrain; shrink, shrivel, contract, be bent, decrease, fail, fade, be finished, desist, leave, quit, abandon, stop, remove; **uḍugisu, uḍagisu** to cause to shrink, etc.; lessen (as strength); **uḍukisu** to restrain, keep in, tighten, compress, straighten, vex, oppress. *Tu.* **oḍuṅgelů, oḍuṅkelů, oḍkelů, oḍka** the end; **oḍuṅgeluni** to cease to bear fruit. *Te.* **uḍugu, uḍuvu** to give up, quit, leave, stop, cease, desist from; **uḍupu** to remove, efface, wipe away; **ḍuṅku** to be lowered, diminish, be subdued; **ḍoṅku** to dry up, sink, be absorbed, disappear, (K. also) diminish, shrink, hesitate.

19. **dabh** or **dambh** to hurt, injure, destroy. (RV) DED3075 *Ta.* **tappu (tappi-)** to strike, beat, kill; **tappai** a blow. *Ka.* **dabbe, debbe, ḍabbe, ḍebbe** a blow, stroke. *Te.* **dabbaḍincu** to slap; **debba** blow, stroke, attack. *Pa.* **tapp-** to strike, kill; **tapor̠** slap. *Ga.* (S.3) **debba** cut, blow (< Te.). *Go.* (Mu.) **tapr̠i** a slap. *Konḍa* **tap-** to strike, hit. *Kuwi* (F.) **tapūr vecali** to slap. (Pa. **tapor̠**, Go. **tapr̠i**, Kuwi **tapūr** < IA; Turner, *CDIAL*, no. 6091.)

20. **pish** To crush, bruise, grind, pound, clasped, squeezed, rubbed together. DED**4183** *(a) Ta.* **pir̠i** (-v-,-nt-) to squeeze, express, press out with hands. *Ma.* **pir̠iyuka** to wring out, squeeze out.

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Koṇḍa **piṛs**- to squeeze, wring. *Kui* **pṛihpa** (pṛiht-) to squeeze out, strip off. *Kur.* **pīxnā** to press. DED 4135 *Ta.* **picai** (-v-,-nt-) to work with the thumb and fingers in mixing, knead, squeeze or mash between the palms, crush and separate as kernels of grain from the ear, rub or apply on the skin. *Ma.* **piśiṭu** husks of fruits, oilcake; **piśukku** the remains of expressed coconuts. *Ko.* **pick-** (picky-) to squeeze, pinch. *Ka.* **pisuku** to squeeze, press as a fruit, knead. *Tu.* **piskuni, pīsuni** to squeeze, press. *Kor.* **pijaŋki** to crush. *Te.* **pisuku** to squeeze, press, knead. *Nk.* **pijg**- to knead. *Pa.* **pīk**- to crush. *Ga.* (Oll.) **piskolp**- (piskolt-) to squeeze. *Go.* **piskānā** to knead flour; **pisk**- to squeeze, press, knead. *Pe.* **pīc**- (pīcc-) to squeeze, milk. *Maṇḍ.* **pīc**- to milk. *Kui* **pīc**- to press, squeeze, milk. *Kuwi* **pīc**- to press out, wring, milk. *Kur.* **picka'ānā** to press and bruise, flatten by crushing.

21. **puṭ-** To clasp, fold, envelop in, **puṭa** fold, pocket, hollow space, slit, concavity. a cloth worn over the privities, cup or basket or vessel made of leaves, envelope or wrapping of any substance. DED 4263 *Ta.* **puṭṭil** quiver, sheath, basket, winnow. *Ma.* **puṭṭil** thick mat serving as receptacle or covering of the body. *Ka.* **puṭṭi, buṭṭi, buṭṭe** basket; **puḍike, puḍuke** id., a case. *Tu.* **puṭṭi** small round basket; **puḍayi, puḍāyi, buṭṭi** basket. *Te.* **puṭi** flower-basket; **puṭika, puṭṭika, puṭike, puṭṭike** small basket; **puṭṭi** circular basket-boat covered with leather. *Ga.* **buṭṭu** basket. *Go.* **buṭul** basket with lid. *Koṇḍa* **buṭi** a small basket. *Kui* **puṭi** large basket. *Kuwi* **pūtka** basket (larger); **puṭka** small basket.

22. **puṭṭ-** to be small DED 4259 *Ta.* **poṭi** that which is small, a little child; **poṭiyaṉ** boy; insignificant person. *Ka.* **puṭṭa**, **puṭṭi, puṭa** smallness, shortness, littleness; small, etc. *Tu.* **puṭṭa** small, little, diminutive; **puṭṭu** small, chubby. *Te.* **poṭṭi, poṭi** short, dwarfish; a dwarf. *Pa.* **piṭit** little. *Ga.* **puṭṭi** small. *Go.* **puṭṭi** short. *Kui* **boṭoli** short, thickset, stumpy. *Kuwi* **pōtila**, **pōṭila** a short man, a dwarf. *Kur.* **puḍḍā** short (not tall), too short; **puḍḍnā** to be too small or too short for.

23. **praśans** to proclaim, declare, praise, laud, extol, urge on, stimulate, to approve, esteem, value. (explained as **pra** + **śans**) DED 3951 *Ta.* **paracu** (paraci-) to praise, extol; **paravu** (paravi-) id., worship, reverence, adore, sing; **paraval** praising, worshipping. *Ma.* **parikka** a vow. *Ko.* **parc**- (parc-) to pray; **parkym** (*obl.* parkyt-) vow to a god, prayer. *To.* **part-** (party-) to pray. *Ka.* **parasu** to utter a benediction, bless; **parake, harake, harike** benediction, vow. *Koḍ.* **parake** vow. *Tu.* **parasů** benediction; **parakè** vow made in trouble.

24. **pṛic** to mix, mingle, put together, unite, join. DED 4541 *Ta.* **poru** (-v-,-t-) to join (*tr.*) unite, combine, reach, extend; **poruntu** (porunti-) to agree, consent, be suitable, come into close contact, occur; combine with, reach, approach, cohabit with; poruttu (porutti-) to fit, adapt, prepare, cause to agree, reconcile, join together, unite; *Ma.* **porunnuka** to be joined, agree, suit together; **poruttam** suitableness, accord. *Ka.* **pore** to be joined, be put or attached to, join, come near; *n.* joining, union, nearness, vicinity, side; **pordu, poddu, pondu, hondu, ondu** to be or come in contact, unite, join, approach, enter, fit agree, obtain, attain, reach. *Koḍ.* **pond-** (pondi-) to be suited to, agree with. *Tu.* **porduni** to approach, be attached, be accessible, sociable, be in harmony, be reconciled. *Te.* **porayu** to occur, feel, get, obtain; *n.* fitness, friendship, obtaining, joining, union. *Pa.* **porc**- to get, hit. *Ga.* (S.) **pōrc**- to be found; **porc**- to be got, obtained.

25. **peṇ-** embrace DED 4160 *(b) Ta.* **puṇai** (-pp-,-tt-) to unite, tie; *n.* fetters, pledge, security, surety; **puṇaical, puṇaiyal** joining together; **puṇar** (-v-,-nt-) to join, unite, copulate, associate with. *Ma.* **puṇaruka** to embrace, be joined. *Ka.* **poṇar** to be joined or united, couple, grapple

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with (an enemy). *Tu.* **paṇakè** pairing together with a rope, as cattle; **poṇake** a pair, couple. *Te.* **ponaru** unite. DED 4160 *(a) Ta.* **piṇai** (-v-,-nt-) to entwine (*intr.*), unite, copulate; tie, fasten, clasp each other's hands as in dancing; (-pp-,-tt-) to link, unite, tie, fasten, clasp hands, etc.

26. **barhaṇa** tearing or pulling out. from **bṛih** or **vṛih** to tear, pluck, root up. DED **4027** *Ta.* **paṟi** (-pp-,-tt-) to pluck, crop, pick off with twist, weed, eradicate, pull out (as an arrow), take by force, rob, destroy. *Ma.* **paṟi** pulling, tearing off; **paṟiyuka** to get loose, come off, tear, be scratched. *Ko.* **payr**- (parc-) to break by pulling both ends. *To.* **paṟy**- (paṟc-) to pluck forcibly, (string) breaks. *Ka.* **paṟi** to break off (as fruits, etc. from a tree), tear asunder, tear, rend, cut asunder, cut off, sever, cut; be torn asunder, be torn, etc.; *n.* tearing, etc.; **paṟivu** tearing. *Koḍ.* **pari**- (parip- paric-) to pluck. *Tu.* **paraṅkuni, parṅkuni, parkuni** to pluck out; **parpuni** to pluck, pull out (as roots, grass, etc.).

27. **bādh** to press, force, drive away, repel, remove. to force asunder, to harass, trouble, grieve, vex, be pressed, be acted upon, to press hard, hem in, confine, striking, knocking against. (RV) DED 3911 *Ta.* **pati** (-v-, -nt-) to be imprinted, indented, be depressed, sunk, be low-lying (as land), sink in, penetrate, be absorbed (as the mind); insert, inlay, pave; (-pp-,-tt-) to imprint, stamp, infix, insert, inlay, excavate, plant *n.* penetration; **patippu** imprinting, indentation; **pativu** impression, depression, permanence, custom, sapling. *Ma.* **pati** being fixed in, pressed down; **patikka** to impress, fasten on; **patiyuka** to be impressed, be pressed down. *Malt.* **pature** to take root.

28. **bil** (or **vil** connected to **bid**) to split, cleave, break, **bila** A cave, hole, pit, opening. (RV) DED 5432 *Ta.* **viḷ** (viḷv- viṇṭ-) to open out, expand, unfold as a blossom, crack, split; burst, be at variance, become clear, be separated from; **viḷkai** leaving; **viḷḷal** separation, unfolding as of a flower; **viḷavu** (viḷavi-) to split, burst asunder; *n.* cleft, crack. *Ma.* **viḷḷuka** to burst open, crack, break; **viḷḷal** hollow, rent; **viḷḷu** crack, aperture; **viḷuruka** to split, open. *Tu.* **bulluni, buḷḷuni** a sore or wound to enlarge; crack, slit; **bullāvuni** to enlarge a sore, etc., split, make a crack; **buluni** to be open. *Pa.* **velŋg**- to spread (sore, etc.); **velkip**- (velkit-) to spread (*tr.*), expand.

29. **maṭhaya** to build, erect. DED 4797 *Ma.* **māṭuka** to build, construct; **māṭṭam** making. *Ko.* **ma·ṭm** (*obl.* ma·ṭṭ-) fashion of doing things, action, wonderful thing. *Ka.* **māḍu** to do, make, perform, accomplish, cause, effect, prepare, manufacture, construct, build, execute, cultivate as a field. *Koḍ.* **ma·ḍ-** (ma·di-) to do.

30. **murch** or **muurch** to become solid, thicken, congeal, assume shape or substance or consistency, expand, increase, grow. DED 5011 *Ta.* **muṟai** (-pp-, -tt-) to become stiff, hard; **muṟaippu** stiffness (as of a corpse). *Ma.* **muṟukuka** to be coagulated, become stiff. DED 5017 *Ta.* **muṟṟu** (muṟṟi-) to become mature, ripen, be fully grown, be advanced in age, abound, increase, become hardened as the core of a tree. *Ma.* **muṟṟu** entireness; **muṟṟuka** to grow ripe, entire, perfect; muṟṟa wholly, entirely. *Ko.* **mut-** (muty-) to become ripe, become mature or advanced in age.

31. **lip** to smear, besmear, anoint with. (RV) DED 246 *Ta.* **alampu** (alampi-) to wash, rinse; **alacu** (alaci-) to rinse; **alaicu** (alaici-) to wash, rinse. *Ma.* **alakkuka** to wash clothes by beating; **alakku** washing; **alampuka** to shake clothes in water. *To.* **aṣp-** (aṣpy-) to clean. *Ka.* **alambu, alumbu, alabu, alubu** to rinse, wash; ale to wash; **alasu** to shake or agitate in water (as a cloth, vegetables, etc., for cleansing). *Tu.* **alambuni** to wash; **alumbuni, lumbuni** to plunge, wash, rinse. *Te.* **alamu** to smear, wash; **alāḍu** to smear, daub, apply; **aluku** to smear the floor of a

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house or a mud wall, etc. with macerated cowdung. *Kui.* **akali** rinsing. DED**505** *Ta.* **iṟuku** (iṟuki-) to daub, smear, rub over (as mortar); **iṟai** (-v-, -nt-) to rub against (as the shoots of the bamboo tree); (-pp-, -tt-) to rub so as to be dissolved (as a pill in honey or milk), daub, paint, draw; iṟicu (iṟici-) to smear, plaster, spread over. *Ma.* **iṟuka** to daub, rub, soil; **iṟuṅṅuka** to be soiled; **iṟukkuka** to solder, make dirty; **iṟukkam** rubbing, polish; **iṟayuka** to rub (as two branches). *Ka.* **eṟavu** to rub, rub off or out, stroke gently; **ercu, eccu** to smear.

32. **lii**/ **laya** to melt, liquify, dissolve. DED 250 *Ma.* **aliyuka** to melt, dissolve (as salt, heart); **alikka, aliyikka** to melt. *Koḍ.* **ali-** (aliv-, aliñj-) to dissolve (*intr.*); (**alip-, alic-**) to dissolve *(tr.). Tu.* **aliyuni** to dissolve, decay. Lexicographers have often suggested that the Dravidian terms are derived from **lay-** in Skt. The etymology of the Dr. terms is however clear from the cognates in DED **277** *Ta.* **aṟi** (-v-, -nt-) to perish, be ruined, decay, be mutilated, fail, be defeated, suffer, be used up; (-pp-, -tt-) to destroy, spend, ruin, damage, efface, bring to a close. *Ma.* **aṟiyuka** to be destroyed, spent, sold, become loose, untied; **aṟekka** to loosen, slacken. *Ko.* **aḷc-** (aḷc-) to be erased; erase; **aḷyv** destruction. *To.* **oḍy-** (oḍs-) (money) is spent. *Ka.* **aṟi** to be ruined, be destroyed, perish, decay, disappear, die; to ruin. *Tu.* **arpuni** to efface, waste, obliterate; **aḷipuni, aḷiyuni, alipuni** to perish, die, be destroyed, be ruined; **aliyuni** to perish, die, become extinct.

33. **lul** to move to and fro, roll about, stir. DED **1003** *Ta.* **olku** (olki-) to shake, move, wave; **ulukku (ulukki-)** to shake (*tr.*, as a tree), tremble (as in an earthquake); **uluppu** (uluppi-) to shake off, cause to shed (as fruit or leaves from a tree). *Ma.* **ulayuka** to be agitated, shake, become loose, slack, tired; **ulekkuka** to agitate, crumple (paper, clothes, etc.), destroy; **ulaccal, ulavu** agitation; **ulakkam** shake, shudder; **ulaṅṅuka** to shake (*intr.*), be shocked; **ulasuka** to swing, shake, move. *Ka.* **ole** to swing (*intr.*), wave, shake, tremble, move, move in a swinging manner, hang or bend to one side; shake (*tr.*), etc., bend; *n.* act of swinging, etc.; **olapu** moving the body in a foppish manner; **olahu** swinging to and fro, a swing. *Koḍ.* **oli-** (oliv-, oliñj-) (fruit) drops from tree in large quantities; (olip-, olic-) to beat (fruit) from tree. *Tu.* **uliyuni** to tremble; **oluṅguni** to move in a circle or to and fro. *Te.* **uliyu,** (K. also) **nuliyu** to move, shake; **ulucu** to brandish, wave, shake; **olayu** to swing, shake, move.

34. **vará** (root vṛi) enviorning, enclosing, circumferance. **varaka** a cloak, cloth, the cover or awning of a boat. DED 5264 *Ta.* **vari (-v-, -nt-)** to bind, tie, fasten, cover; (**-pp-, -tt-)** id., fix as the reapers of a tiled roof; *n.* tie, bondage; **variccal, variccu** reeper of a roof, transverse lath. *Ma.* **variyuka** to tie a network of strings, wire, bind tightly. *Ir.* **bärī** roof. *ĀlKu.* **bari** thatched roof. *Ko.* **varj-** (varj-) to wrap, wind; **vayr** roof. *To.* **pary** roof of hut. *Tu.* **bariyuni** to encase a bottle, jar, etc. in a kind of network.

35. **vardh** to cut, divide, shear, cut off. DED 536*3(a) Ta.* **vāru** (vāri-) to trim, as a palmyra leaf to write on. *Ma.* **vāruka (vārnt-), vāṟuka (vāṟi-)** to cut lengthwise, trim a palmleaf, cut meat into strips. *Ko.* **vav-** (vavd-) to cut into strips. *Ka.* **bār** to make creepers of leather, cut leather lengthwise or in strips. *Tu.* **bāruni** to cut, chip, trim. *Te.* **vāru** to chip off the edges of palm-leaves, scrape off. *Kol.* **vark-** (varakt-) to saw. *Go.* **rācānā** to strip or peel (stick, tree, cucumber*). Kui* **vrapka** to cut open and disclose contents. *Kuwi* **vārva** a strip of meat.

36. **valana** turning, moving around in circle DED 5313 *Ta.* **vaḷai** (-v-, -nt-) to surround, hover around, walk around, move about (as foetus in the womb); (-pp-, -tt-) to surround *(tr.). Ma.* **vaḷayuka** to surround; **vaḷekka** to enclose. *Ko.* **vaḷc-** (**vaḷc-**) to walk in a circle, make round.

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Ka. **baḷasu** to go in a circle or round. *Tu.* **balepuni** to enclose, surround, besiege. *Te.* **balayu** to surround, (K. also) besiege; **valayu** to turn around (*intr.*).

37. **vidhā** (explained as **vi** + **dhaa**) to distribute, apportion, grant, bestow, to furnish, supply, procure, to spread, diffuse. DED5400 *Ta.* **vitir (-pp-, -tt-)** to scatter, throw about, sprinkle. *Ma.* **vitaṟuka** to scatter, strew (as seed). *Ko.* **vid- (vidy-)** to throw (water in a handful). *Ka.* **bidir(u)** to be scattered or spread about; scatter about, spread about, throw about. *Te.* **viduru, vidulu** to fall or drop upon, be scattered; **vidur(u)cu, vidrucu, vidul(u)cu** to cause to fall or drop down, shake off, scatter; **vidalincu** to shake off, beat off, dust; *n.* **vidalimpu.** *Go.* **vidarkānā, bidarkānā** to scatter. *Konḍa* **vidli- (-t-)** to spill. *Kui* **vīti** scattered, dispersed. *Kur.* **bidṛa'ānā** to scatter about in disorder, spread all over; *refl. or pass.* **bidṛārnā.** *Malt.* **biḍrare** to be dispersed; **biḍretre** to- disperse.

38. **vir** to split, break into pieces, tear open, divide asunder. DED 5411 *Ta.* **viri (-v-, -nt-)** split, crack, burst asunder; **virical** split, crack. *Ma.* **viriccal** split, gap. *To.* **pïry- (pïrs-)** (hair) is parted. *Ka.* **biri** to burst open, be rent asunder; *n.* bursting, opening, fissure crack; **biriku, biruku, biravu, biruvu** cleft, fissure. *Tu.* **biriyuni** to split, crack, burst (*intr.*); **birkuni** to scatter, disperse. *Te.* **viriyu** blow, break, burst, be loosened.

39. **vīj, vyaj** to fan, **viijana, vyajana** fanning, a fan DED 5450 *Ta.* **vīcu (vīci-)** to throw, fling (as a weapon), cast (as a net), flap (as wings), swing (as the arm), fan, wave, flourish (as a sword). *Ma.* **vīcuka** to fan, cast (nets); **vīcci** fan. *Ko. To.* **pi·s- (pi·sy-)** to swing (arm). *Ka.* **bīsu, bisu** to swing, turn around, whirl, wave, brandish, fan, throw as a net, blow as the wind. *Koḍ.* **bi·j- (bi·ji-),** to wave (*tr.*); (wind) blows, (tree, cloth) waves. *Tu.* **bījuni** to swing, blow as the wind; **bījāṭa** waving, swinging, fanning, brandishing; **bījāḍuni, bījāvuni** to brandish, fan, wave, swing out, fling. *Te.* **vīcu** to blow as the wind; wave (*tr.*). *Konḍa* **visir (-t-)** to throw off or away, fling; **vīvani** a fan. *Kui* **vīnja (vīnji-)** to blow, fan.

40. **vṛidh** to increase, augment, strengthen, to grow, grow up, increase, be extended or filled, become stronger or longer or thrive, prosper, thrive. DED 5411 *Ta.* **viri (-v-, -nt-)** to expand, spread out, open, unfold; (-pp-, -tt-) to cause to expand, unfold, untie, loosen; *n.* expanse, fullness; **virivu** expansion, breadth, width. *Ma.* **viriyuka** to expand, open, blow (of flowers), be hatched; **viri** what is expanded; **virivu** expansion, breadth; **virikka** to expand (*tr.*), spread, hatch. *Ka.* **biri** to burst open, be rent asunder, expand, open, blossom. *Koḍ.* **biri- (biriv-, biriñj-)** to open (jackfruit (**birip-, biric-**) to spread (leaves, blanket). *Tu.* **birkuni** to scatter, disperse. *Te.* **viriyu** to open (*intr.*), expand; **virivi, viriviḍi** extent, width.

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Relocating the Narrative Voice of Orhan Pamuk on History and Tradition in *My Name Is Red*

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Courtesy: https://www.amazon.com/My-Name-Red-Orhan-Pamuk/dp/0375706852
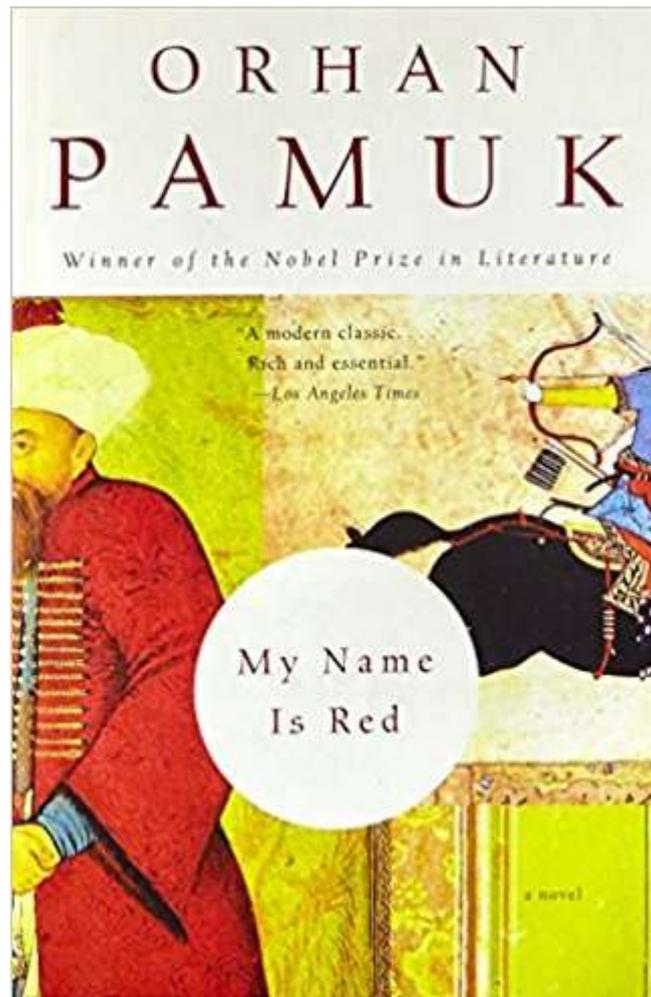
Abstract

Narrative is numberless and is omnipresent. Human beings find it natural to employ the narrative to present a story in the life of an individual. The perpetual interest of the story teller irrespective of a common man or a writer employs the medium of narrative to express his profound zeal for the actual events that have occurred in and around him. Pamuk, the most distinguished Turkish novelist, picks up the narrative voice of his self to deeply mourn the lost remembrances and the neglect of the people, to commemorate on their past ideals, traditional ventures, cultural documents and the historical accomplishments. He tries to retrieve some of his experiences, also alluding historical murder, adding fact to the imaginative love story as a way of echoing his longing for Istanbul, Turkey, his native land. The characters are a perfect illustration of the

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writer's original voice, who stay smooth and flexible in weaving the multiple narration, linearly constructing the storyline. The multiple narrators always remember to move the narration along with literary ingredients such as drawings, paintings, codes of ancient Turkish models, images manifesting the richness of Istanbul just to proliferate the wonders. History and imaginative fragments are woven to authenticate the inevitability of the past and history.

Keywords: Narrative story, imaginative fragments, historical allusions, past traditions, retrieval, Orhan Pamuk, *My Name Is Read*

Orhan Pamuk

Orhan Pamuk is the most cherished novelist of 20th century who often delights the readers with his sharp and insightful narration. His characters serve well in expressing the real thought process forcefully clashing in the mind of Pamuk. Pamuk's early life contributes much of the raw material for all his literary endeavours. His happy yet revolutionary life style, combining antiqueness and moving towards another dimension of their tradition, moving towards a western life has created an imbalance in his mind. Though he dwells most of the time in a foreign land, his natural inclination for his native land has made him switch over to his motherland where he could find immense pleasure than the sophistication that the western nation and culture has provided him with. He could sense the essentiality of the recollection of the past, undue veneration to be given to the past, not as a way of attributing gratitude, but so as to possess an identity both personal and historical. This sense of longing for the past compels him to accept the fact that the entire Ottoman Empire has turned down from its natural native values slowly with the deterioration of the empire. The writer pens down his novels completely relying on the traditional monuments and historical redemptive images to rebuild on the broken past of valid ideals. The growth of Turkey, its vast richness, its loss of treasures from the scene compelling the writer to at least write about the past as a means of remembering the past is clearly evinced.

My Name is Red

My Name is Red traces the narrative identity of Pamuk attributing significance to the past values to cherish the past memories of the personal life and his empire, its lost beauties, its forgotten grandeur, feeding raw materials for his longing heart. Turkey has been the centre of the Ottoman Empire for nearly two centuries, with the people leading a healthy life style. With the transformation of Turkey into a democratic nation, it begins evincing a new rule under newly woven western phenomena. Though this cross-cultural encounter is a need of the times, it has created some complications. A sense of Turkishness that has bound the people slowly begins vanishing tending towards a completely alien dominion. This transparent inclination towards western doctrines devastates the mind of the Turkish people and they crave for themselves a decorative western style. As a result, the rivers, valleys, alleys, the rich Bosphorus, buildings of antiquity, are all replaced by huge apartments, loss of the shining Bosphorus and the miniature painting that has long withstood centuries.

Turkey Background

Pamuk who possess the power of narrating the people and the incidents into being, though very much comfortable with the alien life, some sense of longing for the originality instils in him the vigour to point out the social and cultural upheavals prevailing in Turkey which are the sole reason for the communal, historical and cultural imbalances. The western prototypes serve as the icons whereas the Turkishness is marginalised which is picturised in the novels of Pamuk. Sibel Erol quotes from his "Reading Orhan Pamuk's Snow as Parody: Differences as Sameness" that the characters of Pamuk are strong embodiment of Turkishness, its historical antiquities, the erasures being wrought by the westernization. The characters always in search for their identity with the profound paranoia of the loss of the self in a world of the west.

Turkish Characters

The characters of Pamuk are a representation of the Turks who rely on enriching their culture and being, for fear of being inferior and for which they strive towards an imitation of the western way. They find the new culture they were following to be completely deviant from the native one, neither favourable nor

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original and hence are pushed towards a sense of shame, displacement and confusion. Pamuk establishes his characters becoming resolved to not let other cultures replace the Turkish culture and history at any circumstance.

Traditional Values Marginalized

Pamuk identifies that the main reason for the fear among the natives who incline towards the west is due to the local traditional values, cultural norms and the religious ideals being marginalised in Turkey. As a result, people of Turkey try to pick up a handfull of the alien values because of which they forget their roots. This not only leads to rootlessness though sophisticated, but also forms a spiritual vacuum and loss of identity, both personal and historical. In addition to this is the confrontation between tradition and modernity that puts people in a chaotic state. They lack the proper manner to exhibit themselves both internally and externally. The constant shift from the native to the alien culture and the dilemma to stick on to a proper culture, thrusts upon people unknown and ambiguous ideologies. This is the reason for the confusion over the accumulation and adherence of values.

Further Pamuk is not against the adoption of westernisation, rather he advocates for any culture if it is informative and sociable. Both the stereotype way of the westerners in instilling the values among the natives and the way in which the already confused natives take up another culture and tradition, has all resulted in an utter vain neither imparting knowledge nor providing them with a balanced life.

Pamuk exhibits his lamentation in his novel *My Name is Red* on the fluctuations of the Turkish people over the adoption of the west and in framing their identity. He deeply sympathises with the monotonous attitude of the Turkish towards the adherence of western ideologies though not antagonistic of the west. The characters later realise the longingness for the past and seek for a truly native tradition.

Multiple Narrations by Multiple Characters

My Name is Red originally entitled as *Benim Adim Kirmizi* is considered to be a noteworthy piece with its multiple narrations being rendered by multiple characters. An overview of the novel expatiates the imbalance between the native Islamic and the western values on art forms especially the miniature paintings, the constant duel among various Muslim religious orders with their specific doctrines and the western thoughts of modernity, the prolonging clash between the east and the west and the general groupism. The novel is also a profound portrayal of the fissure between the two great civilization the native and the west, their artistic upbringings. It also talks on the present Turkey, how it has been a pawn in the hands of the west, moving somewhere in the name of attaining sovereignty. Turkey in the process of modernising and equipping itself with advanced technologies and developed knowledge becomes immobile in enriching its past ideals rather utterly depending on the new culture. It specifically narrates on the loss of Turkish identity and the individual identity finally commemorating on the lost self and the past.

Harmonious Narration

The novel unfolds at the outset of 16th century in Istanbul, Turkey with the murder of one of the miniaturists, Elegant Effendi and with the return of the protagonist, another miniaturist Black. The real motive behind the murder and the reason for Black's return are narrated in the due course of the novel. The multiple narration of the characters in *My Name is Red* bring unique stories all of which revealing some enigmatic revelations. Each character sets out his story as if he is aware of all the other characters or the incidents. At the end of the story of each character's narration begins harmoniously the others' narration, just like the murderer admitting his guilt to Enishte following the narration of Enishte. The narrative voice of Pamuk also stays unique in attributing his agony and pain over the loss of his self and the traditional views that he quotes,

> "When you love a city and have explored it frequently on foot, your body, not to mention your soul, gets to know the streets so well after a number of years that in a fit of melancholy, perhaps stirred by a light snow falling ever so sorrowfully, you'll discover your legs carrying you of their own accord toward one of your favourite promontories" (Pamuk, 2001, pg 14)

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Narrators and the Narratives

The omnipresence of the narrative voice accounts the identity of each character providing Black as an illustrator who tends to win back his lady love Shekure, the daughter of another master miniaturist Enishte Effendi. The narrative fold shows that she is already married and has two sons awaiting for her never traced husband who is missing for years. It is again the narrative string that visualizes the love of Black who still desires to win her love with the result of which he eagerly visits the native land. The smooth narrative flow of the writer snatches the characters, showing them how to swiftly pass on to the next step. It is the elegant stepping of the narrative preview that shows how Enishte making the opportunity of Black's return to be favourable, assigns him on the working of a secret book for the Sultan Murat III. Actually speaking, the Islamics are profound worshippers of art forms and Enishte in no way is an exception and is excited by the Venetian art forms during his visit to the city of Venice as the Sultan's ambassador. He visualises an idea to draw on the sultan, expresses his idea to the sultan, who later commissions Black to work on the book as a testimony of the glory of Hegira by using the western artistic technique. At this point, the grip of the narrative draws innumerable pictures over the Venetian images and their craze for their art forms. The narration also illustrates the invincible thirst of Master Enishte who would like to reproduce similar art forms. The narrative steps down gradually over the sincere secrecy to be maintained during the reproduction of such an art form. Since the book demands secrecy over the preparation, Enishte engages a crew including Black, master miniaturists such as Butterfly, Olive and Stork who will keep up the secret. His narrative voice is a blending of both love for the art forms and also in successively undertaking it. But it is here where the narrative takes up a rather gloomy note as one of the miniaturists turns out to be the culprit murdering Elegant Effendi and later Enishte after finding out the secrecy on the commissioned work. At this point the narrative raises a question for the main motive behind the murder and the name of the murderer.

The narrative enthusiastically moves from the issue of murder to the love of Black. Black rushes to marry Shekure after the death of her father against the wrath of her brother-in-law Hasan who already has an eye on her and later he attempts to capture her son Shevket. The way Hasan reacts to Shekure draws the evil side of Hasan. Meanwhile Shevket while rescuing his life from Hasan, takes over the dagger of Hasan. The dagger is then replaced in the hands of Black. Black while stepping forward to find out the murderer carries the dagger of Hasan. While encountering Olive, he escapes his life by wounding Black when Black traces Olive to be the guilt. The narration of the encounter between Black and Olive resolves the true motive behind the murder. Meanwhile Hasan mistakes Olive to be the guy who messes up his house, freeing Shekure and later has carried away his dagger, in a fit of fury kills Olive. It is further narrated that due to the overwhelming antagonism towards the western artistic forms and techniques, Olive murders Elegant and Enishte and no more reason could be the base. When Hasan flees for escape of punishment, Black totally keeps himself away from the working on miniatures begins his career as a clerk.

Art Forms in Conflict

The novel is a perfect illustration of the constant clash between the Islamic art forms and the western as it is the common ground of dispute among the miniaturists who work on the secret book as assigned by sultan Murat- III. Actually, the assignment of miniature painting is to be done for the Venetian Doge as a gift to demonstrate the sovereignty of the east over the west (Europe) turns out to be a rather disgusting and deadly experience for the miniaturists. Another instance that lacks sense is the head miniaturist Osman being fed up with copying the image of the sultan in their native art form that has been already sketched by the Venetian artist in Venetian art form. The head miniaturist is crumbled with the manner of the sultan, as "he did with disgust, referring the experience as torture" (Pamuk, 2001, p.112).

When the Turkish art form possesses certain unique code to draw the portraits which will take long time for a complete painting, the western has advanced technology that could make easy the art forms. These technological advancements are the sole reason for the natives being captivated towards the west. An example to show the annoyance of the western intrusion is the clock as a gift from the Queen of England which then is broken into pieces by the king himself for its loud ding of noise. Thus, the blind imitation of the western has always been a deadly disturbance. The captivation of the western art forms cost the life of Enishte who tries to apply the same which he has learned in Italy during his venture to paint a book in the style of Venetian form.

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Moreover, the venture ends fiasco.

Though this miniature painting assigned by the sultan holds deep veneration as it is a highly traditional challenge on Islamic art forms, an intrusion of western art forms is sensed to be contagious by miniaturists such as Olive, who actually in a strange fit of anger is infuriated while discovering the welcoming of western art forms. It is this sense of native feeling and a fear of loss of a traditional identity that compels him to commit the murder.

Moreover, idolatry is a sin in Islamic tradition, so Olive hesitates to work upon the portraiture of the sultan and thus kills Elegant and Enishte without any consideration. He is the true representative of Islamic tradition who does not bother about the consequences and tries to abolish a crime that brings disgrace to the tradition. He adheres to the Islamic law of paying tribute to the divinity not to individuals. The west sees the art forms as the direct gift of humans, attaching importance to the mortals who create it but the real Islamic tradition esteems God to be the sole creator of any form either an art or a life. Therefore, Olive is not just a murderer but the real preserver of Islamic tradition by imbibing the native forms excluding the view of the western via Venetian code of artistic forms in the segregation of the secret book assigned by the sultan.

Mood of the Turkish

The history of Turkey with its traditional artistic forms stand unique against the western world and the narration opens up the incorrigible mood of the native Turkish who scorn the intrusion of the western art forms into their culture. The first-person narration of all the characters in the novel explicitly gives the story of how the history of a nation gets not assimilated into other culture but is rather been uprooted with the natives clinging on to other culture. The narration also points out that the imbalances among the native has been the main reason for their absorbing the alien tradition. One such instance occurs where Pamuk through the voice of one of the narrators, the dog writes on the nature of preserving the words of the traditional antiquity and thus quotes,

"The drinking of coffee is an absolute sin! Our Glorious Prophet did not partake of coffee because he knew it dulled the intellect, caused ulcers, hernia and sterility; he understood that coffee was nothing but the Devil's ruse". (Pamuk, 2001, pg 18)

Alien Culture

Hence the narrative voice focuses on the evil nature of an alien culture that will completely ruin the natives' culture. This will naturally result in forgetting of own tradition which in course of time will experience an entirely new ray of lights deviating from the original tradition. This tendency is viewed as blasphemous by a few natives who try to wipe out the deadly intrusion and is narrated as Olive's murdering Elegant and Enishte. Both of them are seen to be the internal agents inviting the western phenomena of artistic forms which is curbed in the beginning before the completion of the assigned work to stop the entry of alien power. The historical episode of murder scene and the sultan commissioning an assignment is tied along with the imaginative love story of Black and Shekure which provides insight into the truth that historical truth is blended with the imaginative love story to give life to historiographic metafiction.

Enriching Fiction

The narrative tendency further works as a tool enhancing the historiographic metafiction with its linear flow organizing the fragmented stories of the different characters. The fragmented imaginative narration of all the characters is then inserted with a truth of how a tradition gets collapsed when alien culture steps in to it. Though advocation of other culture and tradition is favourable in enriching and enhancing the native values depending upon the alien forsaking the primitive one is quite destructive. Pamuk views that observing handful of other tradition is quite constructive but the more inferior the native tradition becomes the more devastating condition will be for the native culture and tradition. The more a history is preserved, the more an identity will be asserted for both an individual and the history.

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Phonetic Placement Approach for Individuals with Repaired Cleft Lip and Palate: A Case Study

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Abstract

Speech sound errors in individuals with repaired cleft lip and palate (RCLP) are classified into obligatory and compensatory errors. Compensatory articulation (CA) include those that result from maladaptive articulatory placements learnt by children during development. Some speech therapy techniques given in western studies to remove CA include phonetic placement techniques, auditory discrimination and the use of visual, verbal and tactile cues. Phonetic placement approach (PPA) is an articulation technique that uses all these methods. There are limited studies in the Indian context pertaining to specific therapy techniques to reduce CA in individuals with RCLP. In the current study, a 4-year-old client with RCLP was given sixteen 45 minutes sessions of speech therapy using PPA over a period of two months. The improvement in articulation and intelligibility were evaluated using the Malayalam Diagnostic Articulation test, a 5-point rating scale and a conversational speech intelligibility assessment, pre and post therapy using PPA. Increased phonemic inventory, intelligibility rating and intelligibility percentage were noted post therapy. The phonemic inventory increased from just a few to more than 25 phonemes. The intelligibility rating and intelligibility percentage improved from 4-5 to 2-3 and from 5% to 25% respectively, indicating PPA being an effective therapy technique to reduce compensatory articulation and improve speech intelligibility. This study adds useful information to the area of articulation therapy for individuals with RCLP in India.

Keywords: Repaired cleft lip and palate, Compensatory articulation, Phonetic placement approach

Traditional and Phonological Models

The two main models for treatment of Speech Sound Disorder include the Traditional model and the Phonological model (Bowen, 2005). Traditional models focus on motoric manipulation of articulators for individual speech sounds (McDonald, 1964; Van Riper, 1972), while the phonological model concentrates on groups of speech sounds at a time (Fey, 1985; Klein, 1985 (as cited in Klein, 1996)). Though some studies suggest better results with phonological models (Klein, 1996), the traditional phonetic placement approach (PPA) may prove more useful for individuals who have difficulty achieving the correct placement of articulators for different speech sounds (Van Riper, 1978), such as individuals with repaired cleft lip and palate (RCLP) who exhibit compensatory articulatory errors due to incorrect learning (Golding-Kushner, 2001; Peterson-Falzone, Trost-Cardamone, Karnell, & Hardin-Jones, 2016).

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Obligatory and Compensatory Errors

Speech sound errors in individuals with cleft lip and palate (CLP) are broadly classified into two kinds: obligatory and compensatory errors, according to Trost-Cardamone (as cited in Bzoch, 2004). Errors as a consequence of structural abnormalities such as residual clefts, oronasal fistula, malaligned tooth etc., are termed obligatory errors. These errors cannot be treated through speech therapy unless the underlying structural deformity is fixed. While, compensatory articulation (CA) include those that result from maladaptive articulatory placements learnt by children during development. These errors are usually developed as compensatory behaviors secondary to velopharyngeal insufficiency and vocal tract differences (McWilliams, Morris, & Shelton, 1990; Pamplona, Ysunza, Guerrero, Mayer, & Garcia-Velasco, 1996).For example, plosive sounds such as /p/ or /k/ may be replaced with glottal stop. These can be usually corrected through speech therapy but requires a prolonged period (Pamplona, Ysunza, & Espinosa, 1999; Kuehn & Moller, 2000).

Objectives of Speech Therapy for CLP

As per the guidelines of the American Speech Language Hearing Association (ASHA), the objectives of speech therapy for CLP are to correct oral placements for consonant misarticulations and to establish direction of airflow and appropriate valving of airflow at target place during production of oral sounds. Teaching correct oral placements will involve bringing backed oral articulations forward, teaching correct oral place, and establishing oral pressure buildup and release. ASHA also suggests the initial therapy goal to be the elimination of compensatory articulation as these tend to have a greater impact on intelligibility than do other types of speech sound errors. Once these errors are treated, the therapy can address developmental articulation or phonological errors, if present.

Some of the techniques that are helpful to remove compensatory articulatory errors from CLP speech include phonetic placement techniques, auditory discrimination and the use of visual, verbal and tactile cues (Golding-Kushner, 2001; Peterson-Falzone, Trost-Cardamone, Karnell, & Hardin-Jones, 2016). Phonetic placement approach is based on the concept that an individual can follow the motor plan suggested by the therapist (Van Riper, 1978). The therapist gives specific auditory and visual cues on where to place the articulators. However, if individuals are unable to respond well to auditory and visual cues alone, they provide an additional tactile-kinesthetic cue to learn the correct place of articulation (Bahr & Rosenfeld-Johnson, 2010).

According to Van Riper (1958), the training of every phoneme should begin with stimulating the auditory system (auditory training), then proceed to providing an auditory-visual model for the client to imitate (stimulation method). If these two steps alone do not teach the client the correct production of phoneme, objects can be used to provide a tactile feedback about the phoneme production. This is called the phonetic placement method. An overview of Van Riper's traditional PPA as given by Marshalla (2012) has been given in figure 1.

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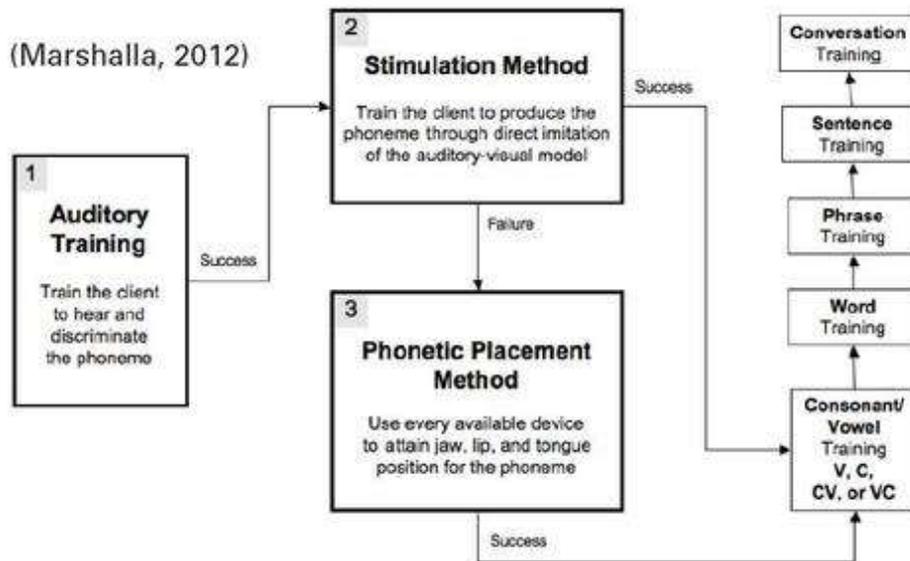
Figure 1. Van Riper's traditional phonetic placement approach.

Some of the objects used in traditional articulation therapy include hands/fingers, tongue depressors, spoons, stick candy, sugar, blunt toothpicks, cotton, tissue paper, sponges, etc. (Van Riper, 1947, 1954). Van Riper's phonetic placement methods are used even now for individuals who experience difficulty achieving the correct place of articulation (Bahr & Rosenfeld-Johnson, 2010; Merkel-Walsh, 2016).

Need for the Study

Since compensatory articulation in individuals with RCLP affect speech intelligibility to a great extent, it is necessary to study therapy techniques which help correct these incorrect articulations. There have been various western studies regarding the usefulness of different articulation therapy approaches in eliminating compensatory articulation in children with RCLP (Pamplona, Ysunza, & Morales, 2014; Hardcastle, Gibbon, & Jones, 1991). In the Indian context, though there have been studies emphasizing the importance of early intervention, prosthetic management etc. (Pushpavathi, Kavya, &Akshatha, 2017; Dhakshaini, Pushpavathi, Garhnayak, & Dhal, 2015), studies specific to articulation approaches for teaching correct phoneme production have been limited. Hence there is a need for more studies regarding the usefulness of various articulation approaches for Indian children with RCLP. This study is an attempt to study the effectiveness of the phonetic placement approach in removing compensatory articulation in a child with RCLP, who is a native speaker of Malayalam, a south Indian language used in the state of Kerala.

Objective

To study the effectiveness of the Phonetic Placement Approach in eliminating compensatory articulation and improving speech intelligibility in an individual with repaired cleft lip and palate.

Method

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Participant

A four-year old child with repaired cleft lip and palate (Client A) participated in the study. The details of client A is given in table 1.

Table 1. *Participant details.*

Age	Gender	Age of surgery (months)		Language age (months)	
		Lip	Palate	Receptive	Expressive
4 years	Male	3	12	36-42	36-42

Client A did not attend any speech therapy before the current speech therapy sessions. He was recommended speech therapy after surgery, but the parents did not understand the importance of this until recently when people started to frequently complain about an inability to understand the client's speech. Client A communicated his needs mainly through 2-4 word unintelligible sentences accompanied with gestures and pointing.

Procedure & Analysis

The client was enrolled for speech therapy at the age of 3 years 10 months. The phonetic placement approach was used to teach the correct place and manner of articulation of various vowels & consonants. The details of the speech therapy sessions are given in table 2.

Table 2. *Speech therapy details for Client A.*

Total duration of therapy	Duration of a single session	Number of sessions	Training levels of PPA
2 months	45 minutes	16 (2 per week)	consonant/vowel training & word training

The usefulness of PPA in reducing compensatory articulation was assessed using pre and post therapy measurements using the following methods:

1. Malayalam Diagnostic Articulation Test, MAT (Maya, 1990)
2. 5-point rating scale
3. Conversational speech intelligibility assessment

MAT was administered by an unfamiliar Speech Language Pathologist with a Masters degree and a 5 year experience in the field of speech language pathology. The broad transcription method of International Phonetic Alphabet for Malayalam (Asher & Kumari, 1997) was used for transcription.

The 5-point rating scale used was taken from the 'Quick Screener child speech assessment procedure' (Bowen, 1996). It is as follows:

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1: completely intelligible in conversation
2: mostly intelligible in conversation
3: somewhat intelligible in conversation
4: mostly unintelligible in conversation
5: completely unintelligible in conversation

The pre and post therapy ratings were collected from 5 individuals familiar to client A. The conversational speech intelligibility was calculated using a 200-250 words spontaneous speech sample elicited from client A before and after speech therapy using pictures and toys. The recording was done using the Praat software (version 6.0.29). The sample was given to an unfamiliar naive listener to assess. The listener was instructed to mark words understood with a '+' sign and the words not understood with a '-' sign on a sheet of paper. The listener was allowed to listen to each word twice if needed. The final intelligibility score was calculated by dividing the number of '+' signs by the total number of '+' & '-' signs, multiplied by 100.

Results & Discussion
Pre and post therapy results using the Malayalam Diagnostic Articulation Test:

The phonemic inventory of client A before and after phonetic placement therapy is shown in Table 3.

Table 3. *MAT results pre and post phonetic placement approach.*

Sound class	Phonemes present pre-therapy	Phonemes present post-therapy
Vowel	/a/, /e/, /u/	/a/, /i/, /u/, /o/, /e/
Labial	/m/	/p/, /b/, /m/
Labiodental	replaced with glottal stops	/f/, /v/
Dental	replaced with glottal stops	/t̪/, /d̪/ & /n̪/ (replaces /d̪/ inconsistently with glottal sound)
Alveolar	replaced with glottal stops	/n/ /l/ (distortion in final position inconsistently) /s/ (distortion in middle and final position of words inconsistently) /r/ (distortion present)
Retroflex	replaced with glottal stops	/ʈ/, /ɖ/ (inconsistent omission in middle position) /ɭ/, /ɳ/ in middle & final positions most of the time (inconsistent de-retroflexion in middle position) /r̠/ (distortion present)
Palatal	replaced with glottal stops	/tʃ/, /dz/, /ʃ/, /ɲ/, /j/

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Velar	replaced with glottal stops	/ŋ/, /k/ & /g/ inconsistently (replaced by glottal stops remaining time)
Glottal	replaced with glottal stops	/h/
Others	-	Cluster reduction present in all positions

The table reveals an increase in the phonemic inventory of the client post phonetic placement therapy. Before therapy, the client's speech was restricted to just a few vowels, /m/ consonant and glottal stops. After PPA, most of the sound classes were achieved at the phonemic and word levels, though distortions, cluster reductions and some glottal stops remained. The results throw light on the usefulness of PPA in establishing the correct place and manner of articulation for various phonemes in a child with RCLP. Golding-Kushner (2001) and Peterson-Falzone, Trost-Cardamone, Karnell, and Hardin-Jones (2016) also suggested techniques similar to the ones used in PPA to improve cleft palate speech.

Pre and post therapy results using the 5-point rating scale:
The ratings of the client's speech by various individuals are given in table 4.

Table 4. *Pre & post PPA therapy intelligibility ratings by individuals familiar to client A.*

Individuals		Mother	Sister	Father	Grandmother	Teacher
Rating	Pre	4	4	5	4	5
	Post	2	2	3	3	2

Though subjective rating scales are highly unreliable (Bowen, 2011), they give us an idea about the general impression of people, about intelligibility. The ratings obtained here show an improvement in speech intelligibility post PPA therapy further proving its effectiveness.

Pre and post therapy results using conversational intelligibility assessment:
The conversational intelligibility percentage before and after therapy are given in table 5.

Table 5. *Pre & post PPA therapy conversational intelligibility percentage.*

Therapy	Pre	Post
Intelligibility (%)	5	25

As seen in the table, the conversational intelligibility percentage has improved from 5% to 25% after speech therapy using PPA. Though this needs to improve much more to reach age appropriate speech intelligibility (Coplan & Gleason, 1988; Bowen, 2011), it is reasonable improvement considering the lack of speech therapy and use of mislearnt articulatory patterns during the first few essential developmental years (Siegler, 2006). Moreover, the phonetic placement therapy for the client is still in progress as only the consonant/vowel and word levels have been worked upon till date. An increase in the conversational intelligibility score can be expected once the phrase, sentence and conversational training is given.

Conclusion

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This study was done to find out the use of the phonetic placement approach in reducing compensatory articulation and improving speech intelligibility in a child with repaired cleft lip and palate. An increase in the client's phonemic inventory and an overall improvement in the speech intelligibility were observed after sixteen 45 minutes sessions of PPA. Therefore, we can conclude that PPA is an effective therapy technique for eliminating CA and improving speech intelligibility. As CA usually requires a prolonged period of speech therapy, we can expect greater improvement in the intelligibility ratings and intelligibility percentage of the client with continued speech therapy involving PPA. Working on the next levels of PPA will give a clearer idea regarding the usefulness of PPA in bringing speech intelligibility to age appropriate levels. Also, applying PPA for more individuals with RCLP will help us get a more definite picture of the effectiveness of PPA for the RCLP population.

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A Holistic Societal Perspective of Amitav Ghosh's Novels

V. Saravanakumar, M.A., B.Ed., M.Phil.

Courtesy: https://www.amazon.com/Flood-Fire-Trilogy-Amitav-Ghosh/dp/1511368802
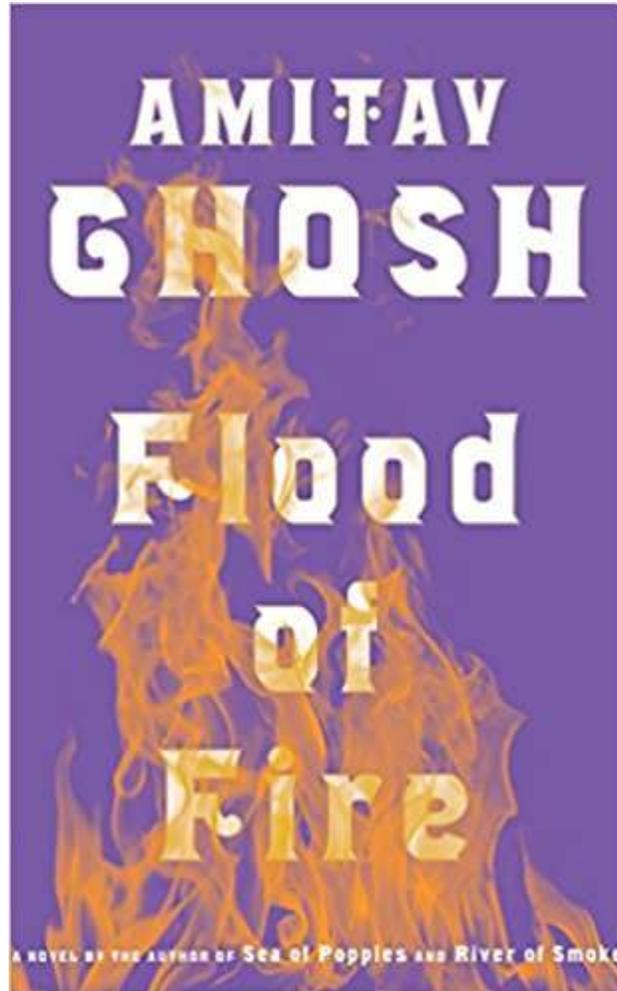
Abstract

This study has looked at the societal perspectives of Amitav Ghosh corresponding to the existing discrepancies of India, in the forms of language, culture, tradition, religions, and their practices. It has tried to identify the havoc caused to the Indian societal set up through external war, diplomats who instigate societal threats to demolish Indian societal networks constructed in the form of close families; and it has explored the idea of international conspiracy over destroying the Indian Society in the form of bio-wars evidently seen through the series of Ibis Trilogy and

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other works of Amitav Ghosh. It looks further to comprehend the defense tactics played by a nation to protect the citizens and the communities in which they live.

Keywords: Amitav Ghosh, *The Sea of Poppies,* Ecocentrism, Historicism*,* the Opium War, Japanese invasion of Burma, Feminine sensibility, *Ibis Trilogy,* Indentured labour

Introduction

Amitav Ghosh specializes in packaging his writings, blending the essence of literary philosophy, politics, current affairs and a glimpse of history in a perfect combination. Being an Indian writer of both fiction and non-fiction he has a profound impact on culture, society and its physical development. Born in Calcutta in 1956, he comes from an army background. His father being a lieutenant-colonel in the Indian army had given him the upper hand to visit many nations like Bangladesh, Sri Lanka and India. He studied in Delhi, Oxford, and Egypt. His teaching experience at various universities in India and the United States had enriched him with abundant exposure. His first job was at the Indian Express newspaper in New Delhi after which he went on to author several fiction and non-fiction books. He currently lives in New York with his wife, and two children. He is a professor of comparative literature at the Queen's College in the City University of New York and has been contributing as a guest lecturer in renowned universities. His novels are usually the products of interesting ideas or captivating characters that he conceives in his heart and then gives them ample time to develop and evolve into mysterious works that have won numerous prestigious accolades. The first among them *The Circle of Reason* (1986) won him the Prix Médicis étranger, a top literary award of France. His second book, *The Shadow Lines* (1988) won the famous the prestigious literary Indian award, Sahitya Akademi, in 1990 as well as the Ananda Puraskar, in Calcutta. *The Calcutta Chromosome* (1995) won the Arthur C. Clarke award for 1997 while *The Glass Palace* (2000) won the grand prize for fiction at the Frankfurt International e-book award in 2001.

Among his works in non-fiction *Countdown* (1999), a book on India's nuclear policy, the *Imam and the Indians* (2002), a collection of several essays on different topics. Other books include *Dancing in Cambodia and At Large in Burma* (1998), and *Countdown* (1999. When he felt that his novels were becoming a bit more predictable he decided to push himself to the limit and began spending more time with characters in his mind and the outcome were books such as *The Sea of Poppies* (2008), *River of Smoke* (2011) and *Flood of Fire* (2015) between 2004 and 2015, better known as the Ibis trilogy.

The writings of Ghosh have a significant connection in history and exhibit much influence by his inherent connection with people and places. The Bay of Bengal, The Arabian Sea and The Indian Ocean are the regions that have interested him the most. He is also a strong believer in fundamentalism which is quite evident in his writings.

Historicism

Amitav Ghosh gives great prominence to social and cultural incidents in his writings for bringing about a significant impact among the masses of this world and considers historical development an absolute necessity. His creative writing, both fiction and non-fiction, in general, take on issues of history and geography as well as politics and use it in the form of story-telling to

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bring a significant effect in history. He sees humanity in the perspective of being drawn to their destiny. His novels transport the readers to various locations in different times and sensitize them to the importance of being connected to places and what is going on in every place. Ghosh does not totally accede to the claims of historicism. He quoted in *The Shadow Lines* (1988) about 'arbitrary and invented divisions between people and nations'. Almost all writings of Ghosh carry the purpose of impacting historical and political change and not just to carry the reader into the realm of fantasy. In *The Glass Palace* (2000), for instance, Ghosh brings to light the spark in an eleven-year-old, Rajkumar, when he glances on Dolly, an attendant of the princess, and falls in love with her instantly. And then though they are separated quickly when they are thrown into exile by the British, Rajkumar overcomes years of adversity and eventually when he has made his fortune, he still remembers Dolly. His dream becomes a reality when he finds Dolly, marries her and takes her out of the family that she had been exiled with, and they go down to Burma.

Existentialism

The writings of Amitav Ghosh often highlight the existence of the individual person as a free and responsible agent determining their own development through acts of their will is their basic right. His work shows that he is no respecter of caste, creed or color. As a practitioner of post modernism in novels, he focuses entirely on colonialism's impoverished, and usually non-white, victims and they are given the central position, not their white masters. His novels contain a colorful array of seamen, convicts and laborers sailing forth in the hope of transforming their lives. Hence, he addresses issues of all sorts. His work makes it evident that characters are his targets. The Brits whom he depicts are basically scheming, perverse and ruthless to a man, but Ghosh has portrayed them not as rounded characters who grow. They are largely caricatures. Amitav Ghosh invokes the idea of non-existent shadow lines between two nations and communities. Amitav Ghosh applies this idea: 'to a wide domain of inner and outer realities without which human beings could hardly live through a single day of their lives'. *(The Shadow Lines 299)*

Ideal of Man

Ghosh respects the ideal of man being free irrespective of his background, and hence his writings deal with people of all nationalities. At the end of *Sea of Poppies* (2008), he brings to light conditions that were seen to be looming, as British opium interests in India pressed for the use of force to compel the Chinese mandarins to keep open their ports, in the name of free trade. Symbolically, the novel ends amidst a raging storm, rocking the triple-master schooner, the Ibis. In *The Glass Palace* (2000), Amitav Ghosh narrates the havoc caused by the Japanese invasion of Burma and its effect on the Army officers and people. He creates a sense of dejection that deals with so much human tragedy, wars, deaths, devastation and dislocation.

Eco Criticism

Amitav Ghosh in his writings bears the ideal of engaging with environmental history, values and science studies. They contain a variety of elements and give different flavor to his work. Taking for instance, *The Shadow Lines* (1988), Ghosh focuses on Calcutta in India as well as Dhaka. He talks about the terrible incident of a span of time, namely World War II, and the riots of Dhaka and Calcutta in 1963 and 1964, and later into incidents of the twentieth century. He looks seriously at the political and economic growth in the city of Calcutta and India from the time of

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World War II. The novel covers issues with a positive approach based on standard moral values. Thus, it throws light on reality when people are faced with tough times and face nightmares. It shows how attitude, determination, purpose and resolve play a vital part in accomplishing one's dream with grit, that they overcome all odds. The writings impress upon the reader the importance of places in course of time that history marks, the places man sets foot on, the places he dwells in; and in this book the author values these places, by showing his readership goal is to set his focus on locations, addresses, the houses and eventually revisit those places far and wide, in Gole Park, Lyminton Road, London and his grandmother's uncle's place in Dhaka. Amitav Ghosh has warned mankind against the overt exploitation of nature. The Tide Country is a harsh landscape, full of peril and death in many forms: 'At no moment can human beings have any doubt of the terrain's hostility to their presence, of its cunning and resourcefulness, of its determination to destroy or expel them. Every year, dozens of people perish in the embrace of that dense foliage, killed by tigers, snakes and crocodiles'. (*The Hungry Tide* 7)

Feminine Sensibility

The sense of depicting feminine sensibility or virtue is eminent in Amitav Ghosh's novels irrespective of the age group. A range of virtue depicted in almost all instances of feminine characters. Amitav Ghosh maintains a critical perception of feminism in his novels. They mark a divergence of interests between the feministic criticism of the Indian subcontinent and the western academe. He repeats some of the national gestures of portraying women as emblematic figures, signifying culture, tradition, nation and authenticity. This is precisely a counter argument for the novel's gender politics. In all his other novels there is relatively little debate about the representation of gender and other issues of sexuality. But as a matter of academic speculation, women have become very significant in all his other works. The feminine quality of the novel *Sea of Poppies* (2008) is also evident in some of the small, but authentically feminine actions of some of the characters. Deeti had been cornered by her own brother, and husband, betrayed by her brother-in-law, insulted by the BhyroSingh, uncle of her husband and rendered destitute by the people of her own family. "She has no right anywhere- as daughter, wife, sister and citizen". (*Sea of Poppies*177, 191)

Cultural Studies

Cultural study concentrates upon the political dynamics of contemporary culture. Its historical foundations define traits, conflicts and contingencies. These are the aspects and traits that a good writer follows, not merely in the work of their writings, but also imbibe them as part of their personality and character. This is what gives a good writer the right perception and leads them to communicate values in the stories, through the characters in their stories.

The Hungry Tide (2004) is all about the ruthless suppression and massacre of East Pakistani refugees who ran away from the Dandakaranya refugee camps to Marichhampi as they felt that the latter region would provide them with familiar environs and therefore a better life. In *Sea of Poppies* (2008), the indentured laborers and convicts are transported to the island of Mauritius on the ship Ibis where they suffer a lot. These instances are brought to light, to cause people to stand up for values such as cultural environment preservation, not merely for the motive of bringing out just another novel of horror or violence as in some cases.

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Ibis Trilogy

The Ibis trilogy is a work of historical fiction by Amitav Ghosh. The story is set in the first half of the 19th century. It deals with the trade of opium between India and China run by the East India Company and the trafficking of coolies to Mauritius. It comprises *Sea of Poppies* (2008), *River of Smoke* (2011), *and Flood of Fire* (2015). The trilogy gets its names from the ship Ibis, on board which most of the main characters meet for the first time. The Ibis starts from Calcutta carrying indentured servants and convicts destined for Mauritius, but it runs into a storm and faces a mutiny. Two other ships are caught in the same storm—the Anahita, a vessel carrying opium to Canton, and the Redruth, which is on a botanical expedition, also to Canton. While some of the passengers of the Ibis reach their destination in Mauritius, others find themselves in Hong Kong and Canton and get caught up in events that lead to the First Opium War.

The novels depict a range of characters from different cultures, including Bihari peasants, Bengali Zamindars, Parsi businessmen, Cantonese boat people, British traders and officials, a Cornish botanist, and a mulatto sailor. In addition to their native tongues, the novels also introduce the readers to various pidgins, including the original Chinese Pidgin English and variants spoken by the lascars.

Environmentalism versus Historicism

Environmentalism is the focus of protecting and conserving the environment, through social and cultural behavior, whereas Historicism is the development of social and cultural events, pointing society towards betterment and progress. And Amitav Ghosh advocates these traits in his literature. He puts Environmentalism and historicism into a good book. These aspects are very important and can have tremendous impact around the world. Research into the writings of Amitav Ghosh brings to light the huge impact a good book can have over people in general, over communities, and nations of the world.

Thematic Studies

Amitav Ghosh has the inclination to being diasporic matters into his writing. He mostly focuses on the sense of belonging or rootedness. He is a postmodernist writer who tends to include the political, environmental and cultural surroundings of post independent India. Being a great traveller, he has been enriched by the advantage he had to visit foreign lands, for which reason he possesses the great skill to take the readers from one place to another through his work. In *The Shadow Lines* (1988), Amitav Ghosh makes the East and West meet on a platform of friendship, especially through the characters like Tridib, May, Nice Prince and others. He emphasizes globalization more than nationalization. The characters in *The Shadow Lines* (1988) are from middle class families and they cannot afford free movement without accountability. On the other hand, it is certain that there is commonness of issues like rootedness, national boundaries, riots on communal differences and communal clashes that affected the lives of all these characters of middle class families, profoundly entrenched in three generations of families.

His work the Ibis trilogy is the purest of historical fiction. The *Calcutta Chromosome* (1995) finds the author trying on his fantasy, horror and science fictions aspects. It deals with extrapolation upon the history of discovering a cure for malaria and its possibility today resulting in an informative thriller is a worthwhile offering to the speculative fiction market by a jack-of-all-trades author. He takes the loop holes among the various journals and researchers' notes surviving the

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decades as the premise of the novel. The answers filling these holes are not always synchronous, a strange and mysterious situation arises, but they have become beyond paranormal, secrecy surviving until today. His works are surprisingly well versed on what makes a plot suspenseful for this, his first thriller. By revealing a little here, introducing an unfamiliar and therefore mysterious element there, the pages fly by, implications testing the limits of reality, he keeps readers hanging by a thread; the reader never knows what will happen next but desperately wants to. Only occasionally lyrical, he writes in taut, declarative sentences that guide the narrative infallibly. Often using the motif of introducing an idea, then jumping back in time to backfill the history to that point, the transition points between characters rotate seamlessly, proving as flexible in style as subject.

As the pages turn, the reader comes to an understanding of not only the research and immunology behind cure for malaria, but also the singular and yet unknown potential of the malaria virus. The reason the novel won the Arthur C. Clarke award is undoubtedly due to the occasionally creepy, often profound speculation he performs on malarial cell generation and its potential within human DNA. The topics of medicine and pathology not often tackled in specific terms, it's great to see the possibilities intertwined in a thrilling yet interesting story.

In the end, *The Calcutta Chromosome* (1995) is a highly readable and informative book that will have the hairs on the back of your arm standing up as he explores the history of malaria from a present-day perspective of history. Knowing exactly what little morsels and tidbits will lead the reader on, he unveils the state of India and immunology at the end of the 19th century, as well as a few mysteries of his own, with appropriate entwining of factors.

Conclusion

This study has touched upon the societal perspectives of Amitav Ghosh, corresponding to the existing discrepancies of India in the forms of language, culture, tradition, religions, and its practices. It has tried to identify the havoc caused to the Indian societal set up through external war, diplomats who instigate societal threats to demolish Indian societal networks constructed in the form of compact families; and it has explored the international conspiracy over destroying the Indian Societies in the form of bio-wars, evidently seen through the series of Ibis Trilogy and other works of Amitav Ghosh. It looks further to comprehend the defense tactics employed by a nation to protect the citizens and their communities in which they live.

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Human Relationships in Charles Dickens's *Nicholas Nickleby*

K. Shantikumar Sharma, M.A.
Dr. H. Shimreingam

Courtesy: https://www.abebooks.com/book-search/title/life-adventures-nicholas-nickleby/pics/
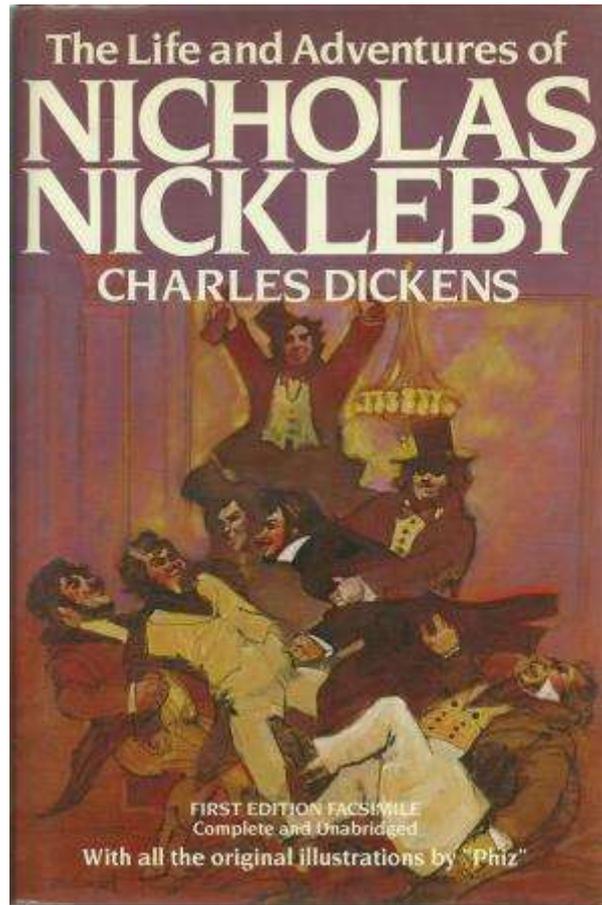
Abstract

Charles Dickens, the top novelist of the Victorian Age created human relationships and took keen interest in portraying the life of London city and also its pleasure in his novels. Various kinds of relationships i.e. the relationship between lovers, relationship between Master and servant, the relationship between caretaker and boarders, relationship between friends, etc. are dealt with in the novel. He himself had the experiences of life of the London streets for which he was regarded as the first genuine story teller of London life. He not only came up precisely at the right time in the history of English novel on the literary side but also on the other social issues. In his novels he brought about all classes of people living in different social strata which London city had during the reign of Queen Victoria and relationships between individuals. The novelist tactfully sketched all sections of society including women and children who struggled for existence and survival for fittest in the London

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society. And he never tries to modify the facts to go well with the existing standards of society. The paper talks about Dickens' human relationships and see how he keeps the relationships among the characters which might have existed in the Victorian society.

Keywords: Charles Dickens, *Nicholas Nickleby,* Victorian Age, London streets, portrayal, human relationship, struggle, survival for fittest.

Introduction

Charles Dickens was born on 7 February 1812. His mother taught him privately. The novels which he obtained from his father includes: *Roderick Random, Humphry Clinker, Tom Jones, The Vicar of Wakefield, Don Quixote, Robinson Crusoe,* etc. When the family faced with financial crunch, a friend of John Dickens offered his son, Charles Dickens work in a blacking business at Hungerford Stairs where Charles started work at the age of twelve, labeling bottles for six shillings a week. There he suffered unbearable mental torture for the unskilled work of washing and labeling blacking bottles. When John Dickens was taken to the Marshalsea Debtor's Prison for debt, Charles Dickens spent his Sundays with his father in the prison and on other days at the warehouse as usual. After three months of imprisonment, his Charles's father was released on receipt of a bequest from his mother, who died leaving an amount of four hundred and fifty pounds for him. Some weeks later, John Dickens withdrew Charles from his work and sent him to school. Again at age fifteen, Charles Dickens began to work in the office of a firm of Gray's Inn attorneys. These painful experiences of life form background for the creation of his many children characters. Meanwhile he taught himself shorthand and started working as a freelance reporter in the court of Doctors' Commons.

Charles Dickens Writing

Charles Dickens began his writing career with *Sketches by Boz.* He started publishing his works in various periodicals which he subsequently republished as *Sketches of Boz, Illustrative of Every Day Life* and *Every-Day People (1836-37). The Pickwick Papers* were published in 1836-37. He married Catharine in April 1836. Then, Charles Dickens published *Oliver Twist (1837-38)* followed by *Nicholas Nickleby, (1841).* Dickens and his wife visited America in 1842. His 'American Notes' (1842) and *Martin Chuzzlewit (1843-44)* caused much uproar in America. With the publication of the series of Christmas books brought him immense popularity. *A Christmas Carol,* appeared for the first time in 1843. *Dombey and Son (1844-46)* and *David Copperfield (1849-50)* were serious in theme and more carefully planned than his other early works. He published *Bleak House* in 1853 followed by *Hard Times (1854), Little Dorrit (1857), A Tale of Two Cities (1859), Great Expectations (1860-61),* and *Our Mutual Friend (1864-65).* In 1858, he was separated from his wife, Catharine. Charles Dickens died on 9 June 1870 before completing his last novel, *The Mystery of Edwin Drood.*

Nicholas Nickleby

Charles Dickens's second novel Nicholas Nickleby was published in 1839. It is the story of Nicholas who tried hard to get a job to look after his mother and younger sister in the absence of his father who died leaving small children and a young wife. G.K. Chesterton opines in his introduction to Charles Dickens's *Nicholas Nickleby*:

> "*Nicholas Nickleby* is Dickens's first romantic novel because it is his first novel with a proper and dignified romantic hero; which means, of course, a very chivalrous young donkey. The hero of *Oliver Twist* is a child. But Nicholas Nickleby is a proper, formal and ceremonial hero." (Chesterton: ix)

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The novel revolves round the hard life of Nicholas and his family. Nicholas is the protagonist of the novel. "He is Dickens' most masculine hero. He is careless and violent tempered – he beats Squeers and enjoys flirting with actresses and millers' daughters." (Mei Chin: 63)

There are various kinds of relationship in the novel, i.e. the relationship between mother and son, between mother and daughter, the relationship between friends, the relationship between young lovers, etc.

> "In *Nicholas Nickleby*, Dickens seeks to avoid the fragmentation of his instinctive atomism by recourse of type characters, conventional plots, and to moral or pseudo religious judgments which are thick with sentimental clichés. No other novel of Dickens is closer, in plot, characterization, and constantly asserted moral, to the conventions of the decadent drama and the popular novel of Dickens' day. Those characters in *Nicholas Nickleby,* who are not true Dickensian grotesques, fresh from the mint of the inimitable Boz, tend to be the merest pasteboard copies of melodramatic type characters: Ralph Nickleby, Sir Mulberry Hawk, Gride, Madeline Bray, Nicholas himself. " (Miller: 92)

Mr. Ralph Nickleby

In the story, Mr. Ralph Nickleby who is the younger brother of Nicholas's father was acknowledged that his brother died and left his two children of nineteen years old son and a 16 years old daughter with his beloved young wife Mrs. Nickleby. Actually Mr. Ralph Nickleby was mint minded man and disliked all the children of his own brother for they might seek his help. So, he wanted to stay aloof from his relatives. Though he had such bad feelings, nevertheless he had to look after them and find their whereabouts because all came to London for their livelihood. As his brother left nothing for his family when he died, it became his moral responsibility to look after them in time of distress, at the same time being the only relative to rely in their time of need. Mr. Ralph Nickleby came to meet them in their rented house in London one day. Before meeting them, he (Mr. Ralph) eventually met the land Lady, Miss La Creavey and learned from her of their (his sister in law and her children) miserable conditions thereby he wanted them free from him, thus, he paid house rent in advance for a week time only. Seeing their miserable condition, he could learn everything of their sorrows and sufferings, but still he hated his nephew Nicholas. Therefore he planned something that Nicholas be separated from his mother and sister. But Nicholas's mother had a firm belief in her brother – in - law with the hope of which Mr., Ralph would help them. Thereafter Mr. Ralph tried to seek a job for Nicholas so that he could be separated from his mother and sister both. Mr. Ralph was more interested in his sister-in-law and his niece to be kept under his supervision. Now to meet his plan, Mr. Ralph persuaded his nephew, Nicholas to take up a job by producing a newspaper for advertisement from his pocket. The advertisement was for an assistant in a boarding school. The novelist narrates:

> *"Mr. Ralph Nickleby suggested that if they lost time, more fortunate candidate might deprive Nicholas of the stepping-stone to fortune which the advertisement pointed out and so undermine all their air-built castles. ……………………….Nicholas firmly persuading treat in justice in disliking him at first sight; and Mrs. Nickleby being at some pains to inform her daughter that she was sure he was a much more kindly disposed person than he seemed; which Miss Nickleby dutifully remarked, he might very easily be."* (Nicholas Nickleby: 34)

Ralph and Nicholas Nickleby

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Then the two that is, Mr. Ralph and Nicholas Nickleby went to the Squeer's Dotheboys Hall for seeking the job. After some conversation about Nicholas, Mr. Squeers considerd Nicholas's appointment in the school as master. Then his uncle sent back him home for preparing to join his job in Yorkshire in the following day. Nicholas thanked his uncle warmly and said that he would never forget the kindness of his uncle, Mr. Ralph Nickleby. Nicholas's relationship with his uncle is cordial because it is the time when Nicholas is in great need for getting any job to support himself and family members. His uncle was also compelled to have seen the miserable condition of his brother's family and to give way of a sustainable life at least in the strange town. Thereafter, Nicholas set out the place for Yorkshire with his employer Mr. Squeers and five other pupils together by a coach. Mr. Squeers had a confident over Nicholas as Mr. Ralph himself introduced and Nicholas to the gentleman. He (Mr. Ralph) said that Nicholas was a good scholar, mathematical, classical, and commercial. Then the gentleman says:

> "Yes I am, sir" replied the worthy pedagogue; 'Mr. Wackford Squeers is my name, and I'm very far from being ashamed of it. These are some of my boys, sir; that's one of my assistants, sir – Mr. Nickleby, a gentleman's son, and a good scholar, mathematical, classical, and commercial. .....'Upon my word,' said the gentleman, glancing at Nicholas with half – smile, and a more than half expression of surprise, 'these are advantages indeed." (ibid: 54)

Mr. Squeers

Nicholas arrived after a long journey from home to Yorkshire during which, while he was sleeping (a long nap) inside the couch, narrated two stories of Five Sisters, and the lady of Grogzwig by gentlemen, and discussed about the stories by passengers including Mr. Squeers, the story telling was a kind of time pass game among the passengers. They were received by Mrs. Squeers and spent the night at the first house of Mr. Squeers. Thereafter, the next day, Nicholas learned that Mr. Squeers was a cruel man who habitually tortured the pupils in the boarding school by beating with cane until his arm was tired out. Seeing this cruelty of Mr. Squeers he felt so depressed and self degraded:

> "There was small stove at that corner of the room which was nearest to the master's desk, and …………..behavior of Squeers even in his best moods, the filthy place, the sights and sounds about him, all contributed to the state of feeling;" (ibid: 96)

Seeing the present situation, he was very unhappy which might prevent his raising his head again. He then remembered his mother and sister to writer letter for his journey, a safe and a little about Dotheboys Hall, and he added that he had patient as cheerfully as he could by doing good thing. He now realized how his uncle had deceived him.

> "He was willing to believe that Ralph Nickleby had conceived a personal dislike to himself." (ibid: 97)

Smike

After these thoughts, he encountered a pupil, Smike by name, who was on his knees before the stove where Nicholas sat upon. Nicholas found that the the boy very cold as the boy was picking up some stray cinders from the hearth, planting to the fire. He (Nicholas) then asked if he was cold but the boy replied that he was not cold. Nicholas says:

> "You need not fear me," said Nicholas kindly Are you cold? "N-n-o" "You are shivering." "I am not cold," replied Smike quickly. I am used to it." There was such

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an obvious fear of giving offence in his manner, and he was such timid, broken-spirited creature, that Nicholas could not help exclaiming, "Poor Fellow!" (ibid: 97)

Nicholas learned the sufferings of the child and other children in the boarding school from Smike who had been brought up there and tortured ever since with pain and fear. But Nicholas found that the relationship between husband and wife, i.e. Mr. and Mrs. Squeers, when they just arrived there, Mrs. Squeers was found awaiting her husband who was away from her, thus she kissed him holding his throat as she was taller than her husband. But they did not have even any pity on the boarders like Nicholas had been sent for his livelihood in a boarding school.

Ralph's Niece

Mr. Ralph Nickleby had an idea of his niece and sister-in-law to earn their livelihood without any dependency upon him. Thus Mr. Ralph came to meet his sister-in-law, Mrs. Nickleby and his niece at their rent house of Miss La Creevey. As he went up the stairs, he found Miss La Creevey painting a portrait of his niece Miss Kate Nickleby sitting on a chair posed herself to Miss La Creevey.

"… the plot might easily have dispensed with them and still have reached its preposterous conclusion, Squeers ending as a thief, and his victim, the wretched Smike, turning out to be the son of Ralph Nickleby." (Baker: 259)

Then after Mr. Ralph called up his niece at their room and talking about some works of his niece in the town where a workplace of dressmaking owned by Mrs. Mantalini, was situated. They proceeded there and met them there in the shop. After a long conversation between them, settled that Miss Nickleby would work there from morning to evening nine and the two returned and departed on the mid-way. That was something that one has to do something for his family to live upon themselves to make life a sustainable one.

Their relationship is more or less family relationship that parents have to look after his or her children that always need parental care for making fortune of life. Even if Mr. Nickleby has a strong feeling of hatred for his brother's family members, he thinks he has to do something for them for he wants to be free from any stumble at his business. This kind of helping hands with his sister-in-law's family is more or less having an important family relationship among themselves. The degree of their relationship may be less according to the measurement or show of Mr. Ralph Nickleby's behavior but he at least tries his family members to settle with their daily earnings and live independently. Mr. Ralph was talking to Mrs. Nickleby about the lady who was dressmaker and a milliner in London where Kate could get her job there. Then Mrs. Nickleby says to her daughter:

"*What your uncle say, is very true, Kate, my dear,' said Mrs. Nickleby.*"(Nicholas Nickleby: 119)

Mr. Ralph continued by mentioning the name of the lady as:
'The lady's name; Ralph, hastily striking in, 'is Mantalini - Madam Mantalini. I know her. She lives near Cavendish Square. If your daughter is disposed to try after the situation, I'll take her there directly". (ibid: 119)

Among the personal relationships in the novel, the relationship between friends is the most important one. The relationship between Nicholas and Smike is the most important relationship in this novel. Dickens also tries to show that this kind of friend relationship will reveal the originality of one's blood of which he is belonged to.

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Quarrel with the School Master

In the story, Smike who was a real son of Mr. Ralph Nickleby known later in the last part of the novel when Smike was dying was brought up in the boarding in the boarding house since his childhood by Mr. Squeers, the schoolmaster. One day after Mr. Nicholas Nickleby settled in the Dotheboys Hall, quarreled with his master that he flung his master and left the place for the master excessively tortured Smike, a servant for he had run away from the Dotheboys. Mr. Squeers accused Nickolas for making Smike run away from there. On this very charge of cheating and hiding Smike, the schoolmaster strongly condemned and scolded Nicholas who later intolerably fought with his master.

As a result of this quarrel, Nicholas had to leave the boarding house going on foot for he had only four shillings and a few pence. But during his stay at the boarding school he liked Smike who too would try to stay with Nicholas and wanted to serve Nicholas at any cost. They had become a good friend and trust each other. Nicholas could not bear to see the ill-treatment of Smike by Mr. Squeers. And when Nicholas left the place; he (Smike) also followed Nicholas very far visibly. This came to know to Nicholas later arriving Broughbridge where some cheap cottages available in which beds were let at a cheap rate to the more humble class travelers. After passing the town, he found an empty barn at the road, he stretched there and fell asleep very soon and he dreamt of something that happened at the Dotheboys Hall the day previous day. Then he was awakened with that a strange person had approached for him who turned but to be Smike. He kneeled to Nicholas and begged that he wanted to go with Nicholas wherever he would go. They talk:

> *"I am a friend who can do little for you." Said Nicholas, kindly, "How came you here?'*
> *……'May I – may I go with you?' asked Smike, timidly. 'I will be your faithful hard-working servant, I will, indeed. I want no choice,' added the poor creature, drawing his rags together, 'these will do very well. I only want to be near you.' 'And you shall,' cried Nicholas. 'And the world shall deal by you as it does by me, till one or both of us shall quit it for a better. Come!"* (ibid: 154-155)

Newman Noggs

After they passed out of the old barn together, reached at London, and Nicholas found Mr. Newman Noggs, who is a clerk in Mr. Ralph's Office, helped him in seeking a new job for he (Nicholas) was urgently in need of a job before his uncle Mr. Ralph got him just after leaving Yorkshire's boarding school. They have been true friends. Mr. Newman Noggs is always ready to help his friend in good faith. Their relationship is also one of the most important relationships in the novel.

Nicholas and Smike spent the night at the residence of Newman Noggs where there was a bed, but adjusted by Newman Noggs, sleeping on the stairs with pleasure, so that his friend was accommodated. They were good friends at all, thus, Newman Noggs tried to get him a job by informing him that there was an advertisement for a secretary's post at Mr. Gregsbury, who was member at the Parliament House but unfortunately, Nicholas could not get the job. When he became unsuccessful in getting the job, he was to a job as private tutor with the help of Newman Noggs for Mrs. Kenwiggs' children to teach French language for five Shillings a week. Being accepted the offer; he started working there just on the same day in front of other family members. This is a vivid example of the relationship between friends who sacrifice and help each other at any cost. That was the thing Mr. Newman Noggs seriously wanted to offer Nicholas a small job for he could live in the town without any difficulty and could make his fortune, after he came back homewards with great distressed of failing to get a job. Newman Noggs says:

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> *"Come back?" asked Newman. "Yes" replied Nicholas, "tired to death; and what is worse, might have remained at home for all the good I have done." "Couldn't expect to do much in one morning," said Newman…… "I don't know," said Newman; "small things offer- they would pay the rent, and more- but you wouldn't not like them, no you could hardly be expected to undergo it – no, no."* (ibid: 191)

That was Newman Noggs's genuine warm and benevolent aspects towards Nicholas. It was only Noggs who helped getting a job as private tutor to the Kenwiggs' family when Nicholas came back to London after his adventures to Yorkshire alienated him from his uncle Ralph Nickleby. We find the relationship of kind-hearted people who would try to help one another in time of great need in the character of Newman Noggs and Nicholas. Nicholas was always accompanied by Smike who ran away from Yorkshire's boarding school, and he was the only reason Nicholas fought and smashed Mr. Squeers. As Nicholas worked as Master, Smike always respected him and treated him as his master. Even after Nicholas joined a theatrical work, Nicholas tried to instruct Smike in the art of acting getting by heart the lines (dialogues) so that they could easily live happily without any financial crunch. Nicholas says:

> *"I don't know what's to be done, Smike," said Nicholas, laying down the book. 'I am afraid you can't learn it, my poor fellow.' 'I am afraid not,' said Smike, shaking his head. 'I think if you – but that would give you so trouble.' 'What?' inquired Nicholas. 'Never mind me.' 'I think,' said Smike, 'if you were to keep saying it to me in little bits, over and over again, I should be able to recollect it from hearing you.' 'Do you think so?' exclaimed Nicholas. ………"Who calls so loud?" cried Smike."* (ibid: 310)

Master and Student Relationship

The novelist portrayed the master and student relationship who in turn becomes close friends in the character of Nicholas and Smike and Smike had long desired in his heart of meeting his master-friend, Nicholas's mother and sister. His joy was speltbound when he learned that Nicholas had come to take him to his home. He says:

> *"But come; my errand here is to take you home! 'Home!' faltered Smike, drawing timidly back. Ay, rejoined Nicholas, taking his arm. 'Why not?' 'I had such hopes once,' said Smike; …….'I could not part from you to go to any home on earth,' replied Smike."* (ibid: 415)

Their relationship is an unbreakable one, as Smike always thought that he should not forget his master friend and never wish to leave him forever till his last breathe. He was very happy to learn that he would be meeting his master's mother and sister who always lived in miseries. Smike was happy as he was to have a home:

> *"When I talk of home,' pursued Nicholas, 'I talk of mine – which is yours of course. If it were defined by any particular four walls and a roof, God knows I should be…….. And now, for what is my present home, which, however alarming your expectations may be, will neither terrify you by its extent nor its magnificence".* (ibid: 415-416)

Upon entering the room with Nicholas, he was introduced to Kate who was sitting alone and added that Smike was a faithful friend and affectionate fellow-traveler who Kate should receive well. At this instantly impacted Smike so kindly and she said in a sweet voice, how anxiously she had been

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to see him after her brother had told her, and how much she had to thank him for comforting her brother so greatly. The family rejoined again from a long separation.

Hero-Heroin Relationship

The novelist is not lost sight of his favourite theme of love-marriage or the hero-heroin relationships in Mr. Nicholas Nickleby found in a different tone. The relationship between Employer and Employee is also found in the investigation in the novel *Nicholas Nickleby* i.e. between the Cheeribles (Charles and Ned Cheeribles) and Nicholas. Mr. Cheeribles saw profound esteem of human vaule in the person of Nicholas. They employed Nicholas in their company and they have confident on Nicholas's decision for the development of the company. Their relationship is also most important one in the novel. Mei Chin remarks:

> "Another figment of stage romance is the good young lady, Madeline Bray, whose hand is to remunerate Nicholas, after she affected her escape from a selfish father and the machinations of another aged usurer who moves heaven and hell to marry her." (Baker: 259)

They helped to rescue Madeline whom Nicholas loves very much, even from the marriage which was to be solemnized very soon from the hand of Mr. Arthur Gride who was older than the bride (Madeline). The marriage was especially arranged by Madeline's father, Mr. Bray who borrowed some sums of money from Mr. Gride and Ralph Nickleby and he became a debtor. In place of this debt Mr. Ralph Nickleby intentionally took interest for helping Mr. Gride marrying Madeline. In these very shock situation, Mr. Cheeribles's brothers wanted to help Nicholas to get Miss Madeline as his wife. She was very beautiful but a destitute young lady, proud and dutiful to her dying father to whom she ws willing to throw life away if it meant ensuring her father's comfort.

> "Nicholas Nickleby, at least, marries the girl with whom he fell in love with at first sight, as befits his exurberent temperament, but most of Dickens' unions are well advised, and for this reason they are disappointing." (Mei Chin: 71)

In fact Nicholas fell in love with her from the first sight in Mr. Cheeibles's chamber. Later, she was saved by Nicholas with the help of some persons including his sister, Kate from the hand of his uncle Mr. Ralph Nickleby and Mr. Gride on the wedding morning during which Miss Madeline's father died of grief when he realized what he had done. It was before the marriage which was supposed to be solemnized soon, went through freeing his daughter, Madeline from her obligations.

The two Cheeribles brother also knew that Nicholas was in love with Miss Madeline, when Madeline once came to their place one morning. On the very day, Nicholas accidentally saw the young lady and fell in love with her at first sight, though he did not know who the lady was dearly. This is also one of the important relationships we may note between lovers in the novel. Later, the Cheeribles brothers narrated the whole sad story of Miss Madeline to Nicholas and asked his help in saving her from the cruel men, Mr. Ralph and Mr. Arthur Gride. The lady was introduced to Nicholas when Mr. Cheeribles was about to employ Nicholas for a delicate mission with the object of the mission was of young lady. Mr. Cheeribles says:

> *"I am about to employ you, my dear sir, on a confidential and delicate mission." ....You will give me credit for thinking so, when I tell you that the object of this mission is young lady.''A very beautiful young lady,' said ....Perhaps you have*

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forgotten_____?' 'Oh no,' replied Nicholas, hurriedly. 'I-I- remember it very well indeed'." (Nicholas Nickleby: 557)

In the last moment of receiving Madeline, Nicholas had a fight with his uncle Ralph and Arthur Gride, he even swung Mr. Arthur Gride away (whether intentionally or from confusion), as to cause to spin round the room. Then he rushed out with the lady Madeline without any interference to stop from the mob if people as easily as if she (Madeline) were infant.

In short, we may say that the novelist discusses various kinds of human relationships among say family relationship, individual-society relationship; cruel teacher-meek student relationship and love-hate raltionship of teacher-students abound in the novel, *Nicholas Nickleby.*

Conclusion

To bring a conclusion to our critical assessment of the famous English novelist Charles Dickens will never be an easy task. He is not only a social reformer but also a humanitarian novelist. He constructed his plots found among the English people of London city and their relationships which ultimately became universally significance. His novels provide a fine and vivid scene of London life which evolved after rapid industrial revolution of England. Arthur Compton-Rickett has rightly observed thus:

> "The novel provides such a facile and attractive means of popular appeal, and is so adaptable to literary fashions, that its continued vitality will surprise no one." (Compton-Rickett, 2012:661-662)

Charles Dickens along with his contemporary W.M. Thackeray is able to provide a new genre of fiction, for, the fiction covers all over the world. Though Charles Dickens portrayed the London life of his age, his fame was not confined to England. It was of universal significance.

As his age was an age of industrial revolution, life in London was very hard with the rapid changes taking place in England. He knew the hard facts of life of the country which made him depict these pictures so as to reform it to make a sustainable environment by waking up the authority's eyes. His novels have many characters starting from childhood to manhood since a society is comprised of children, men and women and other old people. All these characters are seen in his novels. Therefore, in such a situation, the human relationships have been fabricated throughout the novels. We know that one generation is replaced by another generation, and to see a generation, society starts from a child growing to manhood and womanhood which is seen in most of his novels. He experienced the hard life of children and this is his main theme of novels. Many children are portrayed in his novels as a society consists of children and men and women together. Here to quote W.R Goodman's remark:

> "In the crowd of human beings that throng these books there are many boys and girls. Often, indeed, a novel is the story of a child growing into manhood and womanhood; and no preceding novelist had written so much of the experiences of childhood." (Goodman, 2010: 373)

He has produced about fifteen novels altogether including his last unfinished novel, *Edwin Drood*, with readers from different parts of the world from America to Russia. He was received warmly in America in streets by big crowds and welcomed by many, including politicians, judges and bishops. His child image is tactfully portrayed with miserable life of child as an orphan.

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In *Nicholas Nickleby*, one may see the relationship between cousins that is between Smike and Nicholas, and love relationship between Miss Madeline and Nicholas and brother – sister relationship as well. In David Copperfield, the theme of child love is found between David and little Emily when they were small but later he has affairs with Dora. The novel has never excluded the relationship between friends, between brother and sister relationship, that is between Pegotty and David though they belong to different families and Pegotty as the sole attendant of David since his childhood. The relationship seen between David and Dora in the novel is fine and pure. Apart from this, one can see the relationship between girls who are true friends and sacrifice for each other. In this novel, one can witness that Agnes and Dora being true friends sacrifice for each other in which Agnes was compelled to replace Dora when Dora is dead after her married to David. Thus Agnes becomes wife of David on the request of Dora during her last breathe. This is very interesting and thrilling that Agnes' wedding with David is the wish of Dora who wishes Agnes to occupy the upcoming vacant place after she died.

Through such novels, Charles Dickens has achieved high ranks of reputation which his contemporary novelists can never achieve. He was popular with all classes in English society thereby creates for him a special place among the novelists. Analyzing the human relationships found in the novels of Dickens help us to acquaint ourselves with the types of people living in the age of Dickens and of their nature, and aspirations and also help us to deepen our understanding and appreciation of Dickens' novels.

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Everyday Problems in Teaching English Language to Young Learners

Dr. I. Sirisha, Ph.D.

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Abstract

Teaching any second language, particularly English has always been a strenuous task, especially while dealing with the students who come from different cultures and backgrounds, as it involves some complexities which can be overcome through the application of appropriate strategies. English language has put down firm roots in India from the inception of the British rule. Initially English was taught to the people by the missionaries, and slowly it developed as an official language. People treat English as a tool for social advancement even after the British rule; no other vernacular language has tried to replace this foreign language.

English has become the *lingua franca* of international transactions in the globalized world. Young learners require an ever-increasing range of skills to maintain relevance with the global environment of the new millennium. For students whose mother tongue is not English, mastering English is very important, not only for their academic life, but also for their prospective career. English is a matron nurse who makes delivery of ideas easy, but as a medium of instruction it poses many challenges both for learners and teachers. Mother tongue influence is one of the serious threats to the advancement of learning, which should be dealt dexterously. Pronunciation is one of the language traits which is seriously affected by mother tongue. The socio–cultural background of an individual helps propel forward a very strong impact of mother tongue on English teaching and learning.

This paper includes an analysis of the problems in teaching English Language to young learners and strategies to meet these challenges.

Keywords: English Language, mother tongue influence, mother-tongue and pronunciation, Young Learners, teaching language, learning second language, language teaching strategies

English – Essential Part of Modern Communication

Communication has become the prime necessity of man, the days before the birth of the language have nothing worth recording, and this unique speech trait has made him stand above the rest of creation. Though there are different languages, the feelings of the human beings are same, the base feelings of anger, happiness, gloominess, have been described in different ways. After the basic emotion man had thought of moving beyond this to speak his heart which had given scope for abundant literature. Every idea which takes birth in the heart of an individual

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needs to be delivered at the proper time through a channel called language. It may be any language like English, Tamil, Telugu, Hindi or any other.

English Language plays an important role in the development of any country; just as in other countries English occupies a place of prestige in our country. English Knowledge helps us establish cultural, economic commercial and political relations with the rest of the World. English language has laid its firm roots in India from the inception of the British rule; initially English was taught to the people by the missionaries, and slowly it developed as an official language. People treat English as a tool for social advancement even after the British rule; no other vernacular language has been able to replace this foreign language. English is a matron nurse who makes delivery of ideas easy, but as a medium of instruction it poses many challenges both for learners and teachers.

Appropriate Strategies Required
Teaching English Language has always been a strenuous task, while dealing with the students who come from different cultures and backgrounds, since it involves some complexities, but they can be overcome through the application of appropriate strategies.

Mother tongue influence is one of the issues which could hamper the advancement of English learning, which should be dealt carefully and intelligently. Mother tongue influence is the most difficult thing to avoid in the speech process of foreign or target language. However, English has different aspects like grammar, vocabulary, pronunciation, and a few phrases, that move easily on the tongue, and these intrude and make their way into other languages.

Role of Comparison
Comparison is natural in human beings. It is also the accepted way of learning. Identifying the new things, comparing them with the old, is the best way to understand the new things; the same phenomena is also found in learning a target language. Learners compare new language with their native language, trying to find the accessibility of the new language; this is not always a wrong approach to learn language, but there is a danger of limiting the scope of the target language with the frontiers of the mother tongue.

The Role of Translation
The idea of translation makes the teacher and the learner to ignore the beauty of the target language, making it a laboratory process, a mere memorization of letters; the idiomatic expressions, which are peculiar to the target language, lose their sanctity if they are understood separately, inferring the meanings of individual words. The literal meaning of the expression cannot justify the actual sense of expression, but if the student is habituated for such a procedure, he cannot appreciate the actual sense of the expression; even the teacher becomes helpless at such instances. Examples: cake walk, bed of roses, far gone, bear the cross, etc. which sound differently from their individual words. Mother tongue which is always ready to provide the learner with its own assistance might mislead him, by giving altogether a different sense of the expression.

Problems of Pronunciation

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Pronunciation of words, sentences, etc., in another language is one of the language traits which is affected by mother tongue influence. Certain sounds may be unique to a particular language one is learning which may not be mimicked thoroughly by finding their equivalents in the mother tongue. Our performance in the target language English is usually affected and perfect matching is usually hard. The sounds like /æ/ / w / / n / / Ø / which are peculiar to English language, could only be pronounced correctly by a native speaker. The non-native speaker who tries to find substitutes for them in his/her language could probably corrupt the original sound, which makes his English pronunciation incorrect. The teacher is of course in no way exempt from this. We cannot afford to employ native speakers of English to teach English all over the world. Hence, these lapses in pronunciation are natural, even in the teacher, and they are thoroughly impressed upon the minds of the learners. Therefore students tend to acquire the wrong pronunciation from their teacher. A non-native teacher of the target language should get proper training in the skill of pronunciation and try her/his best in helping students understand how English sounds are uttered, read and explain the basic functions of English intonation for the proper usage of sounds. We can learn to pronounce English words and sentences in such a way that the speakers of other languages including native speakers of English are able to comprehend what we say.

Socio-cultural and Educational Background

The socio-cultural background of an individual makes a very strong impact of mother tongue influences on English language teaching and learning. A teacher from rural background explains everything to a student keeping the result-oriented objective in the mind through which students can secure a good percentage of marks in the exam, but their target language enhancement cannot be improved. The other factor which affects English language teaching and learning is the teacher's inefficiency in making students aware of the basic skills of the language LSRW. Many teachers prefer their students to practice more the reading and writing skills, leaving aside two important skills listening and speaking.

Learning Process

Listening is the first step in learning any language; a teacher should train his students to be active listeners, which makes them concentrate on the pronunciation, vocabulary, of the target language in an appropriate way. The teacher can play any motivating speeches and dialogues of the characters from the reputed dramas and allow students to repeat them in the form of role play activities. Teachers can also ask students to listen to readings of short stories and help them to tell back the story with their own improvisations. With this practice they can modify their errors and later involve themselves in good speaking sessions.

Attitude

Attitude of the students can also become a hindrance in English language teaching. A rural student can find English a difficult language to learn, though he has the desire to learn it, but the fear of committing mistakes may make him/her develop a negative attitude towards speaking and learning the language. If the teacher takes an active part by conducting speaking sessions like debates, discussions, role plays, where there will be more scope for students to interact with other students and teachers, by taking the assistance of audio-visual aids in class rooms and in labs, by providing listening and reading comprehension to improve the competency

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of students in speaking and listening skills simultaneously. The thinking of all human beings may not be the same, there may be students who are exceptionally talented in the academics, but not interested in competing well in studies, getting skilled well in the target language, English. For such students the teacher should counsel them, telling them about the importance of English language for their future lives and motivate them to take part in practicing the language skills.

Theories of Learning

Linguists all over the world have become alert to such issues and postulated certain theories to set right this problem. Methods like grammar translation method, bilingual method, direct method and so on. The grammar translation method, also known as the classical method, is one of the oldest or traditional methods of teaching English. It is introduced in India by the Britishers in the words of M. L. Tickoo this method "came to English Language Teaching in most of Asia in general and India in particular with support in the long- established tradition of teaching classical languages in the United Kingdom. The system of education in the country served as a model for schools in most of its colonies. The psychological beliefs that prevailed then were (a) that classical languages with their intricate systems of grammar were capable of training human faculties including memory, and (b) that learning these languages was part of a truly liberal education. Teaching and learning primarily aimed at the ability to read full texts rather than to communicate orally in everyday situations". (Tickoo, 2003: p. 349)

As this method deals with memorizing of words and rules which are taught with the support of mother tongue, learners cannot come out of the influence of their mother tongue. This method did not help students to communicate freely, since this method deals with memorizing and not practicing.

Direct Method

The Direct Method: The direct method, sometimes also called as the 'reform' method, 'natural' method, 'psychological' method, 'phonetic' method and 'anti- grammatical' method, was established in France and Germany around 1900, and introduced in India in the early 20th century as a reform which was needed in the methods of teaching English. The major assumptions of this method were in opposition to the grammar-translation method.

According to Bhatia and Bhatia, the main aim of teaching English by this method is to enable the learner: "to think in English and to discourage the practice of inwardly thinking in one's vernacular and then overtly translating the thought into the foreign language. He should be able to grasp what he hears or reads in English and should be able to express his thoughts and wishes directly and fluently so that in due course of time he obtains a real command over the language". (Bhatia 1972; p315)

Bilingual Method

This method was developed by Dr. C.J. Dodson. As the name suggests, the method makes use of two languages- the mother tongue and the target language. Hence, this can be considered as a combination of the direct method and the grammar-translation method. 'Selection, 'Gradation', 'Presentation', and 'Repetition' are the four cardinal principles of all language teaching methodology.

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So, many theories have been postulated to teach English language to young learners. Though many methods have emerged, the success of all the methods depends on the integrity of teacher and students who are the actual practitioners.

No Best Method

The following observation by Ms V. Saraswathi is very important to quote in this connection. She says: "There is no best method. The history of language teaching presents a fascinating variety of methods. If there are such a variety of methods, which one are we to choose? There is no definite answer to this question, what works with one learner may not work with another. One may be a wizard in grammar, but another may just hate it. Others might enjoy memorizing sentences". (Saraswathi, 2004: p. 63) She further adds: "Different methods may be appropriate to different contexts. If we start searching for the perfect method or the ideal single solution to the problem of language learning, we are bound to fail". (Saraswathi, 2004: p. 63) Like V. Saraswathi, Diane-Larsen-Freeman's remark on language teaching methodology sums up a major trend away from unity to diversity in the following words. They comment: "There is no single acceptable way to go about teaching language today." (DL Freeman, 1986: p. 86) The statements quoted above make it clear that no single approach or method is appropriate for all learning styles. But a teacher should identify variety of sources to make a young learner interested in listening in the class by planning different activities and techniques.

Motivation

Lack of motivation among the learners, insufficient provision of audio-visual aids, and lack of strict supervision are the challenges to overcome, to make a student effective in English language learning and speaking. All these challenges can be overcome if the teachers take an active part in building rapport with class and by laying down a firm rule that there will be no other language spoken in the class other than English. Motivating students not by teaching, but by always speaking with them and correcting their mistakes with care, and organizing interactive sessions like debate, role plays etc., all of which in turn help the students in learning the target language effectively. The teacher should become a good role model to the students by using spoken and written English confidently and adapting language usage in different situations, helping students improve their interpersonal skills. The teacher should make the students to become capable in listening, speaking, reading, and writing as well as in interaction skills which help students to be competent in the present world of teams.

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Dalit Voices in Burrakatha (An Oral Narrative):
A Case Study of Kannada and Telugu

Skandgupta
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Abstract

India is the conglomeration of different ethnic, cultural and linguistic groups viz. Astro-Asiatic, Dravidian, Indo-Arya and Tibeto-Burman people. Each of these linguistic communities divide into many modern languages that constitute 122 languages of which 22 are scheduled and 100 are tribal languages (Ramakrishna Reddy 2013). Each language of the scheduled and non-scheduled languages developed a type of oral narratives, viz., Yaksagana in Karnatak, Burrakatha in Andhra Pradesh and Karnataka, Mohini Attam in Kerala and Kudi Attam in Tamilnadu, etc. These arts mainly cultivated by the lower sections of the community in order to gain their lively hood. In the course of time, the performers of these Indian folk arts made use of the Indian mythology, Socio-political conditions, the lives of the down trodden and the Dalits. In the Telangana State, Praja Natya Mandali used the art BURRAKATHA for the voices of Dalit and the down trodden people in the society. The main of the paper tries to attempt how multifarious discriminated Dalits have consciously used oral forms of literature to acknowledge themselves socially and culturally. Mainstream literature continuously denied the validity of Dalit literature and its thoughts. Folk arts which consists of legends, music, oral history, proverbs, beliefs, and customs that are the traditions of that culture, subculture, or groups tried to use the folk arts for their acknowledgment in the multifaceted society. It is also the set of practices through which those expressive genres are shared. Throughout the ages of oppression, oral literature has held Dalit communities in difficulties of education.

Keywords: oral, folklore, culture, identity, expression, Burrakatha, Dalit

Introduction

Story telling is an important Oral tradition in India and there are several traditional ways of narrating a story. Study of Oral narratives has been assumed a special importance with the emergence of special academic department's viz. Folklore studies, Comparative literature and Translation studies etc. Earlier academicians used to look at some of the native oral arts of India at individual level, without giving the importance to these genres, that involved socio economic conditions of the society, contemporary issues of the people and cultural heritage of each art and the Dalit voices in them. In the current studies of Indian folk arts and the oral narrative involved in them are given importance in the Indian academia because they are the representation of the voices of the undermined people in the society. Each folk art of the Indian Sub-Continent has employed one the other of complex schemas to reach easily to the common people especially the rural people. These unforgettable folk arts of the Indian Sub-Continent have also undergone so many changes, according to the changes that are taking in the Indian society till the date and time to time. These changes are bound to impact the narrators of the arts to change according to the changes that are occurring in the societies that existed.

About Burrakatha

Burra Katha is the most popular art form of narrative source of entertainment in the state of Andhra Pradesh, Karnataka and the newly formed state of Telangana in India. The art form is very

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close to the common people or laymen in the society. The art is performed more in rural areas rather than the urban areas. It is a stage-based art form in which a story teller who is a main reciter and two other partners are accompanied. The partners are accompanied either side of the main reciter. While depicting the story the main reciter uses all the sences like anger, humour, laughter etc. the term "BURRA" refers to a stringed musical instrument worn across his right shoulder. The term "KATHA" means a story.

Burrakatha performance
Courtesy: https://en.wikipedia.org/wiki/Burra_katha

Main Performer

The main performer of the art is called as ('KATHAKUDU') who plays the 'tambura' as he dances rhythmically moving forwards and backwards on the stage while reciting a story. He plays a vital role in making the Katha successful. He also wears a metal ring called Gajjelu (round shaped with a whole in the middle) and carries a ring in his palm to add to the tempo while he sings. The co-performers play two-headed earthen drums 'DAKKI' (in Kannada) and (Dinki in Telugu) to accentuate the songs. All the three performers will be wearing anklets with tiny bells called 'ANDELU' or 'GAJJELU' which add to the music when they dance and perform. One of the drummer is referred to as the 'RAJKIYA' who comments on contemporary political and social issues even if the main story concerns historical or mythological events. The other drummer is known as 'HASYAM' and he cracks jokes and provides comic relief and constantly keeps the audience well entertained and keeps up their interest in the performance. The performers regularly address each other, and the co-performers often interrupt the main performer to ask doubts on behalf of the audience and they add emphasis to the main events in the story with short words and phrases like (tandana, tane tandanana).

The performers of in the coastal belt of Andhra Pradesh are called as Picci Kuntlollu.

Establishing the Place, Time and Historical Context

Generally, the performance would begin with a prayer song depending upon the people who called them for the performance. The main performer introduces the story by establishing the place, time and historical context of the action. The co-performers repeat the refrain of the narrative. The story begins with the statement, VINARA BHARATA VEERA KUMARA "listen victorious sons of Barata Maata", VEERA GADHA VINARA "listen the victorious story" which means, hear, the young brave son of bharat (india), hear the story of the brave and the co-performers affirm the proceedings with the words" tandhana tane tandhana na ". After these introductions, the main plot begins in which

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all three performers take an active role assuming various characters in the incidents, as well as providing narrative bridges between incidents. Thus, dance, recitation, songs, dialogues and enactment of scenes provide variation within a strong narrative line of Burra Katha.

Burra Katha Stories

These Burra Katha stories could be mythological, historical and socio-political and patriotic. The art became the medium to enlighten the people about the political situation which played an effective role in conveying the message to people and awakening them during Indian Independence Movement too. Since the art attracted the many common people during the independence time, the British government had banned its performance in the Madras Presidency and, Nizam, the ruler of the princely State Hyderabad, prohibited these shows in Telangana region.

Burrakatha Performers in Karnataka and Andhra Pradesh

Burratha katha is most popular in Karnataka as it is most popular in Andhra Pradesh. These artists are found in Karnataka in the communities of Nilagararu, Kamsaleyaru, Choudkyaru, Goravaru, Karapaladavaru, Burrakathegararu, Dombidasaru, Helavaru, Jogigalu, Tamburiyaru. In most of the cases, these people found to perform about their communities and the legendary characters in them. Among these communities Budagajangamma community which is a roaming community tell the oral narrative stories by using the combination of prose and poetry style. This type of involving Poetry and prose is known as Burrakatha, which is most popular art form in Andhra Pradesh. Similar foot prints can be found in the bordering area of Karnataka. The people of this community who migrated from Andhra Pradesh to Karnataka can be seen more in the bordering districts, such as Gulbarga (Kalaburgi), Bidar, Yadgiri, Raichur and Bellari. These people tell the Burrakatha stories in Kannada and Telugu at the border areas of Karnataka and Telangana (Andhra Pradesh). These artists never face the Telugu and Kannada language as their barrier for their performance, as the local language in Karnataka is Kannada. These artists give their performance in Kannada as they perform in Telugu land. In Karnataka also, this art form is in severe danger.

Burrakatha
Courtesy: http://images-photos-drawings.blogspot.com/2014/10/telugu-jaanapada-kalaaroopalu-images.html

Methodology

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For the study two codes are selected viz. Kannada and Telugu. Burrakatha is depicted in the codes using the same story or narrative. Since the folk art is famous in both the states of Andhra Pradesh and Karnataka both the states are selected for the study. Southern parts of Karnataka and the United Andhra Pradesh are places for the Study. Shankarmma who is a bilingual and versatile in depicting the stories using the Burra Kath in both the languages is selected for the study. Kamboja Raja storey (family storey that deals with deceptive queens and an innocent queen), Aryavara katha (family storey which deals with the three brothers and their deceptive qualities) and Baligiri raja kath (family storey of barren queen) are taken for the study. The three stories were videoed in both the language for the analysis. After the videoing is done all the visual texts were translated using the ELAAN and PRAATH tools.

Analysis

By looking at the three translated texts which deal with the morality that precedes the deceptive qualities used by the side characters in the three stories. While depicting these stories the performers especially who belong to the downtrodden And Dalit sections have nativized the stories by using the Burrakatha schemas and explained their miseries and sufferings using these stories. Since some of the themes of the stories touch the hearts of the Dalits and the downtrodden they try to nativize and apply their personal experiences in the story which subsequently have become the Dalit voices. Theses voice cry for their food, equality, liberty, fraternity, place in the society and sometimes the entry to reach the god who is in the form of idols. Pallath (1995) defines, that considering the historical roots of the Dalits who have common cultural patronage viz. Low caste and the tribals as Dalit (Matriarchal) Culture (Dalit Culture) and that of the Non-Dalits (Patriarchal/Solar) Culture (Non-Dalit Culture) says performers always tries to implement some of the experiences in the folk arts. Though the two cultures of Karnataka and the Andhra Pradesh, are different, but the sufferings and the problems of the Dalits are equal. Since they are similar in their lives, the performers who are Dalits and the downtrodden themselves are able to express their feelings along with the main plot and nativise them inspite of linguistic barricades. These nativized stores were subsequently have become the Dalit voices. Samy (2001) also presented similar kind of the opinion in "Cultural Expressions of Dalits". He shows that, though Dalits does not have their own folklore stories, they make use of the arts of the respective states to express their miseries by using these folk arts. As the time passed on these stories were nativised and regionalized as Dalits voices to express their contemporary problems. When these stories were nativized they were abundantly filled with the rich folklore of expressions that close to Dalits.

Conclusion

Thus, by using the stories that have similar texts that deal with the Dalit sufferings were nativised and ultimately made them as Dalit voices. For this nativization, Burrakatha has become a great advocator for the upliftment of their lives. By using these Dalit voices Dalits have kept themselves socially and culturally active. They showed their participation in politics, culture, and society through oral literature and oral narratives. Yet the Oppressors have always denied the agency of Dalits.

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Translation: A Cultural-Specific Experience

Sobial Jahane Gazzalie, Ph.D. Research Scholar

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Abstract

Translation is a fundamental human activity to transfer knowledge across cultures widely separated in time and space. Without Translation, even the most erudite readers would have limited acquaintance with other cultures, literature has always been instrumental in preserving the civilization ethos and values; Translation helps propagate these cultural values. Translation practice offers rich data for psycholinguistics and stimulating possibilities for creative writers. In the post second world war scenario there was an urgency and explosion of theories which catered to the understanding of a new world order spanning from the geo-political to geo-economical. In this context, multiculturalism is the focal point of a new world discourse. Understanding of diverse cultures and interpretation of the general ethos makes us believe that humanity in all climes and at all times has passed on a legacy of common values and ethics. Translation studies are of paramount scope to unravel the seeds of central axiom which binds together civilization of antiquity with the present world order. It will be unwise to canonize our texts without taking a holistic approach of how cultures interact and recreate new chapters of human excellence. Translation is not merely and an inter-linguistic process, it is more complex than replacing source language with target language. Translations are never produced in a cultural or political vacuum and cannot be isolated from the context in which the texts are embedded. Every beginner of Translation studies is beset with multiple difficulties while Translation a piece of art. So, this paper will be dealing with basics of Translation, its evolution and process. This paper will also discuss the importance of Translation in the present age on the global level and how it is a cultural specific. It will throw some light on the Translation studies in Comparative Literature. This paper will also discuss Translation in literary terms.

Keywords: Translation, Cultural, Ethos, Target Language, Comparative Literature, Evolution, Canonize, Holistic, Source Language.

Introduction

Translation is the process of translating words or text from one language into another. it is the communication of the meaning of a source-language text by means of an equivalent target-language text. Literary Translation consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction novels, novels, short stories, poems, etc. we have been heard from long time that 'Translate the language, translate their culture'. Every beginner of Translation studies is beset with multiple difficulties while translation a piece of art. The translator is troubled with question like- should a translator stick to the language or the parole? Whether to be faithful to the original or not? Whether to translate on a literary level or a metaphoric level? Whether to go with translation or trans-creation? What makes a religious text and its

translation problematic? In addition to this, there are linguistic, semantic and cultural barriers that a translator encounters. The other problematic area of how translation of poetry is different from a piece of prose needs to be addressed. These questions are vital to understand the basis of translation study.

Origin and Purpose

The increasingly global and multicultural world in which we live has rendered Translation more and more important both as an actual, material practice and as a cultural phenomenon to be critically analyzed. The relative increase in human contact across linguistic-cultural boundaries (be they regional, national, continental, etc.) that has occurred in the late twentieth and early twenty-first centuries has generated, in turn, an increased need for communication across boundaries. This augmented need for cross-linguistic translation does not necessarily imply that the world is a more benign and communicative place. Indeed, periods marked by spiked political and cultural antagonism and tension between geo-linguistic entities, that following more translation from one language into other languages particularly into English, and the reverse. As air travel and the internet have widened the actual and virtual traveler's ambit far beyond the "European tour" of the nineteenth-century aristocrat, who might have the time and means to learn the major (western) European languages, translation has become increasingly necessary.

National and Global Demand

Despite the equivalence suggested by bilingual dictionaries, it is common knowledge that people do not say precisely the same things in different languages. Facial and corporeal gestures differ. Often colors are not designated similarly in unrelated languages. The social functions of the various meals of the day may be wildly dissimilar in various parts of the world. And when one combines infinitely multiplied commonplace terms such as these with the difficulties presented in interpreting such abstract notions as political sovereignty and individual identity from one language to another, one begins to glimpse both the difficulty and the vital interest of translating across languages.

Comparative Literature and Translation Studies

Since the 1980s, Translation as practice and as theory has become central to Comparative Literature. Traditionally, this was not the case: the discipline, founded largely in the United States by post-war European emigres, devoted itself almost exclusively to the European languages and demanded that all texts be read in the original language. But as the canon has expanded to include many non-European literatures, including various creole and hybrid literatures and oratures, scholars have acknowledged the necessity of using translations in research as well as in teaching. Whereas it used to be the case that most major African literary works could be read in either French or English, such is not the case of writers such as Ngugi wa'Thiongo, whose African language writings also require translation. Along with the practical turn to translation in Comparative Literature, we also notice, not surprisingly, the critical and theoretical assessment of translation in the context of globalization, multiculturalism, cultural hybridity, post-colonial theory, and an emphasis on interdisciplinary approaches. With its interest in crossing the borders between languages, cultures, and national literatures, Comparative Literature is implicitly committed to assessing theoretically the function and value of "Translation" in the widest sense of the term.

Advantages

Despite all the advantages that the Internet has brought about, language still remains a challenge for businesses to reach a larger audience. Though English is perceived as a global language of business communication, many countries still prefer to converse in their local tongue. Translation has helped bridge this divide to a large extent by bringing diverse groups of linguistically and culturally different people together, enabling them to communicate effectively. It can reach a wider audience, commerce, travel, tourism and can understand the cultural identities and differences. Translation widens the vocabulary, discipline the mind, enhance the knowledge and helps in knowing the history.

Literary Translation

Style is the essential characteristic of every piece of writing, the outcome of the writer´s personality and his emotions at the moment; a single paragraph can´t be put together without revealing to some degree the personality of the author. Every writer has a literary style and his style is reflected in his writing. Some authors say that a translation should reflect the style of the original text while others say that a translation should possess the style of the translator.

A good translator should have a thorough knowledge of the source and target languages, be able to identify with the author of the book or poem, understand his culture and country, and employ a good method for translating literary texts.

The literary translator has to take into account the beauty of the text, its style, the lexical, grammatical and phonological features. Some of these may not be the same in the target language. For example, in the Arabic language there is no "you," which may be fundamental for a good translation. The aim of the translator is that the quality of the translation be the same as the original text without leaving out any of the content.

In general, in literary translation we translate messages, not meanings. The text must be seen as an integral and coherent piece of work.

For example, if we are translating from Kashmiri or Hindi into English or vice versa, we must take into account that the two realities are very different, their cultures have sometimes opposite views on certain matters, as well as on scientific and technological development. So the search for equivalent words is more complex.

When this is the case, the translator must find words in his own language that express almost with the same fidelity the meaning of some words of the original language, for example, those related to cultural characteristics, cooking skills or abilities of that particular culture.

Some ideas or characteristics are not even known or practised in the other culture. The practice of literary translation has changed as a matter of globalisation, texts have become more exotic, and these translations should contribute to a better and more correct understanding of the source culture of a country.

Translation of Poetry

In poetry, Form is as essential to preserve as contents. If the Form is not preserved, then neither is the poetry. Susan Bassnett-McGuire says: "The degree to which the translator reproduces the form, metre, rhythm, tone, register, etc. of the SOURCE LANGUAGE text, will be as much determined by the TARGET LANGUAGE system and will also depend on the function of the translation. One of the more difficult things to translate is poetry. It is essential to maintain the flavor of the original text."

A good translation discovers the "dynamics" of poetry, if not necessarily its "mechanics" (Kopp, 1998). As Newmark says, "Translation of poetry is an acid test showing the challenging nature of translating." In the translation of poetry, puns, allusions, analogies, alliterations, figures of speech, and metaphors are always common.

Translation of Plays

Most of the plays that go into a theatre are translations. Words in the theatre are to be "recited", to be said on a stage, and that means a series of restrictions or general conditions to be taken into account: the year it was said and written, the style, the language, etc. The translator should say aloud the words that he is translating for a play, to hear how they sound on stage. One thing is to read, and another is to "say" something. A text can be well translated in a book, but sound awful on stage. The work of the translator does not end when the work is given to be performed. It is advisable for the translator to work with the director and the actors to resolve problems when the text is put on stage. It is important to take into account the words used at the time the play takes place as well as the audience to which it is directed. For example, a translator from Spain will use the word "cojín" for cushion, while an Argentine translator will use "almohadón." So, the translator should work until the play is put on stage. That is the best recommendation for the translation of plays.

Conclusion

We conclude that Translation is to be approached differently than interpretation. It is not only about more stringent requirements, but above all, it is about the process of translation, in which all the factors that determine the choice of the translated equivalent must be taken into account.

The main aim of this paper is to introduce the readers to basic concepts of translation studies. Because of the rapid growth in the area, particularly over the last decade, difficult decisions have had to be taken regarding the selection of material. It has been decided, for reasons of space and consistency of approach, to focus on written translation rather than oral translation known as interpretation.

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Feminism and Humanism – Issues and Concerns

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Abstract

Language is the basic means of communication. The paper focuses on gender differences in talk to discourse and the social/textual/linguistic construction of gender. Several studies identified sex-exclusive linguistic features that are features used only by women or only by men, within a given speech community. Sex-exclusive' uses of language occur rarely and contrast with the common sex-preferential uses. These refer to differential tendencies in which women and men tend to talk differently from each other in a given context. Sex-preferential' phonetic, intonation, lexical, syntactic and wider interactional tendencies have been identified.

Different phases of Feminism can be seen as the driving force behind the male dominance and cultural difference approaches to the study of gender and talk. Feminism in general and feminist theory in particular also drove the subsequent critique of dominance and difference as a single approach. The word humanism has been freely applied to a variety of beliefs, methods, and philosophies that place central emphasis on what it means to be human. Frequently, the term is used with reference to a system of education and mode of inquiry that developed in northern Italy during the 14th century and later spread through Europe and England. Alternately known as renaissance humanism, this program was so broadly and profoundly influential that it is one of the chief reasons why the Renaissance is viewed as a distinct historical period. The humanistic approach has its roots in phenomenological and existentialist thought. Eastern philosophy and psychology also play a central role in humanistic psychology, as well as Judeo-Christian philosophies of personalism, as each of these approaches shares similar concerns about the nature of human existence and consciousness. It is also sometimes understood within the context of the three different forces of psychology: behaviourism, psychoanalysis and humanism. Behaviorism grew out of Ivan Pavlov's work with the conditioned reflex and laid the foundations for academic psychology in the United States associated with the names of John B. Watson and B.F. Skinner. This school was later called the science of behavior. Abraham Maslow later gave behaviourism the name "the second force". The first force came out of Freud's research of psychoanalysis, and the psychologies of Alfred Adler, Erik Erikson, Carl Jung, Erich Fromm, Karen Horney, Otto Rank, Melanie Klein, Harry Stack Sullivan, and others. These theorists and practitioners, although basing their observations on extensive clinical data, primarily focused on the depth or unconscious aspects of human existence.

Introduction

Patriarchy literally means rule of the father in a male-dominated family. It is a social and ideological construct which considers men (who are the patriarchs) as superior to women. Sylvia Walby in Theorising Patriarchy calls it a system of social structures and practices, in which men dominate, oppress and exploit women (Walby 1990). Patriarchy is based on a system of power relations which are hierarchical and unequal where men control women's production, reproduction and sexuality. It imposes masculinity and femininity character stereotypes in society which strengthen the iniquitous power relations between men and women. While subordination of women may differ in terms of its nature, certain characteristics such as control over women's sexuality and her reproductive

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power cuts across class, caste, ethnicity, religions and regions and is common to all patriarchies. This control has developed historically and is institutionalized and legitimized by several ideologies, social practices and institutions such as family, religion, caste, education, media, law, state and society. Thus feminist historiography made radical breakthroughs in redefining gender and patriarchies in the context of hierarchies of caste, class, community and ethnicity. Therefore, it is pertinent to underline several perspectives of feminism for a comprehensive understanding of patriarchy in terms of its origin, characteristics, nature, structures and persistence.

The Idea of Feminism

Feminism is an awareness of patriarchal control, exploitation and oppression at the material and ideological levels of women's labour, fertility and sexuality, in the family, at the place of work and in society in general, and conscious action by women and men to transform the present situation (Bhasin and Khan, 1999). The history of this struggle is often described as in the context of waves. The following is a very brief sense of the key elements in these waves of activism –

a. **First Wave Feminists** focused their struggles primarily on gaining legal rights such as the right to vote (women's suffrage) and property rights. The first known publications by women that referred to a demand for equality between men and women were published in the 15th century, but what is referred to as first wave feminism really began in earnest in the late 1800's and early 1900's. This wave of feminism ended when women made some legal gains in North America (rights to have a say with regards to their children, the right to own property and inherit property) and when some women won the right to vote between 1917 and 1920. In Canada, Aboriginal women living on reserves would not win the right to vote until 1960.

b. **Second Wave Feminists** focused on a broad range of issues in the 1960's, 70's and early 80's including discrimination in workplaces and in broader society. Some of the key struggles were around affirmative action, pay equity, rape, domestic violence, pornography and sexism in the media, and reproductive choice. The fight for reproductive choice included a fight to have information about, and access to, birth control (selling or promoting birth control was illegal in Canada until 1969) as well as the struggle to decriminalize abortion. In 1988 the Supreme Court of Canada struck down Canada's abortion law noting that it fundamentally violated a women's right to 'liberty and personal autonomy' as guaranteed in Canada's Charter of Rights and Freedoms.

c. **Third Wave Feminism** emerged in the 1990's in part as a response to the backlash from the gains 2nd wave feminists had made in the 1970's and 80's. While women made significant gains during the second wave of feminism, equality was still a distant dream. Race and Class became important issues for reflection and action within the movement – a movement that had been dominated by white, mostly middle-class, women. This wave of feminism is not galvanized around one or two key struggles, such as the right to vote or reproductive choice, as was the case in both the 1st and 2nd wave.

Feministic Philosophy of Language

Much of feminist philosophy of language so far can be described as critical—critical either of language itself or of philosophy of language and calling for change on the basis of these criticisms. Those making these criticisms suggest that the changes are needed for the sake of feminist goals — either to better allow for feminist work to be done or, more frequently, to bring an end to certain key ways that women are disadvantaged. In this entry, I examine these criticisms.

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Language Male Bias

Some feminists have argued that philosophy of language is problematic from a feminist point of view. One sort of criticism is that philosophy of language, like English, displays a male bias. Another is simply that philosophy of language is ill-equipped to further feminist aims. Those making these criticisms do not suggest that philosophy of language be abandoned, but rather that it should be reformed — purged of male bias and turned into a discipline that can help in the attainment of feminist ends.

Existentialism

Existentialism owes its name to its emphasis on existence. For all the thinkers mentioned above, regardless of their differences, existence indicates the special way in which human beings are in the world, in contrast with other beings. For the existentialists, the human being is more than what it is: not only does the human being know *that* it is but, on the basis of this fundamental knowledge, this being can choose how it will use its own being, and thus how it will relate to the world.

Phenomenology and Ontology

For the 20th century existentialists, a decisive philosophical inspiration was phenomenology, the philosophical method devised by the German philosopher, Edmund Husserl, during the late 19th and early 20th centuries, and which his famous student, Martin Heidegger, developed into a combination of existential analysis and deep ontology. Artistic communication also has a certain capacity to transcend the ages and cut across languages. In existentialist aesthetics, artistic activity and its products have external aims: to reveal the world to others, both in a metaphysical and political sense. As noted, this aesthetic theory therefore conflicts with the notion that the artwork is an end in itself, or that style and form are self-justified. Furthermore, the existentialist definitions of meaning as negativity, and of expression as 'coherent distortion', mean that stylistic achievement (the ability to let new sense be revealed) relies as much on the choice of words and syntax as on the 'silences' and omissions that define an expressive gesture Poetry.

Poetry and Existentialists

With their emphasis on action in situations, the existentialists have an uneasy relationship to poetry. Only Camus, following the example of Nietzsche, wrote a number of poems (in his youth writings and his notebooks, Camus 1933, 1935–1941). In many passages in Camus, poetry has a positive connotation. This connotation, however, refers to a specific quality of language, viz., the use of vivid images that manage to convey some truth about the human condition, rather than to the merits of poetry as a specific literary form. The existentialists made, however, some notable exceptions.

Francis Ponge

Camus, for example, wrote a vibrant review of the work of René Char (Camus 1935–1936), and saw in the work of Francis Ponge an eminent illustration of the task of literature in the absurd situation of post-war France (Camus 1943). Sartre also dedicated a long and largely positive review to the work of Francis Ponge, seeing in it a kind of profane phenomenology (Sartre 1944 in 1947a). This positive assessment might well have rested on a misunderstanding, since Ponge seemed to have had the exact opposite view of language as Sartre and regarded poetry precisely as the form that would best be able to "name the world" and make human freedom face its responsibility.

Metaphysical Aspects of Existentialist Aesthetics

The metaphysical aspects of existentialist aesthetics imply a certain theory of the audience. An essential ambiguity characterises also the experience of the audience. On the one hand, the genuine artist creates a new virtual world that expresses a coherent, idiosyncratic perspective on the world

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shared by all. When the audience meets the artwork successfully, the spectators suddenly change their own mode of perception and have to adopt a new perspective. To use a linguistic metaphor, the tired, instituted language of everyday communication (spoken or sedimented language) is rejuvenated by a speaking language, a true expression that imposes itself on the audience (be it the reader or the spectator).

Existential Self and Feminist Philosophy

The existential self has long been salient in feminist philosophy, for it is pivotal to questions about personhood, identity, the body, and agency that feminism must address. Since women have been cast as lesser forms of the masculine individual, the paradigm of the self that has gained ascendancy in U.S. popular culture and in Western philosophy is derived from the experience of the predominantly white and heterosexual, mostly economically advantaged men who have wielded social, economic, and political power and who have dominated the arts, literature, the media, and scholarship. Whether the self is identified with pure abstract reason or with the instrumental rationality of the marketplace, though, these conceptions of the self isolate the individual from personal relationships and larger social forces. For the Kantian ethical subject, emotional bonds and social conventions imperil objectivity and undermine commitment to duty. But their decontextualized individualism and their privileging of reason over other capacities trouble many feminist philosophers.

Feminist critics point out, furthermore, that this misogynist heritage cannot be remedied simply by condemning these traditional constraints and advocating equal rights for women, for these conceptions of the self are themselves gendered. In western culture, the mind and reason are coded masculine, whereas the body and emotion are coded feminine (Lloyd 1992).

To identify the self with the rational mind is, then, to masculinize the self. If selfhood is not impossible for women, it is only because they resemble men in certain essential respects—they are not altogether devoid of rational will. Yet, feminine selves are necessarily deficient, for they only mimic and approximate the masculine ideal.

Humanist Approach

The humanistic approach has its roots in phenomenological and existentialist thought Eastern philosophy and psychology also play a central role in humanistic psychology, as well as Judao-Christian philosophies of personalism, as each of these shares similar concerns about the nature of human existence and consciousness. It is also sometimes understood within the context of the three different forces of psychology: behaviourism, psychoanalysis and humanism. Feminist perspectives also carry messages of empowerment that challenge the encircling of knowledge claims by those who occupy privileged positions. Feminist thinking, and practice require taking steps from the margins to the center while eliminating boundaries that priviledge dominant forms of knowledge building, boundaries that mark who can be a knower and what can be known. For Virginia Woolf, it is the demarcation between the turf and the path; for Simone de Beauvoir, it is the line between the inessential and the essential; and for Dorothy Smith, it is the path that encircles dominant knowledge, where women's lived experiences lie outside its circumference or huddled at the margins.

Conclusion

Feminism is an outgrowth of, closely allied with, and supportive of humanism. That is, feminism is an application of the precepts of humanism specifically to women as a class of people. Although feminism is generally consistent with humanism, feminism actually gives priority to females rather than to males. Whereas in humanism mankind is believed to be the measure of all things, in feminism woman is believed to be the measure of all things. Whereas in humanism man makes himself

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God, in feminism woman makes herself God. Whereas in humanism mankind rejects the authority of God and Christ, in feminism woman rejects also the authority of man. Feminism is the belief that women have equal rights with men in all things. It is also the belief that natural differences do not exist in either the authority or in the sexual roles of men and women. Feminism is therefore primarily concerned with equality, authority, and gender roles. Because feminism is basically a humanistic philosophy and world view, it must be understood in terms of humanistic ideals. Much Study hasn't been attempted towards the response of feminism towards the political aspects of Language. Therefore, studies should be conducted in this aspect.

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Victorian Themes in Tennyson's Poetry

P.A. Steward, M.A.
Dr. H. Shimreingam

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Alfred Tennyson 1809-1892

Courtesy: https://www.britannica.com/biography/Alfred-Lord-Tennyson

Abstract

The Victorian Age was the time when men were considered higher than women and they need to remain chase and live within the four walls. The husbands did not have any regards for their wives, who they thought are for cooking, cleaning and looking after the child. It was the period where the age-old beliefs came into contrast with the new theories and as such the conflict between science and religion became intense and wide spread. With the rapid scientific development, the thirst for more and more knowledge was insatiable which was followed by colonial expansion. It was also the period where the people showed strong nationalism expressing their love for the country.

Keywords: Victorian age, Women, Science & religion, colonial expansion.

Victorian Age

The Victorian Age can be dated from 1837-1901, the year in which Queen Victoria ascended the throne of England and the year in which she died. Queen Victoria reigns from June 20, 1837 until her death on January 22, 1901. The Age was characterised by the rise of democracy and the

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advancement of science. The first Reform Bill 1832 extended the franchise and gave more people the right to vote though it excluded the working class people by its insistence on property ownership. With the spread of popular education, newspapers, magazines and cheap books, facts and speculations of the experts were exposed to the reading public. A huge upheaval in thought was the result of this rapid progress and popularisation of knowledge; new theories came into conflict with old faiths; the ancient intellectual order was shaken at its foundation.

Literature - Mirror of the Society

A work of literature is the product of the age which he lives in and that is why literature is said to be the mirror of society. But it does not simply reflect the society, but also it analyses it, and if possible, it guides the society. It opens up a vast scope of knowledge about people and place. The socio-cultural and historical aspects of a particular place can be known through the study of literature. The rise and fall of a civilization, the weakness and strength of a nation are told in graphic reality in the great literary works. It is even said that the truth of poetry (literature) is greater than the truth of history as history books are content to record the outward happenings only. Great works of literature studies judiciously the nature of human mind and spirit; it delves into the psychological realm of human relationship. The subtle part of human relationship is most exquisitely expressed in literature.

Alfred Lord Tennyson

Alfred, Lord Tennyson (1809-1892) was the leading poet of the Victorian Age in England and he was considered as the representative poet of the Age. He became the poet laureate after the death of William Wordsworth in the year 1850. For about half a century he was the voice of the England, expressing the doubts and faith, the grief and triumphs of the people of his age. He reflects the restless spirit of his age as Pope voices the artificiality of the eighteenth century and Chaucer of the fourteenth century. He wrote on various issues as found in his age like war, patriotism, imperialism, the rights and higher education of woman, etc. besides the question of science and religion. Few poems where the leading issues of the time have been mentioned are selected in this paper.

Women's Sexuality and Their Place in the Victorian World

The poem The Princess (1847) was written on the subject of women's rights and education. Tennyson had handled finely the social problem of woman and her relations with the life of his time. The poem considered as the 'herald melody' of higher education for women (Gordon, 1906, p.80), was written to show that woman must fit herself to do the work that lies before her, that she must not train her memory alone but must cultivate her understanding and must be sympathetic towards all that is pure, noble, and beautiful. Only then will she 'further the progress of humanity, then and then only men will continue to hold her in reverence (Memoir I, 1897, pp. 247-250).

In the Prologue, Lilia, in response to the query whether women of great nobleness existed answers:

> There are thousands now
> Such women, but convention beats them down;
> It is but bringing *up;* no more than that.
> You men have done it--how I hate you all!
> ……………………………………………
> O I wish
> That I were same great princess, I would build
> Far off from men a college like a man's,
> And I would teach them all that men are taught;

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We are twice as quick! (Tennyson, 1899, pp. 156-157)
In Part III, during a field trip the instructress recapitulates again the aim of the college:

To lift the woman's fallen divinity.
Upon an even pedestal with man (Tennyson, 1899, p.175).

The point of view of the Princess regarding the role of her sex became a contrast with the tradition on how man and woman were thought at that time is shown by the father of the Prince in the letter sent to demand the freedom of his son:

You have our son; touch not a hair of his head;
Render him up unscathed; give him your hand;
Cleave to your contract - tho' indeed we hear
You hold the woman is the better man;
A rampant heresy, such as if it spread
Would make all women kick against their lords
Thro all the world, and which might well deserve
That we this night should pluck your palace down; (Tennyson, 1899, p.185)

In Part VII, the Princess is of the opinion that man is not looking down upon women, but it is what the world follows at that time:

Blame not thy self too much, I said, nor blame
Too much the sons of men and barbarous laws;
These were the rough ways of the world till now (Tennyson, 1899, p.211)

It was during the Victorian period that men were seen as strong and powerful whereas women were seen as weak and frail. The women had to obey men because their life depends on them. The home was considered the centre of virtue and the proper life for women. The people had the perception that men are stronger and are to work in the field, need to hold sword and fight for the people and they have the power to command. Whereas women are considered weak and need to work by the side of the hearth, do household chores and obey commands of the men. Alfred Tennyson had clearly expressed in the poem *The Princess* when he says:

Man for the field and woman for the hearth;
for the sword, and for the needle she;
Man with the head, and women with the heart;
Man to command, and woman to obey;
All else is confusion. (Tennyson, 1899, p.197)

Alfred Tennyson is of the view that woman is not undeveloped man but diverse and nevertheless as time goes by man and woman will grow more alike. It is the age where men were considered superior to women and they are expected to remain chase and live within the four walls, cooking, cleaning and looking after the children. They thought of uplifting the status of the woman where they even prophecy that woman will work side by side with man in the future. In this poem, it had to be man who at last solved the problem, because the people of the nineteenth century believed that man was lord of all and women have to submit themselves to man.

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The Lady Of Shalott

In the poem *The Lady Of Shalott*, the Lady perfectly represents the Victorian woman who is isolated from the world and remains dedicated only with her husband and remain within the four walls. The Lady's confinement and restriction of her life within the castle may be compared with the restrictions on the Victorian woman. The Victorian Woman does not have the right to contact the world other than through her husband. This has been vividly expressed in the poem where the Lady is forbidden to look outside other than through the reflections she sees in her mirror. It conveys that unconventional behavior of the Victorian woman will lead to tragedy and destruction. In the poem Tennyson says:

> A curse is on her if she stay
> To look down to Camelot.
> She knows not what the curse may be,
> And so she weaveth steadily,
> And little other care hath she,
> The Lady of Shalott.
>
> And moving thro' a mirror clear
> That hangs before her all the year,
> Shadows of the world appear.
> There she sees the highway near
> Winding down to Camelot (Tennyson, 1899, p.34)

It was during the Victorian period that women were considered a lesser man and they were compared to man as moonlight unto sunlight and as water unto wine. This notion of the Victorians in the subordinate position of women is also expressed by Tennyson in "Locksley Hall":

> Weakness to be worth with weakness! woman's pleasure, woman's pain-
> Nature made them blinder motions bounded in a shallower brain:
> Woman is the lesser man and all the passions, match'd with mine
> Are as moonlight unto sunlight, and as water unto wine. (Tennyson, 1899, pp.124-25)

Ulysses

In the poem 'Ulysses' the hero does not have any regard for his wife where he dismisses her with the phrase 'Match'd with an aged wife, I mete and dole'. He believes in the masculine superiority and considers woman as weak and incapable of courage required for the pursuit of knowledge. Women were robbed of their vital place in the society and had no role outside home. The mindset of the man during the period that women are lower and not equal to man and women should be confined at homes has also been expressed in this poem.

The Religious Questions – *In Memoriam*

At the beginning of the nineteenth century the religious faith of the people was firm and strong where they had a complete faith in the Bible. Even science and religion walked hand in hand and were considered as the two faces of a coin. The religious issues which shook the mid-Victorian Age are reflected through the sensibility of Alfred Tennyson in *In Memoriam*. Tennyson wrote the poem *In Memoriam* in honor of his beloved friend who died very young; and through him, he questioned his faith in God, in nature and in poetry. The poem reflects grief and despair which are typical emotions in Victorian era, and it leads the reader to doubt, hope and faith. In the Prologue Tennyson exposes the religious faith in the beginning of the Age where they live by absolute faith in God even if they cannot see nor prove its existence and not by sight.

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Strong Son of God, immortal Love,
Whom we, that have not seen thy face,
By faith, and faith alone, embrace,
Believing where we cannot prove; (Tennyson, 1899, p.217)

The nineteenth century was the age of rapid scientific development which kept pace with the progress of democracy. The rapid progress and acquisition of knowledge caused an upheaval in thought; new theories came into conflict with old faiths; the ancient intellectual order was shaken at its foundation. It was marked by the spirit of inquiry and criticism, by skepticism and religious uncertainty and by spiritual struggle; it was an age of faith and doubt. The conflict between science and religion became intense and wide spread. Tennyson refused to neither abandon his faith in God nor reject the science but tried to maintain a balance between the two by acknowledging the scientific discoveries and at the same time maintained his religious faith.

Alfred Tennyson's attitude toward knowledge is shown here. He says that knowledge is like a light in the darkness which comes from God. Knowledge is never ending; it must grow and must be accompanied by faith and reverence. Alfred Tennyson does not worry about the threat posed by science to religion. He says that we should have more reverence for God. He wants the mind and the soul to work together in a spirit of mutual co-operation and form one harmonious whole like before modern science had created the gulf between intellectual 'knowledge' on the one hand and instinctive 'reverence' on the other:

We have but faith: we cannot know;
For knowledge is of things we see;
And yet we trust it comes from thee,
A beam in darkness: let it grow.
Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before. (Tennyson, 1899, p.218)

The Victorians loved the poem, *In Memoriam* and were moved by it because the poem dealt with the very problems that most concerned them: problems arising from the gradual fading-out of the older spiritual lights in the harsh dawn of a new and more positive age.
In the poem entitled, "The Two Voices," Tennyson refuses to believe that the grave is humanity's final goal (Swanwick, 1892, p.386). His faith in his own immortality strengthens this belief. Referring to Hallam, the voice says:

His palms are folded on his breast;
There is no other thing express's
But long disquiet merged in rest (Tennyson, 1899, p.40)

To this Alfred Tennyson answers:

Who forged that other influence,
That heat of inward evidence
By which he doubts against the sense? (Tennyson, 1899, p.41)

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At the beginning of the poem the poet argues within himself whether life is worth living. It was hard to believe at first, but eventually the arguments turn in favour of hope; the voice of negation finds it harder to think of replies and as daylight comes, it sullenly withdraws from the fray. Alfred Tennyson concedes as in *In Memoriam* that immortal love does exist and that good is the ultimate goal of all. In the poem he exposes his spiritual dilemma after the death of his friend Hallam which represents the fluttering faith between the age-old Christianity and modern scientific thought of the Victorian Age.

Thirst for Knowledge and Imperialism

Alfred Tennyson was reflecting about the indomitable spirit of the people of his time as found in his famous poem "Ulysses". The spirit of the age expresses the insatiable thirst of the human soul for more and more knowledge. Alfred Tennyson has presented the spirit of the Italian Renaissance that made modern Europe with what his country of his time was. Here we notice that Ulysses has spent twenty years of his life in battles and adventures. He has seen and learnt many things, yet he is not satisfied and his thirst for knowledge is unquenchable. He is not even upset by the passing away of his youth and his bodily strength which is an embodiment or a symbol of the modern passion for knowledge, exploration of limitless fields and conquest of new regions of science and thought and wishes to undertake more adventures. He says:

> How dull it is to pause, to make an end,
> To rust unfurnished, not to shine in use! (Tennyson, 1899, p.118)

The reign of Queen Victoria is recorded in the history of England as the era of the highest colonial expansion, which also saw the colonies starting to stir against being or remaining colonized. The writers of the time managed to influence public opinion by manipulating the British ideas about the natives with accounts of ruthless and uncultured savages that needed the advanced western society and the superior British understanding to become civilized. Alfred Tennyson as a Poet Laureate of Great Britain fulfilled the requirements of this position by bringing out appropriate work that argued for the value of Britain's colonies. Alfred Tennyson in *Ulysses* expresses the conceited belief of the Victorians that they were far better than those they had conquered and were thus perfectly justified in subjugating their colonised people. It gives the glimpse into how the Victorians looked down upon the people of other cultures. Tennyson's *Ulysses* himself found and considered the colonized people of the British Empire:

> … a savage race
> That hoard, and sleep, and feed…. (Tennyson, 1899, p.117)

Hence, Alfred Tennyson's perception as found in 'Ulysses' the subjects of the British Empire were villainous rustics but were only just saved from total barbarism by the intervention of the colonizers. Alfred Tennyson's patronizing attitudes towards the British colonies are also seen from the following lines:

> … to make mild
> A rugged people, and thro' soft degrees
> Subdue them to the useful and the good. (Tennyson, 1899, p.118)

His advocacy of the concept of liberal imperialism with a reform agenda, which was his way of selling the idea of preserving British culture and political hegemony in the colonies which, in fact, the concept of liberal imperialism was the primary argument the British government made to justify her invasion and subsequent occupation of many Asian and African nations.

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'Ulysses' with the theme of journey also deals with the spread of imperialism and building up of the British Empire. It is through the pursuit of journey that the Englishmen were able to discover more lands, expand one's horizons and also acquire more knowledge. The Victorians were proud that their society was undergoing many changes. Almost all the major Victorian thinkers hailed their time as bringing in new order to replace old systems of thought. They were proud of the fact that their Age was witnessing the dissolution of the earlier feudal system, and the corresponding rise in education among the masses. 'Ulysses' expresses the driving forces of the Victorian's desire to journey to far-off lands. The ageing Ulysses appeals to the sailors:

… come, my friends,
'Tis not too late to seek a newer world. (Tennyson, 1899, p.118)

'Newer world' became a phrase common during the Renaissance for the Victorians were closely related with the subject of exploration and conquest. Alfred Tennyson's Victorian spirit is completely reflected when he says that even in old age his ambition is:

To strive, to seek, to find, and not to yield.   (Tennyson, 1899, p.118)

The Victorian Age was a period of scientific discoveries where people yearn for more and more knowledge. The spirit of activity was very much in their blood that they travel to the ends of the earth to explore and discover more lands. It was the period of highest colonial expansion in the history of England. It was the period where they consider themselves superior to other races and considered it their duty to colonize them. The poem exposes the spirit of imperialism of the British Empire during the Victorian Age.

Love for the Country
The poem 'The Charge Of The Light Brigade' based upon the Crimean War describes the marvelous courage of the British soldiers in which Alfred Tennyson pays his great homage to them. Harmony and order were important topics of the Victorian Age, but war was also necessary to preserve that harmony and the order and is a part of that strong nationalism prevailing in this period. The soldiers knew that it was a risky charge but their love for the country did not stop them from charging.

All in the valley of death
Rode the six hundred
Forward, the Light Brigade!
Charge for the guns!' he said:
Into the valley of Death. (Tennyson, 1899, p.292)

A soldier should be ready to fight for any war at any time, he has to go to the battlefield and fight to defend his country against the enemies or invaders of the land, and if necessary, he has to lay down his life in the defence of his country. It is an honourable task to take orders and serve one's country. Tennyson makes use of the sacrifices of the soldiers in the war as a message of glory and bravery for one's country a noble and desirable end. Tennyson used his poetry to express his love for England. In the poem "The Charge of the Light Brigade" he praises the fortitude and courage of English soldiers during a battle of the Crimean War in which roughly 200 men were killed.

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Investigation of the Transitivity System Operating under the Systematic Functional Grammar (SFG) Model to Reveal the Differential Impact of the Prophecies in William Shakespeare's *Macbeth*

Subhanan Mandal

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Abstract

The paper aims to study the Transitivity System under the Systematic Functional Grammar of CDA operating in the selected discursive sections of the tragic play*Macbeth* by William Shakespeare. Shakespeare's plays occupy the peak among the plays ever written in the history of English Language and Literature. The style, tone, and way of constructing the discourse reveal Shakespeare's mastery and command over the language. The representation of the Elizabethan era in his writings through the brilliant characters in his plays exhibit the capacity of the man to go deep into human psyche. He leaves much for the audience for their imaginative exploration and thereby enhances the curiosity about the fate of the play. Critics argue that Shakespeare is 'alive for our time, and not restricted to his own'. The use of the Transitivity system under Systematic Functional Grammar (SFG) tool of CDA will enable to bring out a theory of language in use in the discourse based on motivation, purpose and choice. The characters in the play are diverse and unique in their psychological motives. This is reflected in their dialogues with the choice of language in varying situations and circumstances. The analysis of the transitivity system occurring in the discourse through the dialogues of the major characters of the play will enable to bring out an insight into the ideational and interpersonal functions. This paper focuses on the prophecies of the three witches which appear in the first act of the play and the differential influence of the same on the minds and expressions of Macbeth and Banquo.

Keywords: *Transitivity, participants' role, Systematic Functional Grammar, Macbeth, discourse, corpus.*

I.Introduction: The Major Objective

The study is undertaken to explore the transitivity system operating in the selected corpus, decipher the psychological interpretation of the prophecies of the witches by the three chief characters and thereby examine the power relations. These objectives will be met by the identification and classification of the verbs into the transitivity process types and also by a comparative study of participants' role in the discourse with the aid of Michael Halliday's transitivity framework model.

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II. Macbeth: A Brief Outline of the Play

This famous play by William Shakespeare revolves around the themes of ambition, power, deceit and murder. The chief protagonist of the play Macbeth is foretold by the three witches as he returns from the battle about his rise to the power of king in immediate future. While prophesying the same, the witches also envisaged that the following generation of kings will descend from Banquo, Macbeth's friend and fellow army man. Instigated, impelled and constantly exhorted by his wife, Macbeth killed King Duncan acting against his nature of being '*full o'the milk of human-kindness*' to rise to the 'great' power. He further sent mercenaries to kill Banquo and his sons and set clear the position of power for him and his lineage. Soon after, Macbeth visited the witches yet again to know more about what the future beholds. The witches assured that Macbeth can never be eliminated until the forest of Birnam moves towards his stronghold at Dunsinane and until he meets an enemy "not born of woman." Although impossible to believe, the witches' words came to be true in an unexpected turn of events as Malcolm's army moved towards Dunsinane carrying branches in front of them which seemed to be moving woods. At the final stage of the battle, Macbeth further came to know that Macduff was born out of the caesarian section of his mother. He fought back to defy the words of the witches but ultimately failed and ultimately lost his life at the hands of Macduff.

III. Working of the System of Transitivity

The system of transitivity helps in better understanding of any clause in a discourse. This is because the interpretation of the underlying transitivity processes in the clauses lead to a better semantic understanding of the ideational functioning of the language in use in the discourse. Expression of content and communication of required information are the chief features of ideational function of language. It emphasises on the clear and effective transmission of information for effortless and fast comprehension.

The transitivity process consists of three components. The components include (a) *Participants* (b) the *Process* and (c) the *circumstances* related with the process.

These transitivity process types can be further subdivided into six processes working in the clauses. The processes include:

a) Material Process
b) Mental Process
c) Relational Process
d) Behavioral Process
e)Verbal Process
f) Existential Process

a) Material Process

The processes of 'doing' something are expressed through Material Processes in the clauses. Material Process involves an 'ACTOR' or 'AGENT' i.e. the 'DOER' and may also involve a 'GOAL' or 'PATIENT' i.e., the 'DONE TO'. For example,

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ACTOR	PROCESS: MATERIAL	GOAL	CIRCUMSTANCE
The public	*plundered*	*the bank*	*as the revolts turned violent.*
Subject	**Finite/Predicator**	**Complement**	**Adjunct**

b) Mental Process

The Mental Processes in the clauses demonstrate the concepts of affection, perception and cognition which cannot be investigated or replaced by *do*. Unlike the material process, the participants involved in the mental process include the SENSER and the PHENOMENON. The SENSER is the being who feels, thinks and sees, whereas, the PHENOMENON is what is felt, thought and seen. Therefore, the principal sub types of the Mental Process are:

a) Perception: seeing, hearing, listening, etc.
b) Affection: Hurting, worrying, liking, etc.
c) Cognition: Believing, puzzling, understanding, knowing, etc.

Examples from the subtypes of above mental processes are:

SENSER	PROCESS: PERCEPTION	PHENOMENON	CIRCUMSTANCE
We	*heard*	*the sound*	*of the falling blocks from the terrace.*
Subject	**Finite/Predicator**	**Complement**	**Adjunct**

PHENOMENON	PROCESS: AFFECTION	SENSER	CIRCUMSTANCE
The loud sound	*hurts*	*my ears.*	-
Subject	**Finite/Predicator**	**Complement**	**Adjunct**

SENSER	PROCESS: COGNITION	PHENOMENON	CIRCUMSTANCE
I	*understand*	*your problem.*	-

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Subject	Finite/Predicator	Complement	Adjunct

c) Relational Process

Relational Processes express the process of being, the presence of something. The various types of these processes are expressed by different ways of being, namely,

1. Intensive 'x is a' (relationship of sameness between two entities)
2. Circumstantial 'x is at a' (reference of location, time, manner)
3. Possessive 'x has a' (indication of ownership)

Each of the above can be further subcategorized into:

1. Attributive ('a is an attribute of x'): The participants present are CARRIER and ATTRIBUTE.
2. Identifying ('a is the identity of x'): The participants present are IDENTIFIED and IDENTIFIER.

The mental processes can be demonstrated through some examples:

TYPES	MODE	
	ATTRIBUTIVE	**IDENTIFYING**
INTENSIVE	*The view is breathtaking.*	*Mr. Ghosh is the librarian.* *The librarian is Mr. Ghosh.*
CIRCUMSTANTIAL	*The cultural program is scheduled on Friday.*	*The day after tomorrow is Friday.* *Friday is day after tomorrow.*
POSSESSIVE	*Mr. Ghosh has two jets.*	*The two jets are Mr. Ghosh's.* *Mr. Ghosh owns the two jets.*

Further instances of the modes with specification of the participants and processes are as follows:

1. **Attributive Clauses and the**
2. **Specification of the elements.**

ATTRIBUTIONS	CARRIER	PROCESS	ATTRIBUTE
Intensive	*The view*	*is*	*breathtaking.*
Circumstantial	*The cultural program*	*is scheduled*	*on Friday.*

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Possessive	Mr. Ghosh	has	two jets.

3. Identifying Clauses and the Specification of the Elements

ATTRIBUTIONS	IDENTIFIED	PROCESS	IDENTIFIER
Intensive	*The librarian*	*Is*	*Mr. Ghosh.*
Circumstantial	*The day after tomorrow*	*is*	*Friday.*
Possessive	*The two jets*	*Are*	*Mr. Ghosh's.*

A unique feature of the identifying clauses in the relational processes of transitivity is that the participants, namely, the Identified and the Identifier can interchange their positions without any effect in the semantic interpretation of the clause. Example in relation to the above cited identifying clauses are as follows:

ATTRIBUTIONS	IDENTIFIER	PROCESS	IDENTIFIED
Intensive	*Mr. Ghosh*	*Is*	*the librarian.*
Circumstantial	*Friday*	*is*	*day after tomorrow.*
Possessive	*Mr. Ghosh*	*owns*	*two jets.*

d) Behavioural Process

The verbs in the clauses exhibiting behavioral processes are mainly intransitive, thereby bearing only one participant, referred to as BEHAVER. However, there might also be a second participant in rare cases wherein it is regarded as BEHAVIOUR. The verbs denote both the material and mental aspects which are inseparable from the verbal structure. Therefore, it can be concluded that the behavioral processes have elements of psychological and progressive characteristics which answers the question-what did the Behaver do?
Example may be,

BEHAVER	PROCESS: BEHAVIOURAL	(BEHAVIOUR)
The winning team	*jumped*	*(with joy.)*

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e) Verbal Process

This process refers to the act of utterance or saying. The utterance includes all kinds of symbolic exchange of meaning. The verbal processes essentially involve a SAYER and a RECEIVER/ TARGET as its participants. For example,

SAYER	PROCESS: VERBAL	RECEIVER/ TARGET	CIRCUMSTANCE
The employees	*shouted*	*at the Manager*	*protesting against poor working conditions.*
Subject	Finite/Predicator	Complement	Adjunct

f) Existential Process

The existence or happening of something is represented through the existential process in a clause. These clauses make use of the verb *be* and other verbs expressing existence like arise, exist, hang etc.

	PROCESS: EXISTENTIAL	EXISTENT: ENTITY	CIRCUMSTANCE
There	*is*	*a book*	*on the table.*

	PROCESS: EXISTENTIAL	EXISTENT: ENTITY	CIRCUMSTANCE
Life	*exists*	*in other planets.*	-

IV. Corpus Selection

The corpus for the study includes careful selection of utterances of prominent characters in the play. The speeches of these characters are the consequences of the prophecies of the three witches who have a direct or indirect impact on their behaviour.

Corpus:

1. **ACT 1, SCENE 1**

(a) Banquo: *'...The instruments of darkness **tell** us truths; **Win** us with honest trifles, **to betray**'sin deepest consequence.-'* (123-125).

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(b) Macbeth: *'Two truths are **told**, As happy prologues to the swelling act of the imperial theme….'* (126-130)

2. ACT 1, SCENE 5

a)Lady Macbeth: (reading Macbeth's letter to her):*"They **met** me in the day of success, and I have **learned** by the perfectest report they have more in them than mortal knowledge. When I **burned** in desire **to question** them further, they **made** themselves air, into which they **vanished**. Whiles I stood rapt in the wonder of it came missives from the king, who all-**hailed** me 'Thane of Cawdor,' by which title, before, these weird sisters **saluted** me, and **referred** me to the coming on of time with 'Hail, king that shalt be!' This have I **thought** good to deliver thee, my dearest partner of greatness, that thou might'st not lose the dues of rejoicing, by being ignorant of what greatness **is promised** thee. **Lay** it to thy heart, and farewell."*

3. ACT 2, SCENE 1

(a) Banquo: *'All's well. I **dream'd** last night of the three weird sisters; To you they have **show'd** some truth.'* (19-21)

(b) Macbeth: *' I**think** not of them;.......'* (22)

4. ACT 3, SCENE 1
(a)Macbeth: *"... He**chid** the sisters/When first they **put** the name of king upon me/And **bade** them speak to him. / Then, prophet like,/They **hailed** him father to a line of kings./Upon my head they **placed** a fruitless crown/And **put** a barren scepter in my grip,/Thence to be **wrenched** with an unlineal hand,/No son of mine **succeeding**. If 't be so,/For Banquo's issue have I **filed** my mind;/For them the gracious Duncan have I **murdered**;/**Put**rancors in the vessel of my peace/Only for them; and mine eternal jewel/**Given** to the common enemy of man,/To make them kings, the seed of Banquo kings!....'* (58-72)

V. Distribution of the Systems of Transitivity in the Speeches

SL. NO	PROCESSES UNDER TRANSITIVITY SYSTEM	CHARACTERS	
		MACBETH	BANQUO
1	MATERIAL	Put, place, fill, murder, give, make, vanish, lay	Show
2	MENTAL	Think, learn, think, burn	Dream

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| 3	VERBAL	Tell, bade, Refer, to deliver, promise, To question, hail	Tell
4	RELATIONAL	-	
5	EXISTENTIAL	-	-
6	BEHAVIORAL	Chid, Hail, wrench, murder, Salute, meet	Win, to betray

VI. Taggingsof Participants' Role and Process Types in the Selected Speeches

1. *The instruments of darkness* **[SAYER]** *tell* **[PROCESS:VERBAL]** *us* **[RECEIVER]** *truths* **[CIRCUMSTANCE]**.
2. *(The instruments of darkness)***[BEHAVER]** *Win***[PROCESS: BEHAVIOURAL]** *us with honest trifles* **[BEHAVIOUR]**, *to betray's***[PROCESS: BEHAVIOURAL]** *in deepest consequence* **[BEHAVIOUR]**.
3. *Two truths are told* **[PROCESS:VERBAL]** *(by the witches)* **[SAYER].**
4. *They* **[BEHAVER]***met* **[PROCESS: BEHAVIOURAL]** *me in the day of success* **[BEHAVIOUR]**.
5. *I* **[SENSER]***have learned* **[MENTAL PROCESS:COGNITION]***by the perfectest report* **[PHENOMENON]**.
6. *I***[SENSER]***burned* **[MENTAL PROCESS:AFFECTION]** *in desire to question them further* **[PHENOMENON]**.
7. *They* **[ACTOR]** *made* **[PROCESS: MATERIAL]** *themselves* **[GOAL]** *air* **[CIRCUMSTANCE]**.
8. *They* **[ACTOR]** *vanished* **[PROCESS: MATERIAL]** *(into air)*.
9. *Who all* **[SAYER]***-hailed* **[PROCESS:VERBAL]** *me* **[RECEIVER]***'Thane of Cawdor*.
10. *these weird sisters* **[BEHAVER]** *saluted* **[PROCESS: BEHAVIOURAL]***me*.
11. *(The weird sister)* **[SAYER]***referred* **[PROCESS:VERBAL]** *me* **[RECEIVER]** *to the coming on of time with 'Hail, king that shalt be!'*.
12. *I* **[SENSER]** *thought* **[MENTAL PROCESS:COGNITION]** *good to deliver thee* **[PHENOMENON]**.
13. *Greatness* **[CIRCUMSTANCE]** *is promised* **[PROCESS:VERBAL]***thee* **[RECEIVER]**.
14. *Lay it* **[PROCESS: MATERIAL]** *to thy heart* **[GOAL]**.
15. *I* **[SENSER]***dream'd***[MENTAL PROCESS:COGNITION]** *last night of the three weird sisters* **[PHENOMENON]**.
16. *They* **[ACTOR]***have show'd***[PROCESS: MATERIAL]***some truth* **[CIRCUMSTANCE]**.
17. *I* **[SENSER]** *think* **[MENTAL PROCESS:COGNITION]** *not of them*.
18. *He***[BEHAVER]***chid***[PROCESS: BEHAVIOURAL]** *the sisters*.
19. *They* **[ACTOR]***put* **[PROCESS: MATERIAL]***the name of king* **[GOAL]** *upon me*.

20. *(Macbeth/I)***[SAYER]** *bade* **[PROCESS:VERBAL]***them* **[RECEIVER]** *speak to him.*
21. *They* **[SAYER]** *hailed* **[PROCESS:VERBAL]***him* **[RECEIVER]***father to a line of kings* **[CIRCUMSTANCE]**.
22. *They* **[ACTOR]** *placed* **[PROCESS: MATERIAL]***a fruitless crown***[GOAL]**.
23. *They* **[ACTOR]** *put* **[PROCESS: MATERIAL]** *a barren scepter* **[GOAL]** *in my grip.*
24. *Thence to be wrenched* **[PROCESS: BEHAVIOURAL]** *with an unlineal hand* **[BEHAVIOUR]**.
25. *I* **[ACTOR]***filed* **[PROCESS: MATERIAL]***my mind***[GOAL]**.
26. *For them the gracious Duncan***[GOAL]** *have I* **[ACTOR]** *murdered* **[PROCESS: MATERIAL]**.
27. *(The witches)* **[ACTOR]***Put* **[PROCESS: MATERIAL]** *rancors***[GOAL]** *in the vessel of my peace* **[CIRCUMSTANCE]**.
28. *(I* **[ACTOR]** *have) Given***[PROCESS: MATERIAL]** *to the common enemy of man***[GOAL].**

VII. Results and Findings
    1. Distribution of transitivity process types in the selected corpus:
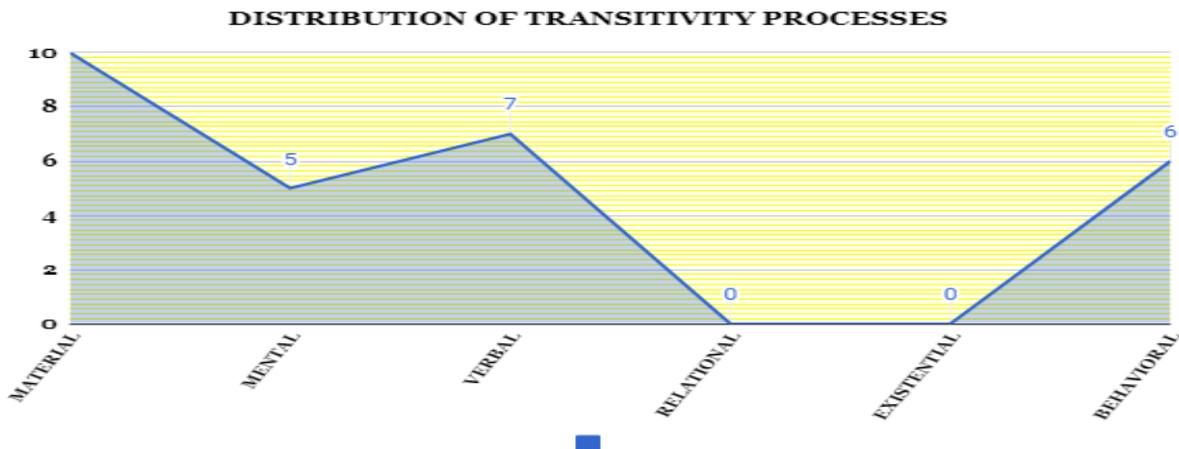
2. Role of participants in the selected corpus: a numerical distribution

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DISTRIBUTION OF PARTICIPANTS' ROLE
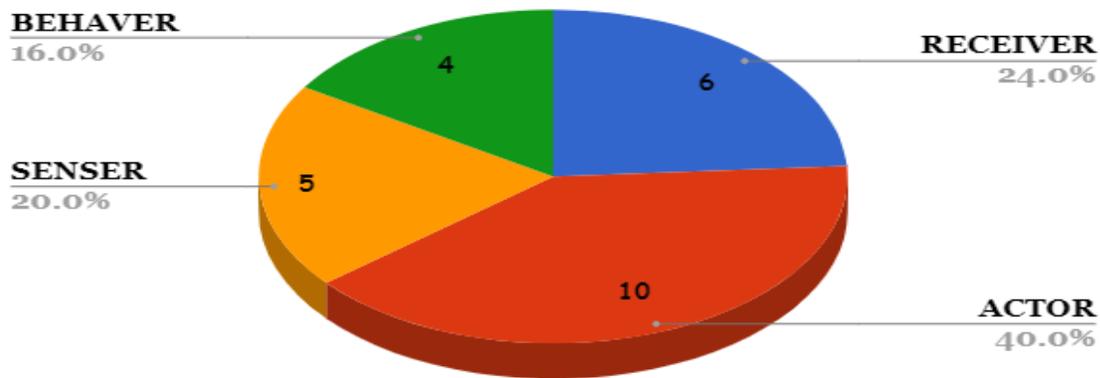
It can be observed that although the corpus selected for the study are utterances made by two important characters of the play: Macbeth and Banquo, 7 out of 10 times the role of ACTORS in their speeches are not played by themselves but by the three witches. This shows the severity of the impact of the prophecies of the witches in their minds, particularly Macbeth. Macbeth through the MATERIAL PROCESSES of transitivity talks about their supernatural activities and how they have disturbed his peace of mind by foretelling about the crown of kingship that awaits him. Banquo, on the other hand spoke to Macbeth by referring that the witches have 'shown' truth with their prophecies. In the remaining 3 contexts, Macbeth talks about how he had filled his mind with the thoughts of the imperial aim post prophecies of the witches.

The role of the RECEIVERS is generally assigned to the common man in general and to Macbeth and Banquo at times while referring to how the witches foresay about mankind and them. In all these contexts, the roles of the SAYERS are played by the witches with the aid of VERBAL PROCESSES of transitivity. On the other hand, Macbeth and Banquo are the chief participants to carry out the role of the SENSER whose utterances are influenced by the prophecies of the witches, thereby exhibiting the MENTAL PROCESSES of transitivity with respect to cognition and affection.

Finally, the participant role of BEHAVER are also majorly played by the witches in 3 utterances where the range of BEHAVIOURAL PROCESSES of transitivity varies from meeting and hailing Macbeth as the future king to Banquo talking about how they speak truth about trifle incidents and later betraying in serious events.

The results clearly bring out the fact that the even though the utterances were made by characters like Macbeth and Banquo, the role of the active participants were majorly taken up by the three witches across various role identities. The power relations deciphered from the study show the powerful impact of the prophecies of the witches in the mind of Macbeth inspite of being

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in such a position of high social power. The temptation to rise fostered by the constant persuasion by Lady Macbeth forced Macbeth to take the path of crime and deceit under the influence of supernatural creatures who have no societal existence.

VIII. Conclusion

Transitivity, thus, is the paramount concept in the representation of reality through spoken discourse. The process of transitivity exhibits the psychological complexities, power relations and inter-character relational positions which help the readers understand the discourse at a deeper level. This paper unravels such intricacies working in the selected discourse of utterances to comprehend how the prophecies of the three witches have controlled the minds of Macbeth and Banquo since the foretelling about their future.

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The Poetical Sketches of Sarojini Naidu

S. Nagendra and B. Sudha Sai
==
Nightingale of India

Sarojini is an outstanding and distinguished poetess of India. She needs no introduction as her name is familiar to every reader of Indo-Anglian poetry. Popularly known as the 'Bharat-Kokila' or 'The Nightingale of India', she is the most lyrical woman poet. In her perfect lyricism and mellifluous melody, she is indeed the Nightingale of India in Indian imagination. She is one of Mother India's most gifted children, readily sharing her burden of pain, fiercely articulating her agonies and hopes, and gallantly striving to redeem the Mother and redeem the time.

Sarojini Naidu once described herself as "a wild free thing of the air like the birds with a song in her heart." This self-portrait reveals her essential poetic temperament and lyrical gifts. Spontaneity and naturalness of manner give her poetry a distinct bird-like quality and melodic beauty. she is a great music maker of superior poetic craftsmanship. Her poetry has great verbal beauty and glow of imagination. It abounds in sensuous similes and rich metaphors. Here is one from *Lieli*:

> *A caste-mark on the azure brows of heaven*
> *The golden moon burns, sacred, solemn bright.*

A Poet-Patriot

Sarojini's poetry reflects her involvement with Indian life. She is an epitome of Indian womanhood and commands respect from the younger generation as an intrepid freedom-fighter. She made outstanding achievement in the fields of poetry and politics. She may therefore be described as a poet-patriot with the accent on the former component. Being born at Hyderabad in a distinguished Bengali family, she is endowed with a long tradition of cultural heritage

Her Life in Hyderabad

Hyderabad was a prominent seat of medieval Muslim culture and Sarojini lived in the Islamic atmosphere of delicacy, oriental splendor and richness of Persian poetry. Hers was a royal and beautiful city whose glory she has recorded in two poems "Nightfall in the city of Hyderabad" and "In the Bazaars of Hyderabad". Islamic culture and Persian poetry greatly influenced her. Her poetry abounds in pictures of Muslim life and images borrowed from Persian poetry. Here is a typical picture of Muslim life.

> *Hark from the minaret, how the muezzin's call*
> *Floats like a battle-flag over the city wall……*

Apart from learning Urdu and being acquainted with Persian poetry, Sarojini learned English and Bengali. She matriculated from Madras University at the age of twelve. It seems that English romantics Keats and Shelley were her favorite though she also read Tennyson, Browning, Rossetti and Swinburne. These poets have influenced her art and sensibility. She imitated them in the beginning of her poetical career.

Romantic Indian Scenes

Some of the poems of Sarojini Naidu are romantic but they depict Indian scenes and sights. The folk songs are not rude they are full of lyricism, simplicity and rhythmic beauty. Of all these the most famous is 'The Indian Weavers', a poem of deep symbolic beauty. Other poems like 'Palanquin Bearers', 'The Snake Charmer' are equally remarkable for their romantic imagery and rhythmic lilt. She tried to catch and reproduce in English the lilt and atmosphere some of the folk songs in her early poems like 'The Bangle Sellers', 'Palanquin Bearers', 'Coromandel Fishers' and 'Snake Charmer'. Here is a poem typical of her romanticism, lyricism and verbal beauty and color.

> *Weavers, weaving at break of day,*
> *Why do you weave a garment so gay?...*
> *Blue as the wing of a halcyon wild,*
> *We weave the robes of a new-born child…*

There are love songs, elegies and dirges in Sarojini Naidu's poetry. Spring inspires her to sing but even as she thrills at the thought of 'The Festival of Spring', 'Vasant Panchami'. Her compassionate heart rues the plight of the Hindu widow who has no part in the festive ceremonials:

> *Hai! What have I to do with nesting birds,*
> *With lotus –honey, corn and ivory curds,*
> *With platting blossom and pomegranate fruit,*
> *Or rose- wreathed blossom and pomegranate fruit,*
> *With lighted shrines and fragrant all tar fires,*
> *Where happy women breathe their hearts; desires?*
> *For my sad life is doomed to be alas*
> *Ruined and sere like sorrow- trodden grass.*
> *Akin to every lone and withered thing*
> *That hath foregone the kisses of the spring.*

The Broken Wing

The third and the last volume of Sarojini's poems published in her lifetime is entitled 'The Broken Wing'. The memorial verses addressed to her father and to Gokhale are notably articulate 'In Salutation of her Father'

> *O splendid dreamer in dreamless age*
> *Whose deep alchemic vision reconciled*
> *Time's changing message with the undefiled*

Calm wisdom of thy vedic heritage!

The title is symbolic and was taken from G.K Gokhale's question 'Why should a song bird like you have a broken?' which serves as an epigraph to her title poem containing two parts Question and Answer. The question is:

Song-bird why dost thou bear a broken wing?
And here comes the answer:
Behold! I rise to meet the destined spring
And scale the stars upon my broken wing!

Sarojini dedicated 'The Broken Wing' to the 'dream of today and the hope of tomorrow' Both the dream and the hope are about the future of India. The volume is permeated with the spirit of India, though some of the pieces convey her personal losses, disappointments and longings. One such poem is 'In Salutation to My Father's Spirit' . In 'The Broken Wing' as in 'The Bird of Time' Sarojini shows equal attraction for the Hindu and the Islamic traditions. The former is represented by poems like 'Lakshmi', the 'Lotus born', 'The Flute Player of Brindavan' and 'Kali the Mother', 'The Prayer of Islam' , 'A Song from Shiraj', 'The Imam Bara', 'The Wandering Beggars' and 'Imperial Delhi'.

It is observed that this volume contains sixty-one poems but on actual count there are sixty-two poems. The volume is divided into four groups: 'Songs of Life and Death', 'The Flowering Year', 'The Peacock Lute' and 'The Temple'. The poems contained in these three volumes were later rearranged and put together in one big volume under the title 'The Sceptered Flute.' The rearrangement of poems is not chronological.

Freedom Fighter-Poet

It has already been stated that in 1920 Sarojini opted out of literature and took active participation in politics but she never ceased to be a poet. In 1928 she told Prof. Amarnath Jha of her intention of writing a book called 'Feathers of Dawn'. Mr. Jha said, "We heard no more of this collection and it is to be feared that the poems are lost." But, the poems were rescued and after Sarojini's death, her daughter Padmaja Naidu edited and collected them under the title 'The Feathers of the Dawn' published in 1961. The collection contains thirty-seven poems, five sonnets and thirty-two short lyrics. The collection includes such fine lyrics as 'A Persian Lute Song', 'The Gift', 'The Amulet', 'The Water Hyacinth', 'Raksha Bandhan' and 'The Festival of Sea'. It should now silence those critics who say that she abandoned poetry because her poetic powers had declined. It is opined that her poetic lyrical powers might be waning, but her poetry gained in maturity and seriousness.

Gandhi's Impact

With the arrival of Mahatma Gandhi on the political scene, Sorojini Naidu finds a new power to galvanize her to life. It is an age of heroic striving, an age of imperatives and absolutes. She looks into her bruised and broken heart and sees a new vision - the vision of chained Mother - and vows to break the bonds. She remarks, "My woman's intelligence cannot grapple with the transcendent details of politics." But love of the Mother is no abstruse science, and

therefore for Sorojini Naidu politics is but a form of love and sedition but a form of poetry. The new lover expresses herself in inspiring oratory and fearless action. She presides over the Congress in 1925 and goes to prison cheerfully. She says "What though there be no pilot to our boat? Go, tell them we need him not. God is with us and we need no pilot." Her assurance is all the grater when the nation finds in the Mahatma its destined pilot at last. She keeps faith with her leader till the very hour of his martyrdom. Her own death follows on third March 1949, and Nehru as Prime Minister then pays this fitting tribute to her in the Constituent Assembly:

*She began life as a poetess. In later years, when
the compulsion of events drew her into the
national struggle and she threw herself into it
with all the zest and fire, she possessed, she
did not write much poetry with pen and paper but
her whole life became a poem and a song ...*

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Dark Interior:
A Comparative Study of
John Ashbery's *Where Shall I Wander* and
Kynpham Sing Nongkynrih's *The Yearning of Seeds*

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**Dr. K. Rajaraman, M.A., M.Phil., Ph.D.**

Courtesy: https://www.amazon.com/Yearning-Seeds-Sing-Nongkynrih-Kynpham/dp/9350290812
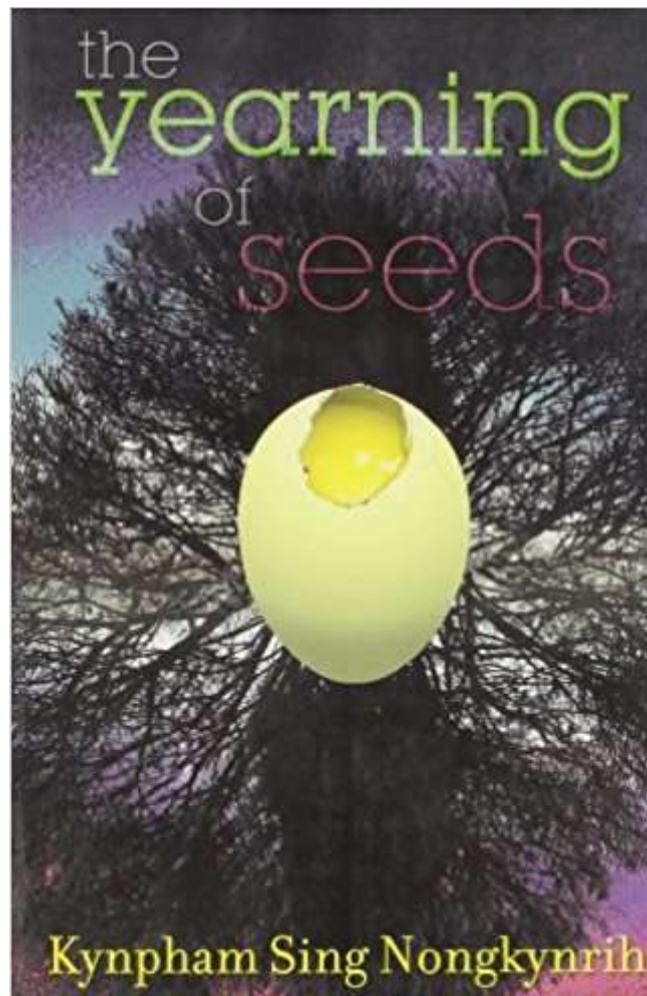
Abstract
    Modern poets write on a variety of themes in various forms and styles. Themes like Love and Nature have been touched by almost all poets. Though the poets describe all their positivity in

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their different themes, there will be a dark interior in most. The age of paranoia had begun soon after the World Wars. The drastic change in cultural and political situations around the world had sown the seeds of mistrust and terror. This alarming condition is reflected by poets like Yeats, Eliot, Auden, and others. The disturbing themes - death, disaster and darkness have been the undercurrent of John Ashbery's poetry. He is a major American poet known for his experimental poetry. Kynpham Sing Nongkynrih is an Indian poet recognized for his multiplicity and appeal. Though these poets are different in each and every aspect, death and terror seem to prevail in both their poems. The darkness in the poems is not portrayed merely as outward, but hidden in the multitude and presented like a gray strain in the interior. This paper attempts a comparative study of the select poems from John Ashbery's *Where Shall I Wander* and Kynpham Sing Nongkynrih's *The Yearning of Seeds*.

Keywords: Modern man, post-war politics, death & terror, disaster, inner darkness, John Ashbery, experimental poetry

Courtesy: https://www.amazon.com/Where-Shall-Wander-New-Poems/dp/0060765291
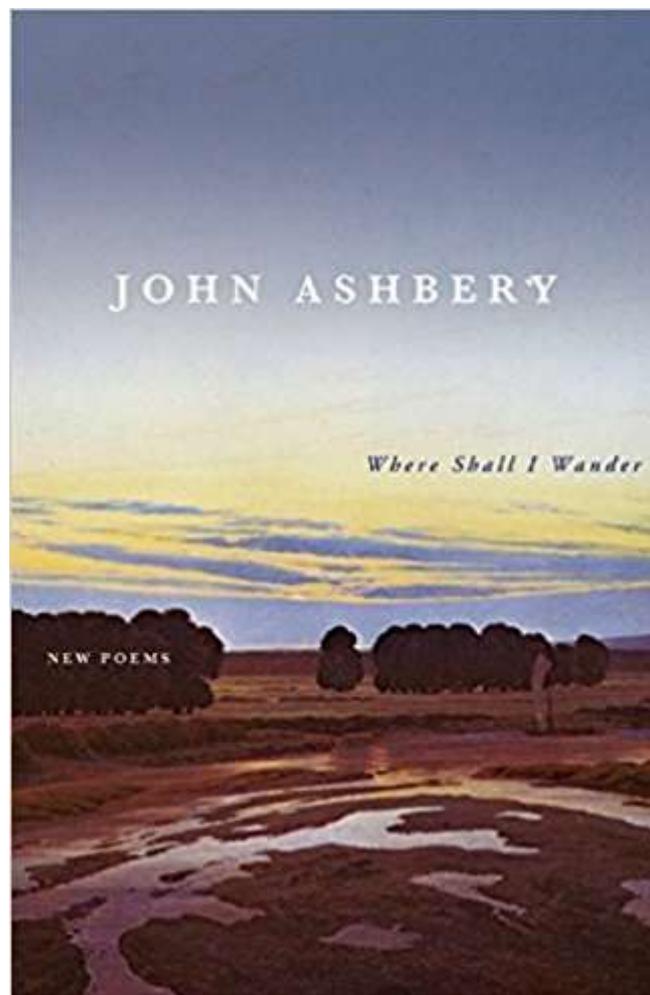
Introduction

John Ashbery is a major American poet known for his experimental poetry. He has written more than twenty volumes of poetry. He has won many major awards including the Pulitzer Prize for Poetry, the National Book Critics Circle Award, and National Book Award. Kynpham Sing

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Nongkynrih is an Indian poet and short fiction writer from Meghalaya. He has published two volumes of poetry in English and three in his native language, Khasi. He has awarded a Fellowship for Outstanding Artists 2000 from the Government of India. He has also received the first North-East Poetry Award in 2004 from the North-East India Poetry Council, Tripura. Some of his poems have been translated into Welsh, Swedish, and several Indian languages.

The age of paranoia had begun very soon after the World Wars. The drastic change in cultural and political situations around the world had sown the seeds of mistrust and terror. This alarming condition is reflected by poets like Yeats, Eliot, Auden, and others. John Ashbery and Kynpham Sing Nongkynrih also exhibit such frightening situations very similar to these poets. Though these two poets are different in each and every aspect, death, and terror prevail in both their poems. The darkness in the poems is not portrayed as merely outward, but hidden in a multitude of things and presented like a gray strain in the interior.

John Ashbery 1927-2017
Courtesy: https://en.wikipedia.org/wiki/John_Ashbery

Wake-up Call

The very first poem "Ignorance of the Law is No Excuse," from the anthology *Where Shall I Wander* begins with a warning. Ashbery states: "We were warned about spiders, and the occasional famine" (WSIW 1). Modern man is very much worried about insects and occasional famine than a great danger which awaits them. He is lost in the technological world "just by standing,/ listening to the hum of wires overhead" (WSIW 1). Only fear prevails in all, even though they hurriedly walk back, to become a pure rock crystal for their salvation. Their life style goes down to the bottom-most step where they can only lament and breathe. The poem ends with the warning -"Only beware the bears and wolves that frequent it/ and the shadow that comes when you expect dawn" (WSIW 1). Through this poem, Ashbery warns that the modern man who sinks in the technological world cannot expect real dawn.

Warning from *The Yearning of Seeds*

Similar warning can be found in Nongkynrih's poem "Sundori" from *The Yearning of Seeds*. The poem describes people killing each other madly, as described in Wilfred Owen's poem "Strange

meeting":

> Yesterday one of my people
> Killed one of your people
> And one of your people
> Killed one of my people.
> Today they have both sworn
> To kill on sight. (TYS 12)

The poet wishes to wipe out this bloody madness by the Umkhrah river's angry summer floods. He sends a message through a "fearful night breeze" (TYS 12), which could probably be a fearful message. He pleads with the people to keep their windows open, so that the fearful message would reach all. But, modern man fails to grasp the message, the dark situation in which he lives. In this way the poet utters his warning to his readers.

Description of the Darkness

Ashbery's poem "Involuntary Description," seems to be an involuntary description of the darkness. The poem begins with the description of the landscape, where Ashbery carries his worries along with him on the road. He blames that the moderners are always doubtful and vainly expect something to happen. In Robert Frost's "The Road Not Taken," the poet is firm on his choice and "took the one less traveled by" (223). Here the moderners need not have to choose the road like Frost, because "The road came back to get them/ just as darkness was beginning" (WSIW 16). From the poem, Ashbery cautions the readers regarding the arrival of the darkness, which is unavoidable in the current scenario.

Kynpham Sing Nongkynrih

Nongkynrih's poem "The Fungus" also deals with darkness. It clearly states the theme of the present study. The poem begins like this:

> Where I live
> it is cold and dark inside.
> ….
> So dark, you never know

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its hour. (TYS 81)

In general, fungus symbolizes the occurrence of a situation which will be unexpected and has a long lasting effect that is bizarre and unimaginable. It is a metaphor for decay or rottenness. The poet expresses his interior darkness as "I keep like fungus/ to this cold and dark interior/ and in everything I do" (TYS 81).

Insecure Environment

The opening lines of Ashbery's "And Counting" remind of Coleridge's "Kubla Khan." Ashbery describes how the modern man builds his villa in a grand style which can be compared to Kubla Khan's pleasure-dome, "Where Alph, the sacred river, ran/ Through caverns measureless to man/ Down to the sunless sea" (51). The modern man is always in a dangerous environment. He has neither firm roots in the soil nor any connection to the sky. The hanging situation of the modern man is clearly portrayed in this line: "The Villa sat on a cone of volcanic rock high above a waveless sea that stretched away to a cloudless horizon" (WSIW 26). The grand picture of the villa is not a mere description, but an unsafe environment in which modern man is subjected to live.

Nongkynrih's poem "Waking Sounds," depicts an alarming situation similar to Ashbery's poem "And Counting." The rise of dawn is a wonderful beginning of the day, but the poet is awakened at the breaking of dawn by the deafening bursts of gun fire. In this terror-filled dawn, the poet goes for a casual walk and enjoys the beauty of hills. Thus the poet is able to combine the beauty of the hills with the horror created by gunshots which can be seen through the following lines:

> How chaste were the hills! How strangely,
> divinely lovely that morning when guns
> were dispensing panic and lusting bullets
> bent on seeking blood. (TYS 27)

The poet highlights a list of events that occurred in Shillong. He records the worsening political situation, and condemns the new Chief Minister as a prime porker and an old one as fox. Here the fox mocks the people that the future is up in the air and whatever is going to happen is going to happen. The intruders take the responsibility of the peacekeepers. The marauders make fake encounter and the slain marauder is an innocent taxi driver. The above description may be shocking to the reader but the poet simply states: "What had seemed so divine was actually/ a flamboyant funeral spectacle" (TYS 28).

Portrayal of the People

In the poem "Interesting People of Newfoundland," Ashbery records the life of interesting people like Larry, a man who makes a fool of himself for money, and a Russian who calls himself a Grand Duke; Doc Hanks is a real good surgeon, who can perform surgery even in half drunk stupor, and a blind man, who produces spectral sounds on a musical saw. Newfoundland is a place where the people are fun-loving and funny to the core. The poet relishes the moments in Walsh, where he enjoys a ride to the wood like Robert Frost in "Stopping by the Woods in a Snowy Evening." Frost is stopped by the beauty and reminded of his duty to move on, whereas Ashbery is stopped by some bog and returns home for a nap.

> … We took long rides
> into the countryside, but were always stopped by some bog or other.

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Then it was time to return home, which was OK with everybody,
each of them having discovered he or she could use a little shuteye.
(WSIW 28)

The poet admires at the complete beauty of Newfoundland and enjoys everything, becoming "a part of all that happened there, the evil and the good,/ and all the shades in between" (WSIW 29). In the last few lines, the poet brings an end to the enjoyment stating "It was too much of a good thing/ but at least it's over now" (WSIW 29). The poet expresses that, even for the fun-filled people in Newfoundland, their ecstasy is exhausted. All their delight is merely a display, "It's coming to a theater near you" (WSIW 29). Ashbery warns that modern man can find his joy only in his past memories like watching a play in the theatre and cannot expect it in real life.

Nongkynrih's "Funeral Speech" is in contrast to Ashbery's "Interesting People of Newfoundland," where Ashbery makes fun of Newfoundlanders, while Nongkynrih makes fun of a dead man. Nongkynrih imagines a situation of delivering a funeral speech to a dead person called Robin. The epigraph given in the poem is a Latin proverb which states, "Say nothing but good of the dead". From this, it is clear that the poet is going to say good things about the dead man. The poet gives all praises to the dead man in a sarcastic way, "his medical report said/ there was no more blood in his alcohol" (TYS 111). In the end, the poet recoils in horror and leaves the funeral in haste.

Political Status

Ashbery's poem "Wolf Ridge" is about the political situation where "the caucus raised its din" (WSIW 36) referring to the politicians who are known for their meaningless utterances. The poet is warned about knowing witty words of the politicians by his plastic fish named Sturgeon. He views the invisible damages done to the world. He wants to change the damages, but could not find the people as who get lost in playing hide-and-seek. He states: "They wanted a bad dinner,/ and at this time a bad dinner was late" (WSIW 36). The politicians have destroyed the cultural and social identity of the people and they are still hungry to exploit the natural resources. From the poem, one can infer that politicians are not capable of resolving any problems, but only good to raise empty noises.

Nongkynrih's "Play of the Absurd," may seem to talk about Sisyphus. But it really deals with the absurdity of war caused by the rulers. The poet highlights the tragic incident that occurred in the Barents Sea. The loss of hundreds of men's lives in the Russian submarine 'Kursk' is referred by the poet as "a derelict submarine tomb"(TYS 46). One nation wages war with another nation with the motto:

'To dream the impossible dream,
to fight the unbeatable foe,
to bear with unbearable sorrow,
to run where the brave dare not go…' (TYS 46)

The poet again recollects the death of the sailors in the submarine and Chechen-Russian conflict which has led to Chechen war. He wonders how the origin and the reason behind every war is always mysterious. The poet expresses "The truth is, a wise man said, 'mysterious,/ elusive, always to be conquered'" (TYS 47). He confirms that Albert Camus has believed Sisyphus is happy for his attempt and it satisfies him. Likewise the Russian soldiers, Putin, and the Khasi rebels are all happy in their wars. The poem ends with a fearful note: "Tombstones shall spread the tentacles of

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death/ and succeeding generations shall chronicle/ another insane history" (TYS 48). Both Ashbery's "Wolf Ridge," and Nongkynrih's "Play of the Absurd" bring out the dark side of politics.

Lack of Enthusiasm

Ashbery's poem "More Feedback," presents the contemporary man's failure in enjoying the ordinary things in life. It also describes the oscillation of the human mind. Their absurdity reaches to the highest level, but their work which keeps them up till late night gives no joy nor sorrow. The life is hectic to them. Even the daily living is fear-filled with the blood of fate and battles. This is presented as "The pure joy of daily living became impacted/ with the blood of fate and battles" (WSIW 46). All that the people can do is wait which is more crucial than the end. "We could always wait a little. Indeed,/ we are waiting now. That's what happens" (WSIW 46). The modern man never hopes to turn back to gain inspiration from the past, nor does he get any upliftment in the present. He is fated to wait and has to wait forever.

Nongkynrih's poem "Iraq," recollects the fear and death in the war situation. The poet wonders whether the great walls will protect the people as the "barbarians carry out their butchery from the sky" (TYS 35). He mentions that the great walls will not protect the people from missiles and bombs dropping from the sky. The situation turns worse when the people "make invaders/ their protectors" (TYS 35). Their story continues to rise from their wounded breast like bees daily stinging themselves to death. In a shocking mood, the poet exclaims, "This is freedom! Terrifying/ freedom"(TYS 35). The poem ends with the poet recollecting the mass murder by car bombs. The modern man lacks enthusiasm in his life, and not aware of the danger that conquers them. These ideas are reflected in Ashbery's "More Feedback" and Nongkynrih's poem "Iraq."

Depiction of Death

In the poem "Novelty Love Trot,"Ashbery feels that he has not attained permanent consolation from reading books and listening to music. As for religion, he finds all Americans are inspired towards hell rather than heaven. Ashbery states:

> As for religion, it's about going to hell,
> isn't it? I read that 30 percent of Americans believed in hell,
> though only one percent thinks they'll end up there,
> which says a lot about us, and about the other religions.
> Nobody believes in heaven. Hell is what gets them fired up. (WSIW 50)

But the poet is the only American, who believes in going to heaven. At last he finds heaven in the form of nature in this world. Even then he finds himself somewhere else, feels dejected and isolated. He is intending to get back to his composition for his peace of mind, but he can think only of an elegy.

Nongkynrih's poem "Requiem," is a mourning of the death of a young girl. The poem is effective in portraying the sorrow and the mourning situation. The poet floats his moaning into the still autumn night and brings out his grief. Later the poet raises the question, "What was wrong with Meri?" (TYS 50) The poet does not describe the cause of death. He simply portrays the funeral. The poem ends with a note, "They were happy she had gone so peacefully" (TYS 51). But it is a comfort offered by eschatologists. In the middle of the poem there is a line stating "No doctor came…" (TYS 50), which make the readers to understand the reason for the young girl's death. Though Ashbery's "Novelty Love Trot," and Nongkynrih's poem "Requiem," are about death, they really mention the death of spiritual and moral values in people's lives.

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Conclusion

One can find in the above discussed poems of John Ashbery and Kynpham Sing Nongkynrih, there is an undercurrent of death and terror prevailing over all other major themes. This dark theme can be seen in the other poems of the selected anthologies too. In Ashbery's *Where Shall I Wander*, poems like "O Fortuna," "Coma Berenices," "The Weather, for Example," "Lost Footage," "The Template," "From China to Peru," "The Snow Stained Petals Aren't Pretty Any More," "Counterpane," and Nongkynrih's *The Yearning of Seeds*, poems like "When the Prime Minister Visits Shillong the Bamboos Watch in Silence," "Forebodings," "Winter Song," "The Lament of Riti," "The invitation," "Killers Instincts," "Death Bell," also narrate the similar theme of the present study. There is a strain of darkness found which is identical in these two poets. Ashbery's darkness is really a diluted darkness, diluted to gray as he brings anything and everything in his poems like a postmodern poet. Nongkynrih's darkness is the core of the darkness, where his wrath over the political, social and environmental conditions is conspicuous. Both poets exhibit a warning to their readers about dangerous themes - death, disaster, and darkness.

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Humanistic Approach to Language Acquisition

Dr. CH. Swathi, M.Phil., Ph.D.
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Abstract

Intelligibility is considered as one of the most important parameters while assessing the language skills of a person and it is regarded as the primary understanding of a person's communication ability. In order to be intelligible, one needs to be good at language application which should be taught in a positive and stress-free environment. It has been observed that Engineering students in Andhra Pradesh (India) have some problems in pronunciation due to various reasons, the major reason being mother tongue influence. This applies to many other Indian states where mother tongue accent influences communication in English. This variation between the first language and English causes many difficulties in mastering the English language. Since language is a skill that is functional in nature and is used in everyday situations, care should be taken by facilitators while imparting the skills to young learners. In this context this paper discusses the major impact factors of humanistic approach in which an effective teaching and learning process, learner motivation, good learning environment, and effective role of the facilitator are included.

Keywords: English language, ELT, spoken English, learner motivation, learning environment, facilitator.

Introduction

English language has always been considered as the *sine qua non* in the wake of cross-cultural global communication. The necessity to expand one's horizons and prove oneself in the contracted global arena has further rendered it as a necessary skill and tool to avail the resources. It becomes even more crucial in the Indian context that is considered as the IT hub of the world and to students who are ready to take over the corporate world as employees. As Pondra observes:

> The liberalization of the Indian economy ushered in all kinds of reasons to learn the language. While earlier in the century students who had specialised in English joined either teaching or the civil services, now a whole new spectrum of job opportunities has opened up. There are now call centres that need trainers to equip their employees with communication skills, there are multinationals who have been recruiting marketing staff that needed to be taught spoken English, there are medical transcription centres which need efficient translators and reporters. Those desirous of immigration to the west needed professional help for clearing tests like the IELTS. Hence, the avenues where ELT came to be required in India are unlimited today (23)

This is where the problem arises as companies are keen on recruiting job-ready graduates who do not require any training in language and soft skills except in their specialized area. This is

only half the concern as various other issues crop up simultaneously to face the Indian learners of English: lack of motivation and conducive learning environment, outdated teaching and learning practices and so on.

Mother Tongue Influence

One of the major reasons that can be claimed as possible influence in this regard is the mother tongue influence that invariably affects English language. For instance, if the state of Andhra Pradesh is taken into consideration the influence of mother tongue, Telugu would incessantly be present and can be prominently observed in the accent – pronunciation and stress. Another reason is the system of education at primary and secondary levels where the students can choose between English medium and Telugu medium instruction. This proves to be a problem to students from Telugu medium background as in Professional courses from graduation level education is imparted through the medium of English. These conditions hamper the smooth process of attaining proficiency in English language. This situation is one of the key reasons for the mitigated recruitment of graduates into corporate sector as the students are required to excel not only in acquisition of language skills but also other life skills that would assist them to succeed.

Need of a Good Approach

In such a state of affairs, it is imperative that an integrated method of teaching along with the humanistic approach can be implemented that would widely benefit the individuals who desire to learn English language either for a specific or general purpose. This proposal is much more relevant in such a competitive educational context where language learning is not given enough priority at the intermediate level which results in the development of apathy and reluctance towards the language. Majority of the students who enter the Engineering programme struggle to speak on a given topic in the presence of their peer groups only because of the lack of practice in language. This leads to low self-esteem and confidence which is a precarious situation to be in. Since ESP (English for Specific Purpose), more than ELT, is ruling the roost, the choice of the right method is an important factor in the development of individuals. And the options are with the facilitators as each teacher re-creates the principles of teaching in relation to each new class and each new student. In this context this paper proposes to recommend an approach to teaching English where both the teachers and learners would benefit equally.

Humanitarian Approach

"An approach is the set of basic assumptions and beliefs about language and language teaching and learning" (Anthony 63-67). Speaking about humanistic approach to general education Lei states "the humanistic educations is characterized by learner-centeredness in which the aim is not merely developing the cognitive and linguistic capabilities of the learners but also paying attention to the learners' emotions and feelings" (60-67). Before considering the actual hypothesis, it is useful to begin with the necessity for humanistic approach in any teaching-learning scenario. It is a well-known notion that human learning is best possible in a friendly, comfortable and natural environment. Such creation of ambience is possible only with an approach that would place a learner in a comfortable zone. This can best be done with humanistic approach that shares the above mentioned idealistic nature of learning.

It would be useful to recollect Earl Stevick's (1990) classification of what he considers the most important characteristics of humanism; "feelings, social relations, intellect and self-

actualization". The following principles are crucial to such an approach: the development of human values, growth of self-awareness and in the understanding of others, sensitivity to human feelings and emotions, active student involvement in learning and in the way, learning takes place. Each of these components caters to the holistic development of a personality. The Longman Dictionary of Applied Linguistics (1985) defines the humanistic approach as it concentrate and put effort to the development of human values, growth of self-awareness and in the understanding of others, sensitivity of human feelings and emotions and includes active student involvement in learning and how learning takes place (57)

This kind of 'Learner-centered approach' is the need of the hour.

Humanism - Application

At this juncture it is useful to, first, take a glance at the word 'Humanism'. A widely suggested definition of the word 'Humanism' is that it is an approach in study, philosophy, or practice that focuses on human values and concerns. And the immediate question that arises is 'what the need is to focus on human values while teaching language?' This has been rightly answered by scholars, and academicians. Many studies and researches have been exploring the nature of humanistic approach in the context of teaching language, specifically, foreign language and the common consensus is that such an approach is suitable and relevant in teaching a foreign language as it impacts the learners' attitude towards the language. The most well-known applications of humanism in ELT are those of Curran (1976) and Gattegno (1972). The former advocated the use of 'Counselling-Learning' practice where teachers sit outside a circle of learners and help them to talk about their personal and linguistic problems. The students are given the opportunity to decide the 'curriculum', while the teacher is more of a facilitator who fosters an emotionally secure environment. Gattegno advocated the Silent Way approach where he presented challenges for learners which developed the students' awareness.

Regarding the need for such an approach, it would be appropriate to mention a widely believed notion that the studies that develop human intellect are those that make humans most truly human. Humanistic approaches to language or literature teaching are considered as the most thought-provoking methodologies, for they have people as their focus and the concern is about the individual learners. To ensure a sustained learning it is important that the language teachers are supportive, caring, understanding and non-critical of the learners. This helps develop a positive attitude in learners towards language acquisition and also towards life, as this kind of approach boosts their confidence.

Teacher as Motivator and Facilitator

It would not be an exaggeration if it is stated that the onus of imparting knowledge related to moral values lies on language teachers. As facilitators, language teachers understand that effective learning takes place in an environment where qualities of independence, autonomy, creativity are nurtured in an accepted and mindful approach. The teacher should play the role of the facilitator who should impart language skills in a friendly atmosphere that nourishes the interest to learn and that would make learning easy and joyful. For this, to materialise, the facilitator should frame the activities in a way that would generate interest in learning. In this context humanistic method of teaching plays a key role as it tends to see language learning as a process which engages

the whole person and not just the intellect and also takes into account the emotional needs of a learner.

The objective of language acquisition is its application and not just securing grades and so learners should be motivated in such a way where the focus is more on language acquisition and its usage. Motivation is a crucial factor in learning new skills and it is vital in effective teaching and learning process. The activities should be designed to tap the interest in the learners. There is also a need to strike a balance between the different kinds of learners: those who wish to acquire language for specific purposes like job and competitive exams; and those who wish to learn the language for self - sufficiency in using the language for general purposes. The activities should be designed to meet the requirements of both these kinds of learners. For this to take place, a widely accepted strategy is using the students' varied societal and cultural experiences to facilitate the language acquisition as they can relate to the context easily. This sense of familiarity motivates them to use their language expression which in turn improves their proficiency. Understanding and boosting learner motivation also caters to the awareness of teachers who can easily prepare and design classroom activities accordingly.

The Role of the Facilitator

The role of the facilitator is the key factor in shaping the interest of the learners. Since language acquisition happens best in a stress-free environment, learners should be given enough chance to learn from their mistakes. If the mistakes are strongly disapproved it can have a negative impact on learners and can dishearten them. This issue is much more grave and relevant at the graduation level where learners view themselves as adults and expect to be treated with dignity and respect and hence should be handled carefully. Instead of treating them with a sense of authority, it is appropriate and more productive to treat them with care and respect, understanding the struggles that the learners face while learning the target language. This will help the learners overcome the psychological barriers.

Conclusion

It has always been difficult to mark the distinction between the various approaches that can be adapted in teaching and learning process. Though it is widely accepted that humanistic approach in teaching is a crucial method in inculcating the right emotional attitude, the extent to which this approach can be extended is always an idea to be contested. Keeping this in view, a teacher must apply a blend of methods and approaches that are available abundantly adding the touch of humanistic elements discussed here.

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Neologism Formation in Pakistani TV Comedy Talk Show *Khabarnaak*

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A *Khabarnaak* Episode

Courtesy: http://www.paknews.tv/category/geo-news/khabarnaak/

Abstract

This research is about exploration the phenomenon of neologism in Pakistani media shows. The term *neologism* means coinage of new words; this term was firstly used in 1800. A few researches have been done before this research in Pakistani context. All the previous researches are based on text, while this research is based oral discussion analysis. Hope this research will be helpful for future researchers regarding the phenomenon of neologism.

This research was conducted into two phases. First phase planned to transcribe thirty selected episodes from *Khabarnaak*, a very famous Pakistani television comedy talk show. Second phase was planned to collect the neologism from selected episodes. Selection of neologism was made on the basis of keen observation and after the verification from authentic dictionaries. Data analysis was categorised into two steps, first step was to investigate word formation processes and second step was to investigate word classes amongst selected neologisms. Microsoft Excel was used to find out the frequencies of selected neologisms. Frequencies were based on selected number of neologisms. Results of this research show that most frequently produced neologisms in Pakistani context are coming from English rather than Urdu and Punjabi.

Keywords: Pakistani TV Comedy, *Khabarnaak,*Social media, neologism, word formation processes, word classes.

1. Introduction

Human language is a creative entity. It is dynamic and not static, and these qualities help a language to grow and survive. The lexicons or vocabularies of all living languages are developing on regular basis. These new additions come in various ways, sometime new words are borrowed from other languages, sometime entirely new words are created in a language, etc. Neologism is also one such phenomenon through which new words added in a language." A neologism is a lexeme that is not described in dictionaries" (Stenetorp, 2010).

The focus of this research is on this phenomenon of word formation to find different ways of word creation. For the exploration of word classes and word formation processes various TV talk shows were considered but only "Khabarnaak" is selected for the present research study because it is one of the richest source in which this phenomenon of neologism is observed. The other talk shows are different in their genres. Therefore, they were not considered for this research.

2. Literature Review

Most of the researches which have been conducted earlier were based on written text analysis and neologisms patterns, types and formation styles. This research is based on spoken word analysis to find out neologisms patterns, types and formation style. In Pakistani literary context, it will be the first research on this television show, which will explore the pattern and types of neologisms. Supreme Court of Pakistan has declared Urdu as official language (Dawn, 2015). Now Urdu has become the official language of Pakistan, but Pakistani people have manipulated Urdu and Punjabi languages so much that there are many words of English language which borrowed by people to make complete sense of their ideas, so neologism in Pakistani context are comprised of words which are created by a mixture of Urdu, English and Punjabi languages. These unique words formed by neologisms patterns and types are not included in any Punjabi, English or Urdu dictionary.

The people of Pakistan, who use language, can coin and generate new words according to their need and interest. They employ it with the help of existing words or new word-forming elements. Language works like a bridge, it connects an individual person with other languages and cultures, and this type of connection creates new morphological and syntactical words and structures. A language is a social and interpersonal phenomenon which transfers data and information from person to person and generation to generation. When we meet others in specific circumstances we may generate new phonological and syntactical forms and words, but it may vary from situation to situation and culture to culture. A language is a blend of thoughts and ideas which sometime automatically coins new words to fulfil the requirements of conversational situations. The strength of newly generated words that we used to utilize in our routine life or surpass the accumulative amount of information that generated in past generations (Khan, 2013).

Neologism is a process which generates new words; it helps people for coinage of new words and the form of words (Qasar, 2015). In other words, we can define neologism as a phenomenon in which words comprises informal structure and comic sense. It facilitates and spots the purpose of coinage of new words or word form in a language. Neologism also helps in the identification of new phenomena as well as innovation and how the old ideas have taken within cultural context. Neologism also reflects the social and cultural scenarios in given text which is selected for modern and present study.

Another neologism definition is that neologisms are loan words and terms that can be done through mixing of different words. According to Oxford Dictionary of English, (2003) a "*neologism* is a newly generated word or lexical item that may be in the process of switching in common life",

but might be not accepted by formal language. The term *neologism* is not only part of linguistics but also found in other fields of life. "A neologism is a new word or sense of a word" (Peprnik, 76).

It is a process of formation of different words; people use these words to make their language prominent and more effective. A research conducted in which it was investigated that neologisms really appear most frequently in journalistic texts. This is most frequent in magazines, where approximately one quarter of all occurrences of neologisms (26%) were found and they are only a little bit less frequent in newspapers (25%). It means that one half of all occurrences of investigated neologisms appeared only in these two categories. Spoken English is the third category, in which new words occur mostly (23%). Only16% of occurrences of neologisms in the corpus were in academic texts and 10% in fictional texts.

Another research (Qaisar, 2015) was conducted to investigate the neologism in which Qaiser has investigated the various kinds of neologisms that were traced in the book "social butter fly". In the analysis it has been revealed that these novel creations add new insights to lexicology as well as to the book itself. Furthermore, in this study it was unfolding that, "the writer goes beyond the prescriptive rules of using a language and coins a number of new expressions which do not fit into the conventional grammatical rules" (Qaisar,2015). There are many different views regarding neologism and their age. The major problem is to state that when the new words came under the category of neologism. About neologism some research scholar claims that the words should not be older than 25 years, "so it could be considered a neologism" (Usevics, 2013).

3. Research Approach
This research is based on mix method approach. Interpretation of collected neologisms is qualitative in nature while frequencies of word classes and word formation processes are quantitative in nature.

Framework of Analysis
The framework of analysis of this research consists of three elements which are, word formation, borrowing and lexical deviation (Krishnamurthy, 2010).

Word Formation
Firstly, an overview and some basic information about word formation and morpheme. Morphemes are defined as "minimal units of words carrying complete meaning". Morphemes can be divided into two types, free morpheme (root morpheme) and bound morpheme. Root morphemes are the center of word in derivational process. Root morphemes keep the basic meaning from which rest of the sense of word can be derived, such as 'mother', 'white', 'hall', 'mobile' etc. These are free morphemes which can stand alone. Bound morphemes are which cannot stand alone, for example 'gen' in 'genuine' and 'ha' in hair. These bound morphemes require another morpheme to produce a word with complete meaning. Other morpheme may be part of affixation or may be another root. If the other morpheme is root, the word will be called as compound word, 'new generation', 'our show', creative work, etc. If bound morpheme is attached to another word that will be called as affix, such as 'regular child', 'tall man', 'established man' etc (Krishnamurthy, 2010).

Borrowing
Borrowing occurs when a speaker intermixes different languages for the ease of communication. Sometimes speaker borrow a single word and sometimes borrow whole sentence to make communication more effective. It is commonly observed in this research, that using different languages by the participants of "Khabarnaak" is not a random process. Borrowing is a tool to

enhance the vocabulary of any language, so borrowing has great influence on the corpus of this research.

Lexical deviation

There are three steps to investigate the lexis.

Lexical digression has been investigated in the corpus of this research. It is observed that lexical fluctuation tends to create neologism, which is defined as "creation of new words where existing rules (of word formation) are applied with generalization". Rey Alian (2005) claimed that sentences, even if they are newly born, cannot be considered as neologism, simply like as "combination of phonemes cannot be called neologism. All neologisms fall between word and phrase, a specific field which he calls "the specific domain of lexicology".

Procedure

Data was collected from 30 episodes of "Khabarnaak" through purposive sampling. This research includes 2014, 2015 and 2016 as a whole population. Selected episodes transcribed into Urdu translation after that neologisms found through keen observations. Neologisms are divided according to word formation processes and according to the word class, after that these words put in tables. Founded lexical items will be analyzed in three ways; first lexical modification in selected episodes will be discovered. More important point to note that change at the lexical level in the end leads to innovation and neologism. The first step in neologism analysis is to explore created neologisms in selected episodes of "Khabarnaak". According to first research objective all explored neologisms are gathered in a document in MS word and classify according to word formation processes etc. After that, word formation processes are analysed for all collected neologisms, like blends, shortening, compounds, derivations, affixation, conversion, back formation, etc. According second objective, there will be analysis of word classes among collected corpus of this research. According to third research objective the most frequent word class will be analyse through observation.

4. Data Analysis

This section comprises qualitative and quantitative analysis of the data under study. All the research findings are according to research questions and research objectives. The sample episodes are sorted out date wise and then the qualitative data analysis of collected words is done through interpretation.

Qualitative Data Analysis

- Sample consists of thirty episodes and each episode is divided into following sections which include introduction, objectives, short summary of episode and then the explanation of collected words in chronological order.

The qualitative analysis will describe each neologism using the following format, the neologism (its word class)**,** its word formation process**,** its definition, a corresponding example and source.

Quantitative Data Analysis

While the quantitative data analysis of collected words, is according to alphabetical order of words. In quantitative data analysis of collected words, there are tables in alphabetical order to show the most frequently used word class and most frequently used word formation process.

Episode 1

Host - Aftab Iqbal, Guest - Anoki wrestler from Japan (Mir Muhammad Ali), Supporting Characters are Saleem Albela, Honey Albela, Robi Anum, Wajid Khan, Aga Majid (Aaro grenade), Naseer Bhai, Lucky dear, Master sahb (Farhat Abbas shah).

Objectives

First objective of the episode is to create awareness about wrestling in Pakistan, to teach the art of wrestling to Pakistani people for the promotion of wrestling and to create awareness for better life style in the society.

Short Summary of the Episode

Aftab Iqbal and Anoki a Japanese wrestler are discussed in this episode. Anoki and Aftab Iqbal talk on the topic of wrestling. Aftab makes comparison of the health of the Pakistani and Japanese wrestlers. Pakistani wrestlers are very strong and powerful, but they have little knowledge and awareness about the art of wrestling. Aftab Iqbal asks questions from Anoki, is the government of Japan keeps interest in this art, if yes, how the government helps and gives funds. Are the people of Japan like this art. Has the Japan health ministry made any arrangements for the betterment and progress of wrestling art? At the end Aftab Iqbal tells that our government has ignored this game. When government cooperate with wrestlers, they will become the best wrestlers in the world. All other characters also discuss sub topics in the program like, sports, health issues in Pakistan, etc. Aftab and Anoki also discuss the culture of the two countries. All the characters move around the topic and they create social humor with the help of witty comments.

Ghutnay ka Operation

Unusual collocation (noun + noun)

Ghutna is an Urdu word, In English language it is called knee joint. "Ghutna ka operation" is a bilingual word and it means surgery of knee joint.

Chehreyki fitness

Unusual collocation (noun + noun)

Chehra is an Urdu word while fitness is an English word. In this episode the guest is asked a question for his face's fitness. In Pakistani context when people discuss issues regarding health and beauty, mostly people use this word "chehreyki fitness ".

Acha Question

(Acha + Question)
Compounding (Adjective + noun)

In English it carries' the meaning of good question.

Aalaa Wrestler

Compounding (Adjective + noun)

In English it carries' the meaning of great wrestler. In this episode Aftab called Anoki as good wrestler.

Lucky Thapper
Compounding (Adjective + noun)

In English it carries' the meaning of lucky slap. Such slap which becomes blessing for someone is called Lucky thapper.

Bandar Lock
Compounding (Noun + noun)

This neologism portrays the meaning of lock, which opens quickly. Actually, Bandar lock means, a lock which is not trustable.

Anoki Rocket
Compounding (noun + noun)

This word gives the meaning of quickly moving thing, which is used to carry logistics from one place to another place. It is also metaphor here, which carries the meaning of clever person.

Raju Rocket
Compounding (noun + noun)

It is also describing the meaning of strong and clever person. Actually, this also portrays the situation when a person personifies the efficiency of rocket.

Apna Hospital
Compounding (pronoun + noun)

This word shows the ownership of a specific person of specific place. In English it will be written as "our hospital". In this episode one supporting character uses this word.

Depressed Dinn
Compounding (Adjective + noun)

This neologism portrays the "a day full of depression ", When someone feel depression along all day.

Construction Wala
Compounding (Noun + noun)

In English, it means constructor, who build something. Mostly it is used for plumber in Pakistani context.

Baldyati Election
Compounding (Adjective + noun)

In English, it carries the meaning of local elections. In Pakistani context people merely use "Baldyati election" to elect their representatives at local level.

Maroof TV
Compounding (Adjective + noun)

This compound word shows the significance of a TV channel. Mostly anchors or media personalities use this word while they talk about different TV channels.

Itna handsome
Compounding (Adjective + noun)

How much handsome is real English word but here this word is neologism. It is due to bilingualism. This word is compound and mixture of two languages Urdu and English.

JapaniIstri
Compounding (noun + noun)

Istri is Urdu word in English it is called iron. Japan is developed country and Japan is very famous due to its electronic products. So, in Pakistani context "Japaniistri" is reliable product.

Itne problem
Compounding (noun)

How much problems is an English word. In Pakistani community people borrow an Urdu word "Itna" means how much. Mostly people use this word when they become victim of depression.

Sasta dry fruit
Compounding (adjective+ noun)

Sasta is an Urdu word, in English it means low cost. Dry fruit is an English word, In Urdu language it means "khushakmevajaat". It is compound word. Dry fruits are mostly use in winter season.

5. Findings

All the findings are according to the methodology and framework of analysis, according to the theory of onomasiology all the neologisms are created with respect to the background thought or with due respect of specific situations. Every neologism has a hypothetical history or a reason of creation. So, in this research all the neologisms are with reference to Pakistani political situations or due to national or local culture. All the neologisms are taken on the base of observation method. Observation method is also used by past researchers (Kalsoom Qaisar 2015, Michal Kadoch 2013 &Sarala Krishnamurthy 2010) of their research on neologism.

By following main three research questions closely, the investigation focused its data analysis on the specific domain of neologisms in *Khabarnaak* to answer to the demands of the research questions:

Research Questions		Findings
1	What word classes are involved in the creation of neologisms?	The word classes identified are nouns, verbs and adjectives

2	What word formation processes are involved in the creation of neologisms?	Word formation processes identified are blending, compounding, affixation, acronym and coinage.
3	Which word formation process is most common in the creation of these neologisms?	Compounding
4	Which word class is the most common among these neologisms?	Noun

The first objective of the study, which was to explore word classes and word formation processes, involved in the creation of neologisms in TV comedy talk show *Khabarnaak* was met as the first part of the analysis explores word classes and word formation processes with clear explanation.

The second objective of this study was to explore the most common word formation process involved in the creation of neologisms in TV comedy talk show *Khabarnaak*. All word formation processes are not involved in the data. Blending, affixation, compounding and coinage were identified and each neologism in the data was classified under one of these. In like way, not all word classes in English were distinguished in the collected corpus. Nouns, verbs and adjectives were distinguished, and every neologism was characterized under no less than one of them. As is normal of the English vocabulary, a few neologisms can be utilized as the both nouns and verbs. The investigation of information demonstrated this as well and gathered such words as needs be. They made up 14% of the information.

The third objective, which was to identify the most common word class and word formation process among the neologisms, was met as the information was compactly organized in tables, tables and bar graphs to demonstrate the word class and word development sort that records for the most noteworthy number and most elevated rate of the neologisms. These arrangements release that the most prominent word class is the noun.

This is in accordance with Pavol Stekauer's theory of onomasiology which shaped piece of theoretical framework of this investigation and states that words are instituted to name existing objects and ideas in a speech community. In this way, a large portion of the neologisms are normally nouns (names). The basic courses of action likewise uncovered that the most overwhelming word arrangement sort is intensifying. Compounding is mostly used procedure of word formation regularly achieved by taking just the start or end of single word and going along with it to the start or end of the other word. In this research 80% of the neologisms gathered are shaped through compounding. Most researches on lexical creation have demonstrated that compounding is the most well-known type of neology and things, having a place with the open class, are the most coined class of words. Verbs are for the most part gotten from existing words through semantic extension or from things through the procedure of change.

Conclusion

This study deals with the conclusion which we can make on the basis of data analysis. Firstly, all types of word formation processes are not involved in the creation of these neologisms. Just five-word formation processes are found in the creation 228 neologisms in the data that we selected for this study. Compounding is the most frequently used word formation process in this research. This research also highlights that most of the significant words nowadays come from English other than Urdu and Punjabi. One of the major dominant force behind the formation of many of the words could be humor. Main characters of "Khabarnaak" are inspired from local Punjabi life style, so they use it as fundamental source for the creation of neologisms. Nowadays "Khabarnaak" is a good source for linguistic research on neologisms. However, it would be highly encouraged and gratified if more researches of a theoretical nature will be conduct by Pakistani linguists in this subject.

Urdu language can be considered as one of the speediest changing language with many new words made, and comparative numbers blurring continually, every year. Urdu language can be said to be the sending out language of new terms and ideas from English. Many societies and thus language including Urdu are "importers" of new lexemes and ideas, which put additional trouble on speakers. Urdu for many years had been an adaptable language fit for grasping any new idea and word.

The historical background of Urdu is loaded with proof of intercultural collaborations that conveyed to Urdu numerous remote words. The purpose of present investigation is to look at those etymological operations utilized by current expert's language specialists who deal Urdu neologisms. Something that makes neologisms interesting is that they are regularly colorful portrayals of different societies despite the fact that they don't exist in our own. This is not astonishing by any stretch of the imagination, as it is a verifiable truth that in this quickly evolving world, there is an expanded requirement for learning, and perusing. This expands the interest in writing. This enquiry created somewhat unique outcomes. The investigation of the findings elaborates an inclination to utilize some other systems and abstain from making target language neologisms.

The purpose of this study was to investigate the new words and expressions that were created as a result of discussion of the characters of *Khabarnaak*. The objectives of the study were to analyze the neologisms to release their meanings, word classes and word formation processes, and to distinguish the most dominant word class and word formation process among the neologisms collected as data. Two hundred and thirty neologisms were found and classified in this analysis. The observation method of data collection was used to gather neologisms from *Khabarnaak* and both the qualitative and quantitative modes of inquiry were adopted. The qualitative mode of analysis involved a definition of each neologism, revealing its meaning, word formation process and word class, with an example to show its context of usage. The quantitative mode of analysis involved the compact arrangement of the data in tables and graphs to show the number of neologisms that fall under each word class and word formation process identified in the data. Bar charts were also drawn to represent the data in order to reveal what percentage of the data was considered for by each word class and word formation type.

There is also more to analyze about the origins of words, more about the etymology perhaps and about the many plays on words. Thus, to a specific angle, it could believe that it serves its objectives. Language, similar to any living body, persistently changes because of the adjustments in time, social substances, and political, social, and financial factors. In the present mechanical quick pace world, neologisms are constructed in different ways. Neologisms should continually take a shot

at understanding them and also know the approaches to present them in their societies in a simple and readable way, Bauer's (1994).

Suggestions and Recommendations

This investigation attracts to an end, a few suggestions and future ideas expanding on the discoveries that were come to may be valuable to share. For the most part, it is productive to focus on neologisms and etymological methodologies in the educational module instructed in our colleges. All things considered, this thing would require a great command of Urdu and also in English. The specialist would suggest additionally inquire about in this specific region. Neology, in Urdu, is an unfortunately disregarded range of research. This has been demonstrated by the inadequacy of any past research works around there. The capability of this region is promising; it is as yet explored domain. More earnest maybe is the need to research neologisms and the procedure of basic leadership, and what factors meddle during the time spent this specific lexical marvel. At long last, another imperative zone of research is the understanding of neologisms, particularly in concurrent translating where mediators work under gigantic mental stress.

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Paradoxical Relationship between East and West:
A Study of E.M. Forster's *A Passage to India*

Tahir Mahmood

E. M. Forster (1879-1970)
Courtesy: **https://www.thefamouspeople.com/profiles/edward-morgan-forster-1275.php**

Abstract

The focus of this study is on the relevance and differences between British colonizers and Indian colonized. E.M. Forster in his master piece *A Passage to India* has well portrayed the culture of British in India and native Indians and their relationship with each other. Most of the British thought that they were superior to native Indians and most of the Indians thought that British were not worth friendship. Forster has portrayed both good and bad natured human beings from both the communities in the novel and his focus was on how British should give freedom to Indian people and territory, so that both the communities would live in peace. But the researcher comes to the conclusion that if so called superior British would have given equal status and love to the native Indians, it was possible that both the communities might have lived together happily like a family.

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Introduction

East is one of the four cardinal directions of the compass. It is in the opposite direction of West. East can also be related with the Orient, which broadly refers to various cultures, social structures and philosophical systems eminent in the East. In this research paper the term 'east' refers to the colonised people and their countries like India, Columbia, America, etc. West, also known as Occident, is in the opposite direction of East. Thus, we can say opposite means in contrast with east and in this research work 'west' refers to colonizers like Spaniards and British. It was a general and narrow notion that occident was superior to oriental. Holding this narrow notion in view, occident became imperious to orient in every aspect of life. People in Occident thought their language, literature, or culture were more civilized than the people of East, which gave birth to an infamous concept of 'White Men's burden'.

To Nihal Singh, the novel depicts "how the British in India despise and ostracise Indians, while on their part the Indians mistrust and misjudge the British" (Childs 1999:347). Actually, the whole concept of colonisation is based on this illogical notion that the colonized people were useless and worthless; they were a burden on the shoulders of colonizers. They thought it was their responsibility and duty to teach these unprivileged, primitive, uncivilised and savage people of east.
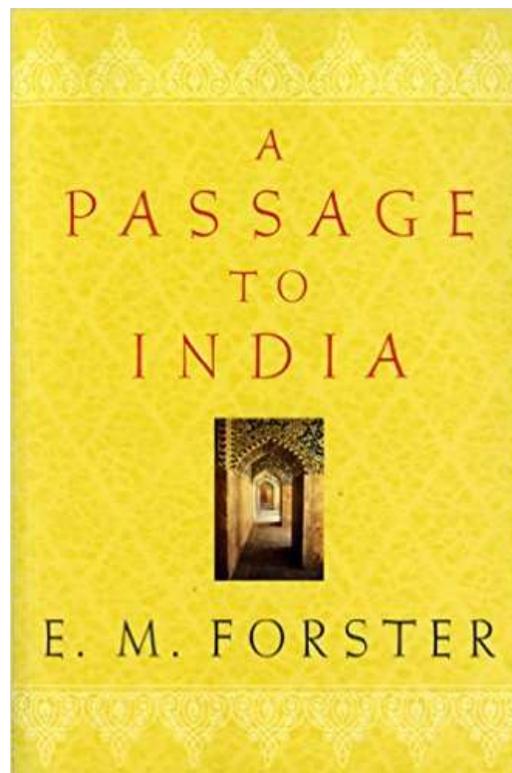
Courtesy: https://www.amazon.com/Passage-India-M-Forster/dp/0156711427

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White Man's Burden

The concept of 'White Man's Burden' came into existence after the publication of Rudyard Kipling's poem *The White Man's Burden: The United States and Philippine Islands.* According to Rudyard Kipling,

> Take up the white man's burden-
> Send forth the best ye breed-
> Go bind your sons to exile
> To serve your captives' need;
> To wait in heavy harness,
> On fluttered folk and wild-
> Your new-caught, sullen peoples,
> Half - devil and half - child.   (*McClure's Magazine, vol. XII, No.4*)

But inferentially we come to know that the whole process of pretending as godfather of the colonised was the greed and selfishness of colonizers. They actually wanted the resources of the colonized, and so they pretended as the saviours and guardians. The concept of their greed, selfishness and duality of their soul is well portrayed by E.M. Forster in his famous novel *A Passage to India.* The purpose of this research paper is to present the concept of Forster about the relationship between authoritative west and destitute east. It also desires to shed some light on the drawbacks of colonisation.

Review of Literature

Mohammad Ayub Jajja in his study *A Passage to India: The Colonial Discourse and the Representation of India and Indians as Stereotypes* examines the link between imperialism and culture and the resultant mimicry and hybridist among the Indians and the development of the identity of the Indians. It is based on the Postcolonial analysis of the text of the novel *A Passage to India.* The study proved that *A Passage to India* is a colonialist discourse and as one form of Orientalism has strengthened and reinforced the stereotype image of India and Indians. It has also shown that Forster did not make even a passing reference to the oppression and the pandemic brutalities of the natives by the colonizers. He did not mention any Indian leader or the struggle put up by the Indians to get rid of their oppressors but showed a deep link between culture and imperialism. In this study, Indians are portrayed as ashamed of themselves, of their culture and of their identity. They are presented as inferior people, who cannot manage their affairs like mature and responsible individuals. The projection of the European hegemonic assumptions has been exposed by the present study. It has also highlighted the portrayal of the internal divisions and infighting among the Indians, on social and religious grounds.

Muhammed Elham Hossain in his study *The Colonial Encounter in A Passage to India* throws light on the cases that are responsible for the conflicting position of East and West. According to him, a close and thorough reading of *A Passage to India* reveals Forster's political awareness and liberal cleverness in respect of racial tension and human problems. Attempts may be made for the fusion of two races, i.e., east and west; human emotions may come to the climax on both sides, but their fusion is not possible in the master-slave environment. Rather Forster has

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prophetically voiced that the colonizers must wind up their Indian empire and it may only then be possible to bridge East and West.

Zoe Lehmann in her study *The Colonial Other in E.M. Forster's A Passage to India* applies post-colonial concepts of 'otherness' to *A Passage to India*. The study attempts to provide an insight into the complex web of human relationships described in this novel. Despite the veneer of civilised interaction, the characters, and perhaps Forster himself, are unable to reconcile the uneasy construct of coloniser subject with personal human contact. To Forster, the Colonial Other is a barrier to meaningful relationships, and in *A Passage to India* he shows a pessimism in which attempts to bridge the cultural gulf only serves to reinforce it.

Oana Andreea Pirnuta in his study *Indian vs. British Cultural Aspects in E. M. Forster's A Passage to India* studies the dichotomy between the Indian and British cultural aspects in E. M. Forster's *A Passage to India* focusing on the relationship established between the British colonies and the Indians. He also highlighted the contrast between the Indian and the European way of thinking. Forster's message changes throughout the course of the novel. At the beginning of the novel, characters such as Fielding and Aziz are evidence of Forster's belief that with goodwill, intelligence and respect, all individuals can connect. But, in the final scenes, the natural landscape of India itself seems to rise up and divide Aziz and Fielding from each other. Forster suggests that though men may be well-intentioned, outside circumstances such as cultural difference and the interference of others can conspire to prevent their union.

Methodology

The study is a case study, but it is a comparative study of two cultures (cases) of so-called superior English race and the inferior Indian people. The stories display the desolate life of colonised Indians portrayed by the novelist in his novel *The Passage to India*. The study is qualitative in nature. Qualitative approach was carried out through the study of novel as primary source and other reference books, research papers, thesis, etc. as secondary sources. The methodology also includes:

I.   Collection and thorough reading of primary source.
II.   Thorough study of critical or secondary works.
III.   Study of reference material available on the topic.
IV.   Interaction with eminent teachers and scholars on the topic.
V.   Documentation, citations and references according to MLA style sheet 7th edition was adhered to.
VI.

Objectives of the Research

In this research work, the researcher wants to explore East-West relationship in the context of British rule in India. The objectives of this research paper include the following:

1. To explore the relationship between east-west during British rule.
2. To present the image of natives in the eyes of the British.
3. To present the real image of Colonizers.
4. To explore the dual nature of some characters.
5. To manifest neutrality in some characters.

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Discussion

Misapprehension among Indians and British

Misapprehension means failure to understand something or an understanding or belief about something that is not correct. There are many evidences of misapprehension or misunderstanding between colonizers and colonized in E.M. Forster's novel *A Passage to India*. People of both communities didn't have faith in each other. There were some inborn misconceptions in the minds of both the communities and in some minds cunning and selfishness. Adela Quested came from England to explore India, as she said, "I want to see the real India." (*A Passage to India* Page no 25) She is a great human being, but she possessed a misconception about native Indians particularly about Indian Muslims that they were having loose character and possessed many wives. Once Mrs Turton told her that Mohammadans always kept four wives. While climbing the rocks to Malabar caves, she asks Dr Aziz "Have you one wife or more than one?" (*A Passage to India,* page no 151) He was in trouble, how would he remove her confusion and replied, "One, one in my own particular case" (page no151). He thinks about the misconception an English person, Adela Quested is having about Indian Muslims. He perceives it as if all English people are having delusion about native people; they think as if the natives are neither good human beings nor trustworthy. They are equivalent to beasts. This was his apprehension but all of a sudden Adela Quested blamed him for the attempt of sexual assault. This gave strength to his apprehension and it became his belief that English people are having cunning sensitivity towards natives. In the court when the English fraternity came in support of Adela Quested, his belief became stronger and now his perception about these colonisers is totally different. According to him, these people are neither trustworthy nor good human beings for becoming friends. He even counted his best friend Cyril Fielding in the same cunning category. Actually, Fielding was a good human being and trustworthy like Dr Aziz. It was misconception drawn by some cunning colonizers in the mind of innocent Adela Quested, which came out in the form of hallucination and blamed Dr Aziz and in return Dr Aziz could neither bear her blame nor could understand the situation. His power of thinking failed to discriminate between cunning English people from good hearted English human beings. Thus, he made a notion that all English people are cheaters and none of them are worthy of any friendship. In this way as per the interpretation of the researcher it is not natural instinct of the people of East or West that the other is inferior or non-trust-worthy, but it is the job of some cunning, selfish people who have created the adverse image of one community in the minds of other people for their individual interests.

Duality of Human Soul

There is never anything that is certain when you talk about human nature. No one is alike, no one acts the same, no one wants the same, and no one has the same nature. Unlike the other Englishmen, Fielding does not recognize the racial distinctions between himself and the native Indians. Instead, he interacts with the Indians on one-to-one basis. Fielding treats the Indians as a group of individuals who can connect through mutual respect, courtesy and intelligence. Cyril Fielding seems to be the model of successful interaction between the English and the Indians. *A Passage to India* begins and ends by posing the question of whether it is possible for an Englishman and an Indian to ever be friends, at least within the context of British colonialism.

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Forster uses this question as a framework to explore the general issues of Britain's political control of India on a more personal level, through the friendship between Aziz and Fielding.

At the beginning of the novel, Aziz is scornful of the English, wishing only to consider them comically or ignore them completely. Yet the intuitive connection Aziz feels with Mrs. Moore in the mosque opens him to the possibility of friendship with Fielding. Through the first half of the novel, Fielding and Aziz represent a positive model of liberal humanism: Forster suggests that the British rule in India could be successful and respectful if only English and Indians treated each other as Fielding and Aziz treat each other. But at the end when Adela Quested blamed Dr Aziz and his misconception about Fielding that he married Adela Quested formed a deep and never-ending hatred in Dr Aziz for all English population in general and his friend Fielding in particular. Thus, the researcher formed a view that it is duality of human soul in Dr Aziz also that he could not understand his close friend' s good intention but thought that he is not worth friendship for the only reason that English people are not trustworthy.

Ronny Heaslop

Ronny Heaslop's character is created by the colonizers. There are two facets of his personality. In England he is a learned man with proficient intellect, but when he reaches in India, leaves all behind and talks in colonizer's lingo. Both Mrs Moore and Adela get surprised when they first time meet him in India. They notice the difference between the Ronny they knew in England and the Ronny of British India. The open-minded attitude with which he has been brought up has been replaced by a suspicion of Indians. Now he has become an arch-type of British rule in India, accepts his role as a colonizer and enjoys the privileges that accompany it. He would fight anyone who tried to take these privileges away from him. He inquires, "What do you [Mrs Moore] and Adela want me to do? Go against my class, against all the people I respect and admire out here? Lose such power as I have for doing well in this country, because my behaviour isn't pleasant?" (A Passage to India Page no 49) He has left nothing but only a puppet in the hands of colonizers whose string is pulled by them and move him accordingly. Ronny's tastes, opinions and even his manner of speaking are no longer his own, but those of the seniors, ostensibly wise British Indian officials. If he refuses his role and shows sympathy to the colonised, other colonizers will reject him. If he accepts it, he will enjoy its privileges and will be accepted in the colony. Somewhere this illegitimacy of British presence in India is realised by him. Yet, to maintain his status and retain his privilege as a respected member of the colony he convinces himself and others of the legitimacy of the British rule in India. After studying Ronny's character, the researcher draws the conclusion that he [Ronny] possesses a twofold nature. Somewhere his conscience opposes his actions and the element of duality presents in his character. On the one hand he knows about his wrong doings, on the other he has to do it...

Neutralism

British rule could not efface the liberal opinion of people of both the races. [English and Indian] In the novel, E.M. Forster mirrors us this reality through the characters of professor Godbole and Mrs. Moore. The duo is disinterested with the happenings of the day and do not support their respective communities. They seem to take part in a sort of metaphysical realm where worldly concerns such as personal relationships, order and muddle in the social world simply do not matter. The duo has a lot in common, both are unpractical and unworldly in their attitude to

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life; both are equally religious and have mystical yearnings for a divine order transcending the divisions of earth. Godbole is Forster's mouthpiece for the idea of the unity of all living things. He alone remains aloof from the drama of the plot, refraining from taking sides by recognizing that all are implicated in the evil of Marabar. When Fielding asks him, "Is Aziz innocent or guilty?" He replies, "That is for the court to decide. The verdict will be in strict accordance with the evidence, I make no doubt. Dr Aziz is a most worthy young man, I have a great regard for him; but I think you are asking me whether the individual can commit good actions or evil actions, and that is rather difficult for me" (*A Passage to India Page* No 174) He is neutralise here and does not support either of the party. On the other hand, Mrs Moore, also shows openness in terms of religion and politics. She is a Christian, but her experience of India has made her dissatisfied with what she perceives as the smallness of Christianity. She does not have the rigid mentality of the Anglo-Indians and not depends on reason and logic to understand life. She always believes in unity and oneness, says, "The English are out here to be pleasant. Because India is a part of the earth and God has put us on the earth in order to be pleasant to each other. God......is......love" (*A Passage to India* page no 51)

Conclusion

Coming closer towards the end of this research work, the researcher came to the conclusion that both the populations (British and Indians) studied in this research work are divided by E. M. Forster into two categories. Both the populations contain good human beings and cunning, selfish beasts. Good humans from both the populations encounter both good and bad human beings throughout the novel, but it is the influence of super-ego, how they will take the bad experience with other population. Some people like Cyril Fielding and Mrs Moore could understand the situation and misconception but sometimes educated and kind hearted human being like Fielding is unable to understand the situation. This is the main cause of misunderstanding and hatred between the two communities. Another reason for the hatred is that most of the British people think that they are superior to natives and the natives in return feel that proudly British are their enemies. Actually, if both the communities will give due respect and love to each other, then there was a great possibility that both Indians and British may have lived together like a family.

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Marital Incompatibility in Anita Desai's *Voices in the City* and *Where Shall We Go this Summer?*

Ms. B. Vijayalakshmi, M.A., M.Phil., SET

Courtesy: https://www.amazon.com/Voices-City-Anita-Desai/dp/8122200532
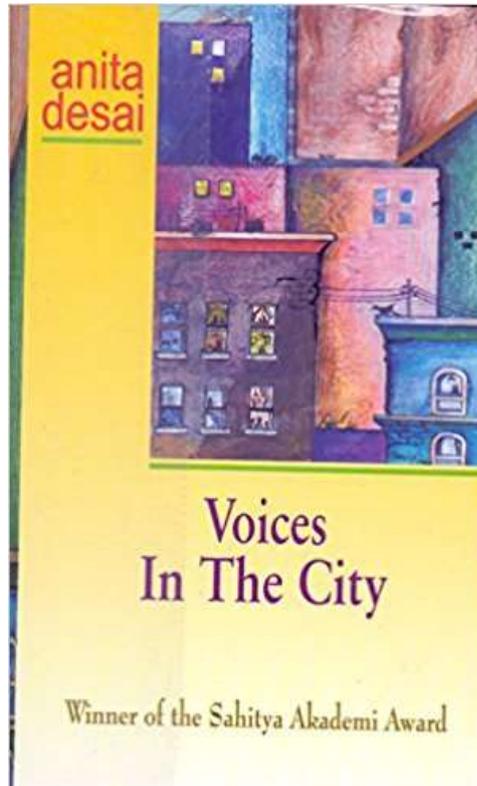
Abstract

Marriage is always pictured as a commodity which encapsulates a period of companionship, support and sexual fulfillment for men. But, it is portrayed as a sacrificing factor, commitment, self-destruction, security and dependence for women. Women always have been associated with the words *mental stress, trauma, and devotion, adjustable* and *deplore*. Marriage is a tradition in Indian society and the marital women's sufferings and psychological issues have been the subject of some Indian women writers. Focusing on Indian women, their mental stress, issues with their new family and the conservative ethics of the Indian patriarchal society are the major themes in the field of Indian Literature. Kate Millet says: "Patriarchy, reformed or unreformed, is patriarchy still: it is worst abuses purged or foresworn, it might actually be more stable and secure than before." (27). Women are confined in four walls in the name of security. Throughout the life, they have to depend someone. She has many roles to play.

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Keywords: Anita Desai, *Voices in the City*, *Where Shall We Go this Summer?,* mental stress, trauma, alienation, frustration.

Female Characters of Anita Desai

This article pictures the female characters of Anita Desai and their psychological issues in a patriarchal society with reference to *Voices in the City* (1965) and *Where Shall We Go this Summer?* (1975). Desai began an innovative era of psychological issues of women and gave a new phase to the world of novel writing in English. Through her novels she projects the pain and sufferings of women in a male dominating and conservative society. The women characters of Desai undergo a mental destruction and suffer from failures and frustrations. The reason for their mental destruction is their hypersensitive nature and careless husbands. Their restricted surroundings and inattentive spouses force the women to take actions mutely and violently. This results in incompatible life between husband and wife.

Monisha

Monisha, in *Voices in the City,* an educated woman undergoes trauma in the hands of her husband. Monisha comes to live the ancestral house of Jiban. It is a joint family, welcomes Monisha in a traditional manner. Jiban's is a four-storey house where uncles, aunts, nephews, nieces, cousins and in-laws around her. Being a daughter-in-law in a joint family, she has more responsibilities, but not given much importance. Her desire is to read books when she gets leisure time. She owns a library which consists of classical books. Unfortunately she has no time to read books because she has to do all the household works in the time. She is deeply agonized when her family members are ridiculed Monisha for having such classical books. She gets time to spend her time with her husband only in the evening. Jiban is man who wants Monisha to be friendlier with his family members. He does not care about Monisha. He is indifferent towards his wife. The communication gap between Monisha and Jiban causes her mental pain. Living in a conservative joint family, Monisha is not allowed to communicate with her husband freely. Jiban too fails to spare time with Monisha and fulfill her desires.

Focus on Sterility

Monisha becomes a main topic of discussion among the family members of Jiban because of her sterility. Every woman's prime duty is to become a mother after marriage. Attaining motherhood becomes the ultimate thing in marriage. Her incapacity of moving from a daughter- in- law into a mother makes her alienated from her family. Monisha takes money from Jiban's cupboard to meet the medical expenses of her brother. Nirode is highly criticized by her mother-in-law. This situation deepens Monisha's condition worse than ever. This situation clearly reminds us how Indian women depend on men for money. The words of her mother-in-law hurt Monisha and make her situation the most horrible. Her mother-in-law forgets that Monisha is her daughter-in-law and she has all the rights to take money from Jiban's cupboard. Monisha thinks, as a wife she can use her husband's things. When Monisha is accused for being theft, Jiban keeps calm and this attitude of him makes Monisha humiliated. She is completely agonized. Her mother-in-law says,

> He left it the cupboard when he went to the office: my son is always
> careful of his things. Only you were in the room at that time. When you
> left, you shut the door and none of the servants could have gone in. Of
> course the servants will be dismissed, all of them. I will not have a thief in
> my house, I say, I will not have a thief in my house. Who is to tell who this
> thief is? After all, you were the only person who was in the room all day (12).

Alienated from the Family

Though she is surrounded by her family members, she feels alienated from them. She is terribly haunted by loneliness. Monisha's voluntary confinement and the false accusation of theft make her lose all hopes. Monisha stars realizing that her married life with Jiban is futile. The frustrations and failures make Monisha to think that death is the only remedy for her sorrows. Her failure in finding the real meaning of life makes her to take violent decision. She is depicted as a woman searching for love in a loveless life. Desai's portrayal of Monisha, is a typical Indian woman who cannot tolerate the empty life. She is portrayed as a victim of conservative society. An affectionless and loveless relationship with Jiban creates a pathetic way.

Where Shall We Go this Summer? **– Mental Trauma of Sita**
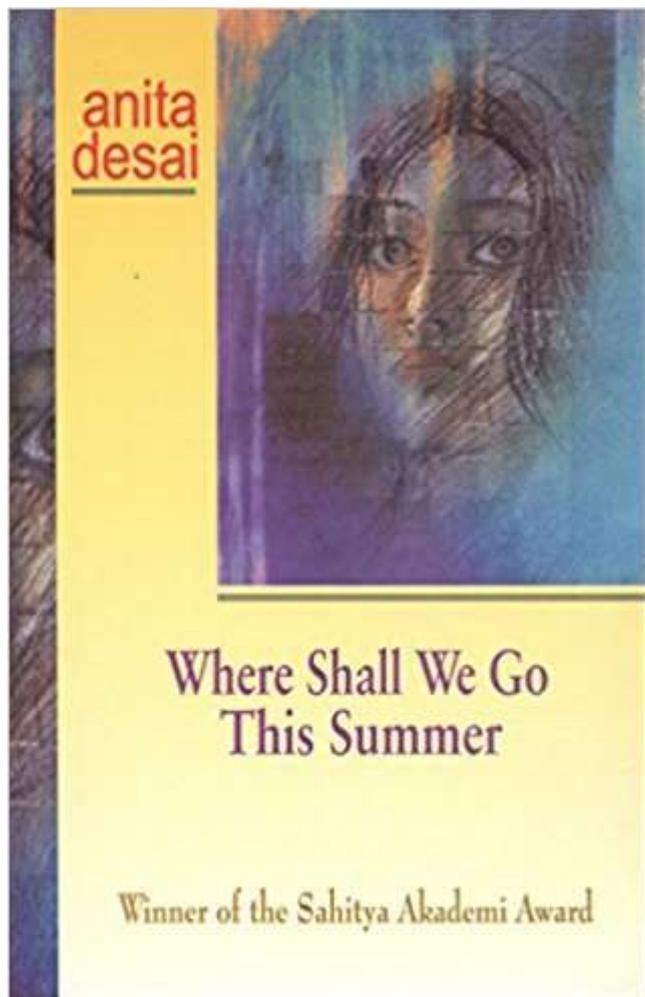
Courtesy: https://www.amazon.com/Where-Shall-We-This-Summer/dp/8122200885/ref=sr_1_1?s=books&ie=UTF8&qid=1527973437&sr=1-1&keywords=Where+Shall+We+Go+this+Summer%3F

Desai's next novel *Where Shall We Go this Summer?* also depicts the mental trauma of Sita, the protagonist. Raman, a busy factory owner is the husband of Sita. He belongs to an upper middle class, always engaged and finds no time for his wife. Sita suffers mental stress due to the inattentive attitude of Raman. This stress and alienation drive her to think deeply that earth is a cruel place. Boring of the daily household things she starts keeping herself away from all this. She hates her monotonous life. Being as a motherless child, she longs for love from her childhood. Raman fails to

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fulfill Sita's expectations.   He is not a romantic man. Sita often irritates by the visitors of Raman because she always wants to spend her time with Raman.   In order to get relief from her sorrows, she starts smoking. Sita becomes upset by the sight of crows attacking a baby eagle. Immediately, she searches for her son's toy gun and uses it on the crows.   This incident clearly shows us the innocent nature of Sita. She empathizes for the baby eagle and Raman does not care for it. Being a practical man, he cannot be disturbed by normal things.

Taking Everything Seriously

Sita takes everything in a serious manner. Her surroundings, children, neighbors and society make her chaotic. Though she lives in with her four children and husband, she feels deserted from them.   She always finds fault with everyone even with her children and husband.   She feels that the world not is moving according to her desires.   The gap in the relationship between Raman and Sita leads her to mental stress. Raman accuses Sita that she is an immature, foolish woman and often fights for everything. She does not want a fifth child in the chaotic situation. She does not want to be a caged bird, flies to an island Manori along with her two children to keep her fifth child unborn. But the island fails to give happiness and it is just a mirage.

> Her voyage to Manori, the Magic Island where she had spent
> Her childhood, is also a voyage of self-discovery, illusion may
> Be an escape from reality. But it is bound to vanish in the light
> Of reason that is solid and tangible (15)

When she hears the arrival of Raman to Manori she feels happy. After realizing the genuine meaning of life, she returns to Raman.

Monisha and Sita

Sita is not like Monisha in *Voices in the City.* She is depicted as a woman who can bear all situations. Sita understands escaping from problems is not only the solution, but facing the critical situation with courage is more important.

Monisha's immaturity leads her life tragic. She cannot bear the satirical words of her family members about her sterility. Her incompatible married life with Jiban totally disappoints her dreams. The foremost similarity between Monisha and Sita is their loveless and valueless married life. This is the significant cause of their mute actions. Monisha and Sita are portrayed as voiceless women who cannot adjust the barren life. The existence of Monisha and Sita is totally vain. Monisha and Sita suffered from ill-matched married life. The two protagonists are mentally separated from their husbands. Though Monisha and Sita are surrounded by family members, they feel they are alienated. The innocent and the hypersensitive nature of Monisha and Sita clearly show us they want to be dependent. Jiban's careless attitude and Raman's practical mind lead the protagonists' mental stress. Simon de Beauvoir says: "It has been said that marriage diminishes man, which is often true, but almost it annihilates woman" (20). Here, the incompatible married life between the husband and wife is totally annihilated the protagonists life.

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Self from Selves -
A Study of Adrienne Kennedy's Select One-Act Plays

Dr. Zulaiha Shakeel

Courtesy: https://www.upress.umn.edu/book-division/books/in-one-act
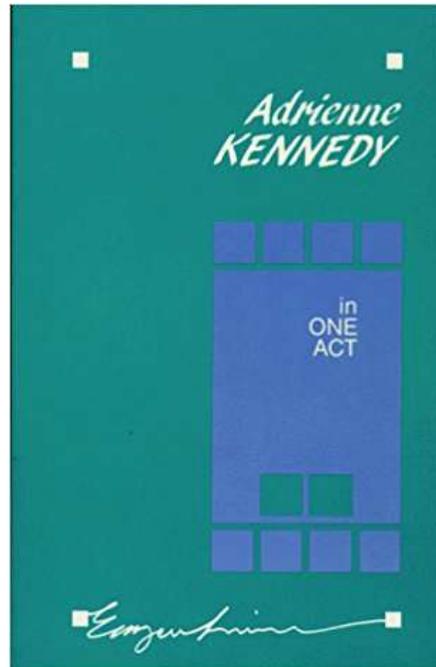
Abstract

The title of the research paper is "Self from Selves: A Study of Adrienne Kennedy's Select One-Act Plays." The paper analyses the how African Americans had to overcome the hardships to survive, and during reconstruction too they continued to struggle to overcome the injustices and sufferings even as free men and women through the plays of Adrienne Kennedy. The paper also exhibits the role of Theatre as a reflection of the time, place, and social strata for the creators as well as for the audience being a heart throb of African culture which exposed its values.

The paper further studies the plays in terms of her attempt to locate herself from several selves and to connect to her Black counterpart and the Black cultural past. The research problem is based on the Black selves who are separated from their home and culture and are thrust into a totally alien environment by forced displacement and brutal enslavement. Africans were fragmented due to colonial power and influence. They had no option except to treat the trauma as a stepping stone to reconnect themselves with their past or by serving to link the Black families in America to its African counterpart. This is met in two levels – one is by reconnecting with their lost relatives and another with their past itself.

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The main tool I have applied in my research is Homi Bhabha's concept of mimicry as laid down in his "Of Mimicry and Man: An Ambivalence of Colonial Discourse." The writings of all male and female Black writers reflect the progress of colonial relationship with a constant tension between the colonizer's desire to dominate and the history of the colonized.

Study of the Black Theatre
During slavery, African Americans had to overcome many hardships to survive, and during reconstruction too they continued to struggle to overcome the injustices and sufferings even as free men and women. Former slaves drew the attention of the new generation of African Americans and inspired them to do the same. The first African American theatre was created by Brown in the year 1816-1817, which was the first professional theatre company in the city of New York. The study of the theatre cannot be limited to the study of theatre alone. The Theatre was a reflection of the time, place, and social strata for the creators as well as for the audience. The Black theatre was the heart throb of African culture which exposed its values.

Focus of This Paper
The aim of this research is to study the plays of Adrienne Kennedy in terms of her attempt to locate herself from several selves and to connect to her Black counterpart and the Black cultural past. The research problem is based on the Black selves who are separated from their home and culture and are thrust into a totally alien environment by forced displacement and brutal enslavement. Africans were fragmented due to colonial power and influence. They had no option except to treat the trauma as a stepping stone to reconnect themselves with their past or by serving to link the Black families in America to its African counterpart. This is met in two levels – one is by reconnecting with their lost relatives and another with their past itself.

Kennedy, an African American woman playwright, arrived in New York City in the 1950s. Her writing was a "process of the transmutation of images." Her approach resulted in plays that combined expressionism and surrealism of African rituals. She herself states about her plays in her autobiography, *People Who Led to My Plays*: "My plays are meant to be states of mind" (126). The heroines were Black, "like myself" (13).

Concept of *Mimicry*
The main tool I have applied in my research is Homi Bhabha's concept of *mimicry* as laid down in his "Of Mimicry and Man: An Ambivalence of Colonial Discourse." The writings of all male and female Black writers reflect the progress of colonial relationship with a constant tension between the colonizer's desire to dominate and the history of the colonized.

The concept of Mimicry, according to Bhabha, is that the colonized in its process of mimicry, fail to realize that the Blacks are undermining the powerful systems enacted by the colonizer. They copy their system, culture, and way of life and prove them that they are hollow. Thus, colonialism results in irony, mimicry, and repetition. Hence mimicry is one of the effective strategies of the colonial power. But ironically, Bhabha illustrates that the colonized can use it to subvert the colonizer. So mimicry is a representation of an ironic compromise--at once resemblance and menace.

Adrienne Kennedy' Themes
Kennedy's themes and characters are set against the conflict between their personal desires and social sanctions. The social conventions and restraints deeply suppress the desires and wishes of her characters. Under the overwhelming pressure of these conventions, the characters become ill or sick. This sickness is called neurosis which means mental illness that causes depression or abnormal

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behavior. Hence, I have also used a bit of Freud's theory of Bi-Cameral mind, the duality of human mind, that is, the unconscious and the conscious mind which are based on pleasure principle (Eros) and reality principle (Thanatos). Multiple faces in one character have been dramatized through her command of narrative language. Changing costume is a symbolic representation of changing personalities.

Clara in *A Movie Star Has to Star in Black and White* struggles with questions like "Who am I, who do I speak for, what do people see when they see me, who do they say I am, and am I Black or White?" (64) These selves have been projected through the three stars – Bette Davis, Jean Peters, and Shelley Winters. She also expresses herself through her own self as "Clara." Her husband Eddie accuses her of being "a spectator watching her life like watching a black movie. . . (75) She thinks sometimes . . . to me my life is one of my black and white movies that I love so much . . .with me playing a bit part" (75). Self-representation became an imitation for the characters of Kennedy. I substantiate it through Bhabha's words:

> The success of colonial appropriation depends on a proliferation of inappropriate objects that ensure its strategic failure, so that mimicry is at once resemblance and menace (Bhabha 382).

So, mimicking the White is dangerous or possibly harmful for Black.

Adrienne Kennedy
Courtesy: http://clevelandartsprize.org/awardees/adrienne_kennedy.html

Adrienne Kennedy's Characters

Kennedy's characters are often hallucinatory and psychopathic. Sarah in *Funnyhouse* is one of the best examples of this kind. There are eight characters in the play and nine including the author, Kennedy. But five characters are the selves of Sarah.

NEGRO – SARAH
DUCHESS OF HAPSBURG One of herselves
QUEEN VICTORIA REGINA One of herselves
JESUS One of herselves
PATRICE LUMUMBA One of herselves

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SARAH'S LANDLADY Funnyhouse Lady
RAYMOND Funnyhouse man
THE MOTHER (*Funnyhouse* 11)

She speaks through several voices, being a product of this unholy union. Kennedy digs into the sick mind of Sarah who cannot bear becoming a Black child and be proud in accepting the patronage of White.

Bhabha's observation of this state of Sarah in the White world of Colonial power:

> What I have called mimicry is not the familiar exercise of dependent colonial relations through narcissistic identification so that, as Fanon has observed, the black stops being an actional person for only the white man can represent his self- esteem. The *menace* of mimicry is its double vision which in disclosing the ambivalence of colonial discourses also disrupts its authority. And it is a double-vision that is a result of what I've described as the partial representation/recognition of the colonial object. (Bhabha 383)

Black cannot act as Black anymore. They represent only through White to maintain their self-esteem. The colonized are thinking of saving their esteem by showing them through the face of the White.

Making Self into Selves

Kennedy exhibits clearly to the audiences that both psychic pleasure and cultural question are the sources of making self into selves in all her plays. They cross the boundaries of the culture of enunciation through a strategic confusion of the metaphoric and metonymic axes of the cultural production of meaning. For each of these instances of 'a difference that is almost the same but not quite' inadvertently creates a crisis for the cultural priority given to the metaphoric as the process of repression and substitution which negotiates the difference between paradigmatic systems and classifications.

Mimicry, Camouflage and the Other

A related reference to Lacan's concept of mimicry is made. To him "Mimicry is a camouflage" (385). "Camouflage" is a concealed identity. Africans can only disguise and not become the same. It is not a coordinating concept. This is a form of resemblance that differs and defends. Because, it can be displayed only in part. It arises from the discriminatory identity effects. The mere act has no essence. It has no "itself."

A strong discourse on post-colonialism has been created to strengthen the "other" with its discursive process of resistance. The construction of "America" – "them" of colonialism is necessary for the affirmation of "Africa" – "us" of the post colonialism. This chapter aims at African's deliberation to travel back to the original root of Africa, through the roots, the same route they travelled from. Their original identity is distorted because of the expedition of identities. The chapter also recollects the colonial condition, to go back to their pre-colonial condition.

Tragic Mulatta

To this state is the "tragic mulatta" an archetypical mixed-race person (called a "mulatta**,**") who is assumed to be sad, or even suicidal, because he fails to completely fit in the "White World" or the "Black World. Adriene She shows the self in dialogue not only with society, but also with the

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fragmentary trace of otherness that is disappearing or no longer exists within the self. Thus, Adriene Kennedy creates a landscape of her own psyche in which the ongoing battle between conflicting discourses and mythologies are made manifest through symbols, composite characters, and a plurality of voices, all of which reveal the violent struggle between whiteness and blackness within as well as outside the self.

As a result, Adriene Kennedy's writing disturbs the accepted double, Black-White construction of race appears to the usually disregarded history of racial mixing as the characterized North American life. Kennedy depicts her characters such as the "tragic mulatto" as the victim in a society divided by race, where there is no place for one who is neither completely "Black" nor "White."

The Owl Answers

In *The Owl Answers,* the character She takes a trip to London to see her White father's ancestors, but she was not allowed to see her dead father and attend his funeral. Hence, she fantasizes visiting England with her father and claims White culture as hers. This character is more obsessed with finding her father and claiming his heritage as her own. She's identity is bound to her father's identity. She claims the Richest White man in the society as her father. And when he died in England She pleads that, "I'm almost White, am I not? Let me into St. Paul's Chapel. Let me please go down… I am his daughter" (31-32). It is a legacy of her claim to be accepted by the White. It is crucial to emphasize that She is not solely Black; but she is a mulatta.

The characters may look Black, they may look White, but the history of their country is overpoweringly a history of racial mixing. Kennedy's disastrous mulattas teach us that perhaps America's greatest tragedy is their collective renunciation of this fact, and their determined refusal to erase or at least blur the colour line, to admit and escalate the variety of their shared ancestries.

Reconnection of the Self

Reconnection of the self is the main theme of the Black writers who belong to African community and whether they like to belong to the community or not. Kennedy's characters exhibit how by going back to multiple roots they can get themselves connected to the original root.

Every Black writer is a product and part of the Black community, whether he likes it or not. Their role must be addressed only to that community from which they come. This is substantiated through Patricia Waugh's theory that denotes, how the focus shifts towards an emphasis on relativity, and a receptiveness to ideas of 'difference', plurality, fragmentation, non-totality, aesthetic self-astonishing, contingency and 'language games.'

The Black finally finds solace in connecting to their community. Through that relativity they become receptive to the ideas of difference, plurality and fragmentation. Fragmentation leads to non-totality of their community. The power of language builds the "power" of "White" so "powerful." Being away from home, they are linked across horizon and as a "whole" they are connected to the world. Hence through fragmentation, they try to reconnect themselves to their past, culture, religion, and land. When they reconnect to their past, the characters try to voice their thoughts out through White characters since the voice of the White is powerful, and for them they want it to reach the world through the voice of opposite culture. They use it as a weapon to establish their identity. And once it is heard, the voice will be muted, and the original voice with its meaning will spell out to reach its height of goal.

White Stars, Black Roles

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Another powerful realization of Adrienne Kennedy's wish by making the White stars staring the Black roles is that she could make the White stars perform the Black roles thus, becoming the members of the Black family. Hence Kennedy dismantles the principles of identity at the foundation of dominant White culture. The author turns the tables of colonialism by this unique attempt. For her, it is the time for the White world to imitate the Black one.

She tries to reconnect the fragmented selves and focuses more on the struggle for reconnection, reunification, and reorientation. The characters of Kennedy eagerly search their lost identity and dignity. They come to a stage to revolt against White masters with their bond, sense of unification, and strength.

This research paper has elaborated on how the Blacks are fragmented because of subjugation and slavery and their attempt to identify roots, to reach culture and home together. It suggests strongly how they reconnect themselves with their counterparts, as a solution to the Black oppression. The study also traces the evolution of Adrienne Kennedy as a unique dramatist and her commitment to her ideals of Black liberation, her revolutionary thinking and action, and her belief in the moral and social rebirth of Black Americans.

For them spirituality is not heaven but freedom, "a non –slave holding state," where they can be reunited and reconnected with their fragmented kinship. They plan to run out of the jaw of slavery into the land of freedom.
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Reconstruction of a Nation:
A Reading of Khaled Hosseini's Fiction

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Abstract

A National narrative has the history of the nation within the stories. It also has characters which witness the political changes of the nation. They express their aspirations for their nation. Khaled Hosseini is an Afghan author who voices for his nation through his writings. The present study is an attempt to analyse the novels of Khaled Hosseini for its historical background.

Keywords: Geography, Invasion, Colonization, Civil War, Taliban, War Crimes.

Nation – A Historical Phenomenon

The nation is the largest effective community which is permeated by a common consciousness of a common kind. Sociological thinkers like Frederick Hertz, Schumna, Karl Marx and Frederick Engels recognize that the nation is distinctly a historical phenomenon. They equate nation with statehood and opine that people of a state are a nation.

"The birth of a nation is an extra festival on the calendar, a new myth to celebrate . . . a country which would never exist except by the efforts of a phenomenal collective will except in a dream we all agreed to dream . . . a collective fiction in which anything was possible" (qtd. in Nayar 77). A nation is drawn, constructed on paper, and enforced through material forces like immigration offices, the military, passports and visas. It exists in the icons people adopt to believe in. Benedict Anderson rightly says that nation is imagination. The postcolonial writers are keen to bring out the collective voices of their nations which have long been suppressed.

Afghanistan

Geographically Afghanistan is small in area, about the size of France and its population is barely thirty million. Nevertheless, the terrain is spectacularly varied with mountains rising over 7000 meters and broad rivers feeding fertile valleys alternating with inhospitable deserts. Travelling around this landscape is difficult as roads are sometimes so poor that neither a horse nor a donkey can climb the precipitous trails. Thus, individuals often live and die in their home valleys unaware of the others around them. Yet, over the millennia a rich diversity of people has come to this land because it occupies a pivotal position at the hub where four civilizations meet. This centrality of place as a zone of intercommunication has attracted conquering armies, men of intellect, missionaries, pilgrims, traders, artisans, nomads and political exiles. Some merely passed through, others stayed and settled. It is in this reciprocal interaction of diverse influences that the medley of Afghan culture germinated.

Afghanistan is a landlocked country located in southern Asia. It shares no border with the sea. Its land borders include Iran on the West and Pakistan on the south and east. On the North, the Amu Darya River divides Afghanistan from the central Asian countries of Tajikistan, Uzbekistan, and Turkmenistan. Afghanistan also shares a short border with China in the northeast. Afghanistan

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covers about 2, 50,000 square miles (647,500 square kilometers) an area about the size of the U.S. state of Texas. In *The Kite Runner*, the protagonist Amir says the geography of the nation as follows: "In Afghanistan, I had only seen the ocean at the cinema" (118).

Courtesy: https://www.amazon.com/Kite-Runner-Khaled-Hosseini/dp/1594480001
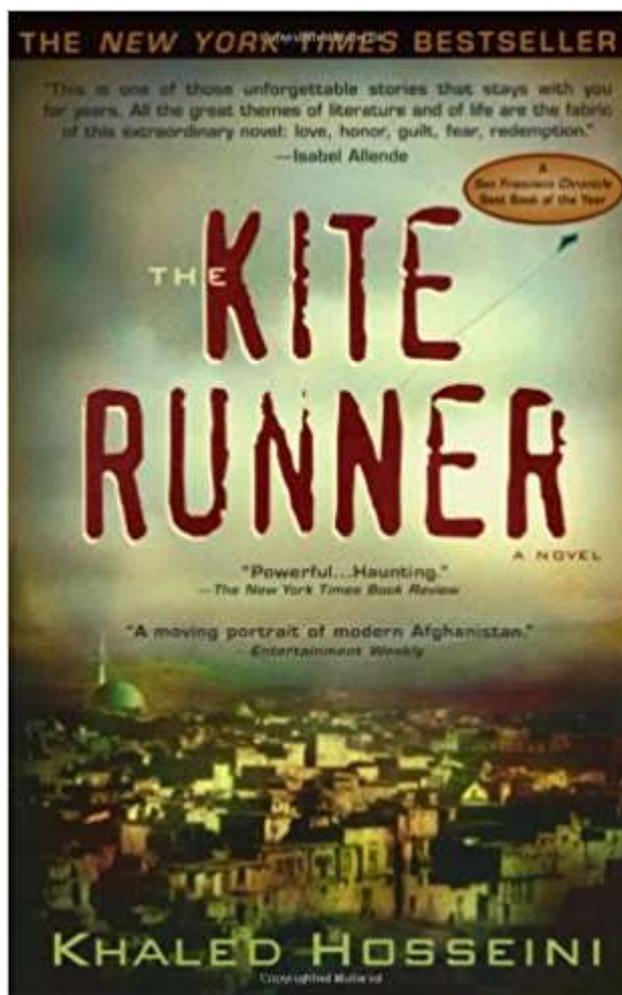
Internal Conflict

Since 1979, Afghanistan has been a place of conflict. In 1979, the former Soviet Union was trying to keep communism alive in Afghanistan. Meanwhile, the United States trained the Afghan fighters to combat the Soviets to stop the spread of communism. The Afghans succeeded in pushing out the Soviets from their country in 1989. They then fought among themselves for the right to govern Afghanistan. In 2001, after the September 11 attacks, the United States sent troops to Afghanistan to help the Afghan groups to topple the ruling Taliban. Today, the Afghan people with the help of the international community are struggling hard to overcome the last twenty-five years of conflict.

Afghan History

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The Persian Empire took over Afghanistan around 500 BC. The Persians were nomads from present-day Russia who began to move into the area in 1000 B.C. They eventually ruled a large empire that extended from Egypt to India. The Persians ruled the present Iran.

When Alexander the Great invaded Persia and Afghanistan around 330 B.C Afghanistan became part of the Greek Empire. Alexander's empire was divided among several of his generals after his death in 323 B.C and on account of a lack of a strong central authority the empire weakened. The Mauryan Empire from northern India took over the areas of the Hindu Kush Mountains and they brought Buddhism to parts of Afghanistan.

The control of Afghanistan passed through several more rulers before the Kushans gained control of the area in 135 B.C. The Kushans were Buddhists. They carved huge statues of Buddha in the mountains of central Afghanistan. The characters in *A Thousand Splendid Suns* marvel at the Buddha statues. "The two Buddhas were enormous, soaring much higher. … Chiseled into a sun-bleached rock cliff" (*TSS* 145).

Several more groups gained control of Afghanistan after the Kushans, but the Arabs were the most influential. They began to invade the area in A.D 642. They brought Islam that spread rapidly across Afghanistan. Islam continues to influence Afghanistan's Government today. The shift from Buddhism to Islam got mentioned in *A Thousand Splendid Suns* as "Bamiyan had once been a thriving Buddhist center until it had fallen under Islamic Arab rule in the ninth century" (145).

The Muslim Turks invaded the present-day Afghanistan in 999A.D. An important leader during this time was Mahmud of Ghazni. Art and learning thrived during his reign. He ruled an empire that stretched from Kabul to India. The Mongols led by Genghis Khan invaded the area from Mongolia in A.D 1219. They destroyed entire cities in their conquest. Genghis Khan tried to destroy the Islamic religion and culture but did not succeed. In the late 1200s the Italian traveller Marco Polo travelled through Afghanistan on his way to China. He wrote about the Mongol empire in his book *Description of the World* completed in 1298. "That is called Shahr-e-Zohak, the Red City. It used to be a fortress. . . . Genghis Khan's grandson attacked it in the thirteenth century, but he was killed. It was Genghis Khan himself who then destroyed it" (*TSS* 144).

By 1370 Timur another Mongol from Asia had taken control of present-day Afghanistan. Timur built a Muslim Empire and ruled until the early 1400s. Over the next 300 years many Kings ruled Afghanistan. One of the most important was Babur, a Muslim who founded the Mogul Empire in 1526. This empire was originally based in Kabul, but Babur later moved to Delhi to rule his huge empire. One of the characters in *A Thousand Rooms of Dream and Fear* exclaims the following, "Oh, if only I'd lived in the time of Babur, he would have planted half of the Kabul with vines just for me!" (43).

After Babur's death Afghanistan became caught in a tug-of- war between the Mogul Empire and the Safavid Dynasty of Persia for 200 years. These two powers fought over the land. The Persian king Nadir Shah eventually defeated the Mogul Empire in 1739. Ahmad Khan was the leader of Nadir Shah's personal bodyguards and an Afghan. He belonged to the powerful Pashtun tribe. When Nadir Shah was killed in 1747, Ahmad Khan fled to Afghanistan.

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Ahmad Khan met the other tribal leaders near Kandahar. In October 1747, the tribal leaders declared him the king of Afghanistan. He renamed himself Shah, the Persian word for king. He founded a capital city at Kandahar and then set out to conquer India. By 1761, the Kingdom of Afghanistan reached from the Amu Darya River in the North to the Indian Ocean in the South. It also reached from Western Iran to the Indus River in Pakistan. Throughout his life, Ahmad Shah fought to expand his kingdom. He also fought many battles to maintain control of the different tribes within its borders. Ahmad Shah died in 1773.
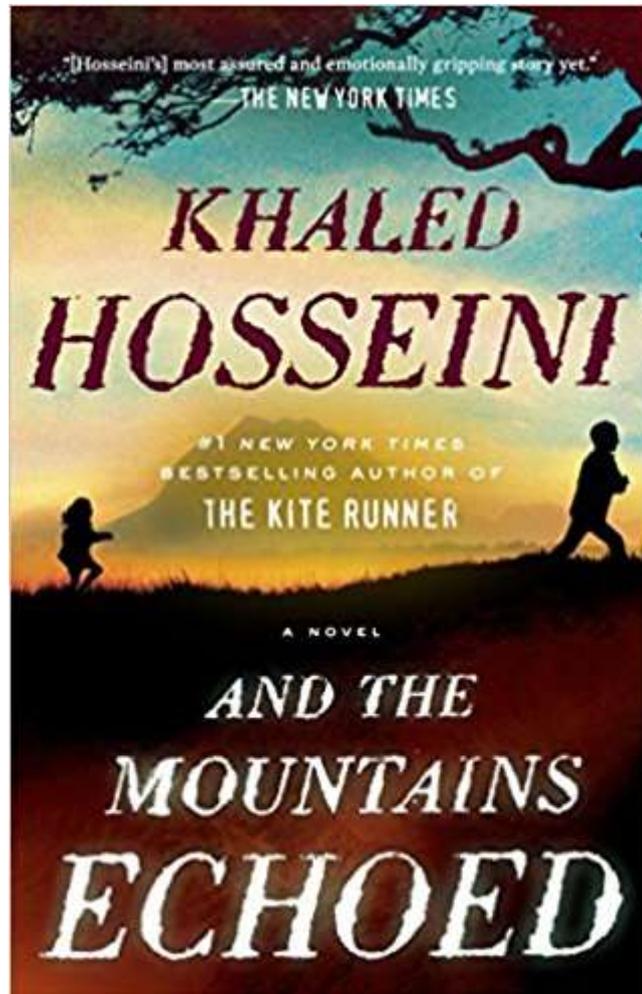
Courtesy: https://www.amazon.com/Mountains-Echoed-Khaled-Hosseini/dp/1594632383/ref=pd_lpo_sbs_14_img_1?_encoding=UTF8&psc=1&refRID=2F0J5V52QTPCWZ9KEZ2E

Ahmad Shah's heirs to the throne were eventually defeated by a rival tribe led by Dost Muhammad in 1826. Dost Muhammad Shah ruled during the time of British and Russians fighting for Afghanistan. By the early 1800s both the Great Britain and Russia became interested in Afghanistan. Great Britain was afraid that Russia would invade British India by travelling across Afghanistan. Russia wanted a southern route to the sea. In 1809 Afghanistan signed a treaty with Great Britain to keep away the Russians from travelling through Afghanistan.

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In 1837 Persia invaded Western Afghanistan. Russia supported Persia. The British allied with the Afghans in Herat, Kabul, and Kandahar. The Afghan leader, Dost Muhammad asked the British to help him to regain the territory near Peshawar. As the British refused, Dost Muhammad decided to seek help from Russians. Britain did not want Russia in Afghanistan, the British invaded Afghanistan to keep the Russians out and it was the start of the First Anglo-Afghan War (1839-1842).

The British captured Kabul and Dost Muhammad fled to northern Afghanistan. The Afghans soon rebelled against Great Britain in October 1842 and the British finally left Afghanistan. Dost Muhammad returned to lead Afghanistan and began to unite the different regions. When he died in 1863 his son Sher Ali became the leader.

In 1878 Sher Ali met with the Russian diplomats in Kabul. The British sent a group of diplomats too, but Sher Ali refused to receive them. The British returned with 40,000 soldiers and the Second Anglo-Afghan war (1878-1880) began. At the end of the war the Afghans agreed to allow Great Britain to handle their relationship with other countries. The following quote throws more light on this:

> . . . a ridge called Tapa Maranjan and to the dome-shaped mausoleum atop it overlooking the city. He said Nader Shah, father to King Zahir Shah, was buried there. He showed them the Bala Hissar fort atop the Koh-e-Shirdawaza mountain, which he said the British had used during their second war against Afghanistan. (*AME* 35)

In 1893, the British set the modern borders of Afghanistan by the Durand Agreement. This border divided the land of the Pashtun tribes of Eastern Afghanistan and modern Pakistan. It was not a popular decision with the tribes.

In 1919, Afghanistan's ruler Amanullah Khan attacked India, a colony of United Kingdom to gain independence from the United Kingdom. This short battle was known as the Third Anglo-Afghan War (1919). In the Treaty of Rawalpindi, the United Kingdom agreed to give Afghanistan complete independence. Amanullah declared himself the king and introduced Afghanistan's first Constitution. The Constitution created courts, laws, and a legislature to replace the traditional tribal government. These changes upset the traditional leaders and religious leadership. They rebelled against the aggressive modern ideas Amanullah proposed. They forced Amanullah to leave the country in 1929. His government was based on traditional Islamic laws.

The next King of Afghanistan Mohammad Nadir was killed and his son Zahir became Shah. From 1933 until 1973 Afghanistan began to build its education system and industry. Northwestern farmers exported the famous Karakul lambskins. Kabul University was created in 1946. This is stated in the novel as follows: "In 1933, the year Baba was born and the year Zahir Shah began his forty-year reign of Afghanistan" (*KR* 21).

In 1973, Mohammad Daoud and the military helped the Soviet Union to overthrow Zahir Shah. Daoud declared the new Republic of Afghanistan. The common people of Afghanistan got confused. The chaos is presented in the novel *The Kite Runner* as follows: "What's a republic? . . . On radio they were saying the word 'republic' over and over again" (32). In 1978, the leaders of the

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People's Democratic Party killed Daoud and formed a new Communist Government. Communism is a way of organizing a country and so all land, money, and industry belonging to the people are administrated by the Government.

In 1979 the Soviet Union invaded Afghanistan to keep the communist government in control. "The story of our country, one invader after another . . . Macedonians, Sassanians, Arabs, Mongols. Now the Soviets" (*TSS* 144). But the same time the traditional Afghan tribes formed an army to overthrow the government. These fighters are known as the Mujahedeen. It means defenders of Islam in Arabic. The United States, Saudi Arabia and Pakistan supplied weapons to the Mujahedeen. The Soviets were never able to conquer these determined fighters.

In 1988 the United Nations brought Afghanistan, Pakistan, the Soviet Union, and the United States together to bring peace. They signed an agreement that required the Soviet Union to withdraw from Afghanistan. The last Soviet soldier left Afghanistan in February 1989. Nearly fifteen thousand Soviet soldiers were killed. But more than one million Afghans were killed between 1979 and 1989.

In Afghanistan, there was a Civil War from 1989 to 1992. The Mujahideen represented many tribes and ethnic groups with different ideas of what form the government should take. In 1996 a group called the Taliban which means religious students wanted to give Afghanistan an ultra-orthodox system of Islamic laws and Government. By 1998 the Taliban controlled ninety percent of the country. Though they stopped much of the fighting they were still at war with a group of Mujahideen called the Northern Alliance.

The Taliban passed ultra-orthodox Islamic laws. This form of Islam was in conflict with the moderate form of Islam practiced by most Afghans. Men were expected to pray five times a day and grow their beards. Women could not work outside their homes. They were required to wear a veil and be escorted by a male relative when they went out. Girls were forbidden to attend school. The government strictly enforced these rigid rules. If women did not wear veil, they were beaten.

Khaled Hosseini's *The Kite Runner*
Khaled Hosseini's *The Kite Runner* deals with Afghanistan from the 1970s to the year 2002. During 1933-1973 Afghanistan was a monarchy ruled by King Zahir Shah. On July 17, 1973 when the king was on vacation, Mohammad Daoud Khan seized power. Mohammad Daoud Khan was Zahir Shah's cousin and a former Prime Minister of Afghanistan. Hosseini meticulously infuses history in the novel as he writes, "In 1933, the year Baba was born and the year Zahir Shah began his forty-year reign of Afghanistan. . . . Of July 17, 1973 … Kabul. . . . The King, Zahir Shah, was away in Italy. In his absence, his cousin Daoud Khan had ended the king's forty-year reign with a bloodless coup" (*KR* 32).

Hosseini's *A Thousand Splendid Suns*
Hosseini's *A Thousand Splendid Suns* presents history through three generation woman who are Mariam, Laila and Aziza respectively. The first-generation women Mariam was born in 1969. In the summer of 1973 when Mariam was fourteen, King Shah who had ruled Kabul for forty years was overthrown in a bloodless coup. His cousin Daoud Khan did it while the king was in Italy getting medical treatment. "You remember Daoud Khan? I told you about him. He was Prime Minister in

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Kabul when you were born. Anyway, Afghanistan is no longer a monarchy, Mariam. You see, it's a republic now and Daud Khan is the President" (*TSS* 23).

For six years Mohmmad Daoud Khan was President and Prime minister of Afghanistan. Then on April 27, 1978 he was violently overthrown by the People's Democratic Party of Afghanistan. Daoud was killed in the coup along with many members of his family. Even though Afghanistan had long insisted on maintaining its independence from Russia, the PDPA was a communist party which held close ties with the Soviet Union. Amir remembers the war in the pathetic way as follows, "Then in December 1979, when Russian tanks would roll into the way same streets where Hassan and I played, bringing the death of the Afghanistan I knew and marking the start of a still ongoing era of bloodletting" (*KR* 32).

The PDPA instituted many political and social reforms in Afghanistan including abolition of religious and traditional customs. These reforms incensed groups of Afghans who believed in adherence to traditional and religious laws. These fractions began to challenge the Government so rigorously that in 1979 the Soviet Army entered Afghanistan beginning an occupation that would last a decade. This is the historical point in *The Kite Runner* when Baba and Amir leave Afghanistan. Throughout the ten years of Soviet occupation internal Muslim forces put up resistance. Farid and his father, in *The Kite Runner* represent the Mujahidin or native men engaged in war for Islam. The United States was among the countries that supported the resistance because of its own anti-Soviet policies. When the Soviet troops finally withdrew in 1989 Afghanistan remained under the PDPA for three more years. In 1992, in the wake of the collapse of the Soviet Union, the Mujahedin finally won Afghanistan and it was converted into an Islamic State.
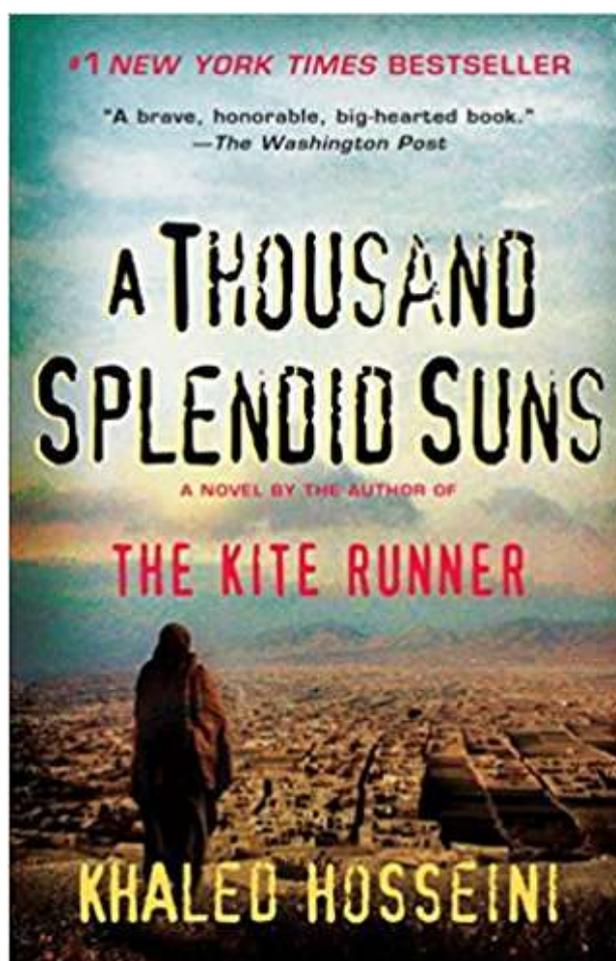
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In the years following the Soviet withdrawal there was a great deal of infighting among the rival militias, making everyday life in Afghanistan unsafe. In *The Kite Runner*, Rahim Khan describes the fear in Kabul during this time. He recollects:

> The infighting between the factions was fierce and no one knew if they would live to see the end of the day. Our ears became accustomed to the rumble of gunfire, our eyes familiar with the sight of men digging bodies out of piles of rubble. Kabul in those days . . . was as close as you could get to that proverbial hell on earth. (185-86)

Taliban's Islamic State of Afghanistan

Mohmmad Najibullah was the last President of Afghanistan before the Taliban coming to power. Taliban defeated him and came to power. They declared Afghanistan as the Islamic State of

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Afghanistan. Hosseini vividly describes the process by which Taliban's got hold of the country. Hosseini writes:

> The Taliban had dragged Najibullah from his sanctuary at the UN headquarters near Darulaman Palace. They tortured him for hours then tied his legs to a truck and dragged his lifeless body through the streets. 'He killed many, many Muslims!' the young Talib was shouting through the loudspeaker. . . He punctuated his words by pointing to the corpses with his weapon. 'His crimes are known to everybody. He was a communist and a Kafir. This is what we do with infidels who commit crimes against Islam!' (*TSS* 269)

People Welcoming Taliban and Change of Situation

In 1996 the Taliban took control of Kabul. After so many years of insecurity and violence the people welcomed the takeover. Rahim Khan in *The Kite Runner* recollects how the ordinary people welcomed the Taliban. "We all celebrated in 1996 when the Taliban rolled in and put an end to the daily fighting" (*KR* 186). In the same novel Baba says, "They [Muslim extremist] do nothing but thump their prayer beads and recite a book written in a tongue they don't understand. . . . God help us all if Afghanistan ever falls into their hands" (*KR* 15). Baba's words are ironical as later Afghanistan fell into the hands of Taliban. They were a group of pashtun supremacists who banded together and took almost complete control of the country. Despite their warm initial reception, they soon made life in Afghanistan miserable.

Amir's Life in America

The protagonist of The *Kite Runner*, Amir's life in America does involve suffering especially due to Baba's death. But Baba's death is peaceful because America is a heaven free from violence. The violence under the Taliban in Kabul is shocking and sobering. Amir got a taste of violence when he and Baba were fleeing to Pakistan and Kamal's father committed suicide. However, nothing can prepare him for the extent of violence and sufferings in Afghanistan. One of the most graphic accounts is of the stoning at Ghazi Stadium. Like the rapes of Hassan and Sohrab, the event symbolizes the devastation of Afghanistan as a whole as once experienced by the Afghans.

Another very violent event is Amir's fight with Assef. At that time, Amir's pain made him feel happy and healed. He was repaying Hassan for all the violence he suffered on Amir's behalf. Amir's split lip though minor compared to his other injuries is more significant because it represents this feeling of closeness to Hassan. Yet that violence is not the answer to Amir's problems, nor does he understand just how deep its consequences run. When young Sohrab tries to kill himself, Amir understands that his nearly fatal injuries are nothing compared to the pain Sohrab and other Afghans have suffered. Ultimately, he finds out that the only way to heal the harm done to Hassan and Sohrab is to forgive him.

Violence Pervades in *The Kite Runner*

Even though Hosseini has stated that he wants to remind people of a peaceful Afghanistan he also exposes the sufferings the nation has experienced in a quarter century of conflict. Violence pervades in *The Kite Runner* even in the seemingly innocuous activity of kite fighting. Kite fighting is violent because it is a kind of battle as boys injure their hands when they participate. The fact suggests that Afghanistan has become a place where joy cannot exist separately without pain. Afghan memories of their homeland are tainted with agony. The entire novel centers on a single act

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of violence, Hassan's rape and the sin Amir commits by pretending that violence did not occur. Symbolically Hassan's rape is echoed by Sohrab's rape decades later and by Afghan's continual rape by war and terrorism.

Mujahidin Leaders

Abdul Rashid Dostum leads Afghanistan's Uzbek community and also, he is a leader in the Afghan National Army. Gulbuddin Hekmatyar was a leader of the Mujihadeen and a warlord. He was the Prime Minister twice during the 1990s. Dostum joining hands with Hekmatyar affected the lives of the ordinary people severely which are clearly presented in *A Thousand Splendid Suns*:

> In January 1994, Dostum did switch sides. He joined Gulbuddin Hekmayar, and took up position near bala Hissar, the old citadel walls that loomed over the city from the Koh-e-Shirdawaza Mountains. Together they fired on Massoud and Rabbani forces at the Ministry of Defense and the Presidential Palace. From either side of the Kabul River, they released rounds of artillery at each other. The streets became littered with bodies, glass, and crumpled chunks of metal. There was looting, murder, and, increasingly, rape, which was used to intimidate civilians and reward militiamen. (246-47)

Migrating to Other Lands and Migrants' Pathetic Conditions of Living

Due to war many people in Afghan became exiles and migrated to other lands. The Civil War in Afghanistan left thousands of Afghan families homeless, more than two thousand civilians dead, and one lakh wounded. To highlight how the country is torn by war Hosseini depicts the killing of Giti in a bomb blast:

> In the month of June, Giti was walking home from school with two classmates. Only three blocks from Giti's house, a stray rocket struck the girl. Later, that terrible day, Laila learned that Nila, Giti's mother, had run up and down the street were Giti was killed, collecting pieces of her daughter's flesh in an apron, screeching hysterically. (*TSS* 175)

Due to the civil war many became refugees. Nearly two million Afghans have taken shelter in Pakistan and Iran. To show the painful migration of innocent people, Hosseini depicts the migration and scattering of Laila's friends:

> Hasina's family had fled in May, off to Tehran. Wajma and her clan had gone to Islamabad that same month. Giti's parents and her siblings left in June, shortly after Giti was killed. Laila did not know where they had gone – she heard a rumor that they had headed for Mashad, in Iran. . . . Everyone was leaving. And now Tariq too. (*TSS* 177)

After the Civil War, people were put in reservation camps. Amir in *The Kite Runner* comes to Afghanistan through Pakistan from San Francisco, California. He has witnessed the sufferings of Afghan refugees in Peshawar camp. "People living under scraps of cardboard. T.B, dysentery, famine crime. And that is before winter. Then it's frostbite season. Pneumonia. People turning to icicles. Those camps became frozen graveyards. …" (*KR* 209).

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A *Thousand Splendid Suns* too pictures Afghans who were put in refugee camps. "Refugees lying about in the sun, their scores and stumps in plain view . . . a lot of kids died. Dysentery, TB, hunger . . . so many kids buried, there's nothing worse a person can see. . . . My father didn't survive that first winter . . . he said. That same winter his mother caught pneumonia" (327).

End of Civil War and the Emergence of Talibans

The civil war came to an end with the emergence of Talibans. The Taliban Movement started in autumn 1994 in a remote village in Afghanistan driven by the determination of a farmer turned cleric, the one-eyed Mullah Muhammad Omar. In fact, the Talibans were manipulated from the outset by Pakistan's Inter- Services Intelligence which sought to extend Pakistani influence building on links between the Pashtun tribes on either side of the border.

The Taliban were educated in madrasses in Pakistan with the support of the Government. Then the Pashtun movement joined forces with al-Qaeda for the first time. There were several reasons for this. They are the memories of the joint combat against the Soviet invader, their common religious and ideological conventions, the personal ties that Osama Bin Laden established with Omar and the influx of funds from Qaeda's networks in Saudi Arabia and the Gulf. It is later found out that the Taliban supported the al- Qaeda for 9/11 attack. Joseph Collins avers in his book *Understanding war in Afghanistan* as follows:

> The 9/11 commission concluded that through his relationship with Mullah Omar –
> and the monetary and other benefits that it brought the Taliban-Bin Ladin was able to
> circumvent restrictions, Mullah Omar would stand by him even when other Taliban
> leaders raised objections. . . . Al-Qaeda members could travel freely with in the
> country, enter or exit without visas or any immigration procedures. Purchase and
> import vehicles and weapons and enjoy the use of official. Afghan state-owned
> Arianna Airlines to courier money in to the country. (44)

The Taliban took the rule of Afghanistan in April 1992 and they changed its name as the Islamic State of Afghanistan. People welcomed it and they thought of it as a new dawn in their history. They thought that the new Government would "bring peace and order. . . . No more rockets! . . ." (*KR* 267). They celebrated it. "Everywhere, there were shouts; Allah-u-Akbar! Mariam saw a bed sheet hanging from a window on Jedeh Maywand. On it, someone had painted three words in big, black letters; ZENDA BAAD TALIBAN! Long Live the Taliban" (*TSS* 268).

The Taliban rule was very strict, and they announced that they were following Islamic ideology. People were announced through radios and loud speakers to follow Islamic rules strictly and if they fail to do so they will be punished severely. They compelled all to wear Islamic clothes that they are turban for men and burqa for women. Past times were not allowed. Singing, dancing, playing cards, playing chess, gambling, and kite flying were forbidden. Writing books, watching films and painting pictures were also denied. Praying five times a day became a must for all the citizens. During the Taliban regime the nation had no growth or development. Hosseini lists out the Taliban's rigid activities:

> Men wielding pickaxes swarmed the dilapidated Kabul Museum and smashed Pre-
> Islamic statues to rubble that is, those that hadn't already been looted by the

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Mujahideen. The University was shut down and its students sent home. Paintings were rippled from walls, shredded with blades. Television screens were kicked in. Books, except the Koran was burned in heaps, the stores that sold them closed down. The poems of Khalili, Pajwak, Ansari, Haji Dehqan, Ashraqi, Beytaab, Hafez, Jami, Nizami, Rumi, Khayyam, Beydel, and more went up in smoke. (*TSS* 273)

Danger to the World At Large

When the Taliban controlled Kabul, no one would listen to Ahmed Shah Massoud, the Tajik warlord based in the Panjsher valley who repeatedly warned that the Taliban and al-Qaeda were not just a danger for Afghanistan but for the world at large. He had to give his life for this. Secure in the belief that those western democracies can live within the current level of violence in Afghanistan, few people listened to those who drew attention to the danger of leaving a Taliban and al-Qaeda sanctuary in Pakistan. Yet the threat once again concerns the whole world. This is well expressed in *A Thousand Splendid Suns* as follows:

Ahmad Shah Massoud had gone to France and spoken to the European parliament. Massoud was now in his native North and leading the Northern Alliance, the sole opposition group still fighting the Taliban. In Europe Massoud had warned the West about terrorist camps in Afghanistan and pleaded with the U.S to help him fight the Taliban 'If President Bush doesn't help us, he had said, he had said 'these terrorists will damage the U.S and Europe very soon.' (305)

Taliban Cruelties

The Taliban's used God's name for all their cruelties. Prostitutes were stoned to death. The Taliban asked the crowd to pelt stones at the person accused of adultery. They met out cruel and inhuman punishment for crimes.

Every sinner must be punished in a manner befitting his sin those are neither my words nor the words of my brothers. Those are the words of GOD! The Talib, looking absurdly like baseball pitcher on the mound, hurled the stone at the blind fold man in the hole. It struck the side of his head. The woman screamed again. The crowd made a startled 'OH!' sound. . . . (*KR* 236-37)

The Taliban became terrorists. Having received moral and material support from Pakistan and Saudi Arabia, Taliban sought terrorism to achieve their ends. In Afghanistan, the Taliban insurgents were increasingly putting NATO forces on the defensive. The Pashtun Islamist rebels have gathered automatic rifles, rocket launchers and explosives. However, their guerilla combat is nevertheless gathering strength and covering more ground, which involves increasingly daring operations. Rasheed in the novel A *Thousand Splendid Suns* says, "I had heard rumors that the Taliban were allowing these people to set up secret camps all over the country, where young men were being trained to became suicide bombers and jihadi fighters" (300).

9/11 Attacks

The 9/11 attacks and its aftermath are described at the end of The *Kite Runner*. After the events of September 11, 2001, the United States invaded Afghanistan and overthrew the Taliban. The end of *The Kite Runner* occurs in 2002, when a provisional Government was in place. It was in

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2004 the present president of Afghanistan Hamid Karzai was elected. Hosseini humorously remarks, "Hamid Karzai's caracul hat and green chapan became famous" (*KR* 316). The ouster of Taliban from Afghan is portrayed in the novel. Hosseini observes:

> Then one warm night in July 2002, the coalition forces have driven the Taliban out of every major city, pushed them across the border to Pakistan and to the mountains in the south and east of Afghanistan. ISAF, an international peacekeeping force, has been sent to Kabul. The country has an interim president now, Hamid Karzai. (*TSS* 377)

Natural Disasters

Along with terrorism and political turmoil, Afghans witnessed a lot of natural disasters which are recorded in the novels of Hosseini. In 1988 there was a drought. Hosseini writes, "all over the country, farmers were leaving behind their parched lands, selling off their goods, roaming from village to village looking for water. . . . The Kabul River, without it yearly spring floods, had turned bone-dry. It was a public toilet now, nothing in it but human waste and rubble" (*TSS* 287). Again in 2000 also there was drought. Hosseini pictures that as follows:

> In the summer of 2000, the drought reached its third and worst year. In Helmand, Zabol, Kandahar, villages turned into herds of nomadic communities, always moving, searching for water and green pastures for their livestock. When they found neither, when their goats and sheep and cows did off, they came to Kabul. . . . (*TSS* 295)

Afghanistan seems to be the least developed country in the world. Famine is a bitter reality there. Hosseini's touching description of the starvation in Afghanistan is fit to be quoted here:
> Rice boiled, plain and white, with no meat or sauce, was a rare treat now. They skipped meals with increasing and alarming regularity. Sometimes Rasheed brought home sardines in a can and brittle, dried bread that tasted like sawdust. Sometimes a stolen bag of apples, at the risk of getting his hand sawed off. . . . Death from starvation suddenly became a distinct possibility. (*TSS* 299)

Since the fall of the World Trade Centre in 2001, the media has overwhelmed U.S. citizens with images of oppression in Iraq, Iran, Afghanistan and Pakistan. Due to the wide media coverage, the American invasion became an international topic. Hosseini writes, "Everyone is drinking, nearly everyone smoking, talking about the new war in Iraq, what it will mean for Afghanistan" (*AME* 142).

To Conclude

Hosseini and Rahimi give clear understanding of nation as a psychological feeling of the people of the country. People respect their national flag, emblem and so on. They select their leaders and try to follow the Constitution of their nation. They are ever ready to show their patriotic spirit for their nation. Each and everyone's respect for their nation should not make them invade other countries. Hosseini and Rahimi are voicing for their weak nation Afghanistan against the war crimes of the developed nations.

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Shobha De's Feministic Approach in her Novel "Starry Nights"

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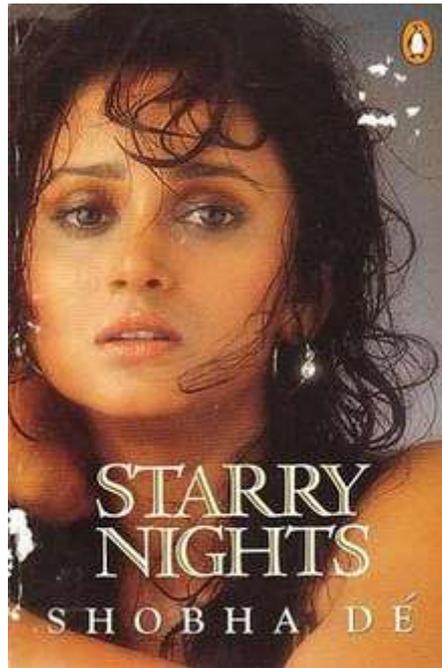
Courtesy: https://en.wikipedia.org/wiki/Starry_Nights

Abstract

Shobha De is one of the most popular Indian woman writers who has created a niche for herself in the realm of fiction by her tremendous writing and feministic approach in almost all her novels and articles. Her novels are undoubtedly a slice of urban life. She reveals the plight of Indian traditional woman especially the condition of the woman in the present-day society. Keeping this in mind, this present paper deals with the feministic approach in the novel "Starry Nights" by Shobha De. Feminism is a world-famous movement which promotes granting the same political, social and economical rights to females as those enjoyed by males. Women's efforts to seek their self-identity and independence started a revolution all over the world which was termed by critics as "Feminism". It can be considered a movement which is fought against female oppression and male dominancy. It reveals that sexual pleasure plays a pivotal role in part of women's lives and does not discourage woman who knows how to achieve it without any sense of guilt or regret. The new generation of feminism embraces beauty and power of women's sexuality to achieve their needs. They consider sexual pleasure as human rights. Many writers in India have talked of pleasure and its manifestations but Shobha De's Novels has given us a new dimension to ponder over it.

Keywords: Shobha De, *Starry Nights,* Feminism, Agony, Suffering, Psychic, Society's Norms and Rights

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Introduction

Shobha De, the most esteemed novelist has fought with full energy against all the traditional beliefs, taboos and moral values denouncing them inferior to man. Gradually it turned into an explicit annoyance and in the end, it took shape of an open rebellion since the ancient age. Many women writers have written plenty of novels, but all their novels depicted the picture of life as it is seen through the eyes of a man and not from the eyes of a woman. But Shobha De breaks the world of English fiction by shifting from Man's angle to woman's angle and emphasis from the external world to the internal world. Her novels mirror the upper class urban milieu, particularly that of females. She depicts the life of an Indian woman in a modern changing and conflict-torn Indian society. No doubt her female characters are bold, daring and courageous enough to break all the myths and norms of the old age society as they do not wish to lead a life of a slave and dependent person.

Narendar Kumar Neb in his articles, "Shobha De: To Read or Not to Read" clearly remarks, "De treatment of female sexuality gives impression that she propagates free sex and macho female behavior as a means of women's emancipation. But the reality is different, and De's real concern are rather otherwise, Her prime concern is to expose the futility and meaningless of such kind of pseudo feminist behavior." (163)

Protagonists in Shobha De's Novels

The protagonists in Shobha De's novels rebuild their lost fortunes; make all possible impossible efforts to look glamorous and appealing by losing weight and spending money in massage parlours. They make arduous efforts to look and act differently from the conventional and traditional women. They love to fall in love with their looks by which they try to attract people towards them. It gives them immense pleasure when people fall head to heels in love with them and they are least concerned about it. Shobha De's does not believe in describing her women characters as love slaves or mere help mates at home.

As a writer Shobha De tries to portray her feminist mindset while portraying women in her novels. A deep evaluation of her work reveals her protest against the good old image of woman who can't live the way she wants to and do things the way she wants to. Women in her novels are represented as sexually liberated and free thinkers who have been termed as 'New Woman'. These so called new women are much more physically active and athletically strong than their mothers. Feminist- New Style, a journal (1927) declared that "The new woman is a blend of physical freedom, sexuality and stamina with feminist self- assertiveness and traditional domestic feminity, a woman who can combine pleasure, career and marriage. They are eager to participate in pleasure as they would do in play, work etc."

Shobha De's Heroines

All her heroines, whether it is Karuna, Aparna, Mikki, Alisha or Asha Rani all are the images of rebellious modern Indian women who make a challenge to the orthodoxy of social norms and taboos. They all are different from the sexually ignorant Indian woman which is quite contradictory to the most Indian male writers who feel that sex is an unpleasant subjection to man's desire- necessary in order to have offspring. Shobha De's heroines challenge this traditional set up in the society. Her women are far more assertive, domineering and bold in comparison to men. They are not submissive and guilty of having their affairs. They do not mind in having pre-marital or post marital affairs with others. Sujata, in Sultry Days (1994) is a kind of prostitute, who does what her mind says. This gives her pleasure. Life is defined on her own terms. When the main protagonist Asha Rani, in Starry Nights (1991) the famous heroine of Bollywood decides to quit films all of a sudden when she is at the peak

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of her career just to live with a fellow costar, Akshay Arora, her mother tries to dissuade her from doing it. Then she argues in this way in "Money, money, money. That's all you think of. Well, I'm fed up being your money machine. I've done enough for everybody- you, Sudha and others- now I want to live for myself. (106)

This clearly indicates that Asha Rani herself designs a code of conduct for herself which is free from the prescribed gender rules and sexual constraints. This also reveals that women in Shobha De's novels can't be always taken for granted that they will be dutiful and self-sacrificing daughter to their parents. They will certainly revolt when their self-interest is at stake. They may face hurdles, but they are smart enough to ignore them and break these hurdles very skillfully and tactfully and emerge out of it successfully and comfortably. Her females are not submissive in nature at all in spite of that they are truly rebellious and defiant in nature as they are not ready to bear any kind of discrimination on the part of anyone.

Intent of the Author Always Explicit
Shobha De has portrayed her female characters in such a way that the readers get a clear picture of her intentions. She has tried her best to expose the normal and spiritual breakdown of the society which she thinks is in helpless state. Therefore, she has understood the human psyche which has made her take a thorough look at the age-old customs which bars a woman from doing certain things which she likes to do but is unable to do because of the rigid rules and regulations she is bounded with. Her women do not like to feel like a fettered bird. They wish to rise high and fly like a bird enjoying full freedom in her realm.

Generally, women in upper-class society have no concern about other public. The concept of morality arising out of love for one and the same person is considered to be outdated. The women in Shobha De's novels believe in breaking the shackles of age old traditions of enjoying life with premarital affairs and extra- marital affairs. She takes a deep plunge extra into the hearts of the liberated upper-class women in contemporary Indian society.

Sex and Sensuality
Sex and sensuality are a part of life and in order to accept life one has to affirm sensuality. A woman doesn't consider love and honesty a virtue while seeking pleasure. Shobha De depicts women in their true colors. They are depicted as what they actually are and not what they should have been. That is why real pleasure is defined differently for different people. It may mean erotic sex for some women while it may be soft touch and sensual love making as described between Mikki and her husband Binny Malhotra on the moonlit night in his place before their marriage.

The new concept of pleasure envisages complete sexual freedom which is accompanied by economic freedom; uncontrolled passion is sought by Shobha De's women in the form of pleasure. In India social rules have always been harsh on women. It is justified that a man as an independent being can have extra marital affairs. The society doesn't raise eye-brows to those men who leave their wife at home and enjoy with either prostitutes or whores by paying them in cash or kind. No one bothers to think about the woman who is lonely in her home waiting for her husband who doesn't come nights after nights. What she would do in such situation? She can't take her life or ruin herself by crying. A woman is socially not complete without the existence of man in her life and it's debarred to enjoy any sexual liaison with any man other than her husband. Her desire for sexual relationship is subordinated to the interest of the society not on her individual feeling.

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Taboos

Rigorous taboos of our society forbid women to have any sort of sexual liaisons by breaking the rigid laws of matrimony in India. However, women in Shobha De's novels are broad minded enough to continue with their flings and affairs without bothering about the matrimonial alliance of their partners. These women are confident and are reasonable enough to justify their relationship. This relationship is best exhibited in the relationship between Asha Rani and Akshay Arora in Starry Nights (1991).

Her heroines are not ready to obey and follow the superficial and hollow social rules which are made by men and the so called orthodox society. Shobha De's women dare to move around and seek pleasure with anyone they like to overcome their mental fatigue. The general norms stated by the society for a woman is to show herself as an active participant in sexual alliance. She is taught not to exhibit her sexual appetite and to participate boldly in sensual activities. Under this servile position, she doesn't have to express her sexual urge which is considered to be against the social taboos. Shobha De's women frame their own culture by breaking these social norms of the society. While writing about women, she doesn't have to be unrealistic because she involves herself completely while writing novels and portraying her women as various characters which she couldn't have realized if she had written about male characters.

Independent Approach to Life

Shobha De's women have found different ways of seeking pleasure and they don't hesitate to design their own attitude and behavior which may vary from their counterparts. They are mostly urban women who give less or no importance to the morality and spirituality. They want to be free from the established gender biasness and sexual restraints of the traditional society. They want to enjoy the same rights as enjoyed by the men. Men regard their women as commodities that can be brought or sold at their own terms and conditions, make women dance to their tunes, and mould them in the concept of traditional servility and make them stand meekly and submissively and suffer emotionally, thus women are made to suffer and they have to strive hard to discover the human in them. Shivike Verma in his article "The Novels of Shobha De: A Feminist Study" truly says:

Sexuality – A Weapon and a Problem

Shobha De has raised sexuality as a weapon and as a problem for the women in the tradition Indian society. She feels that most of the problems of sex-oriented and sex-centered in the male dominated society. Her women characters are free from the chains of husband and society, reactionary and rebel, and 'new woman' and 'a liberated human being.' (192)

Sex contributes a lot in providing pleasure to the women in Shobha De's novels. The writer feels that sex should not be despised or something to be afraid of. She has spoken about the beauty of sex and the change it brings in to the lives of men and women. She has spoken about sex in the following way in Snapshots (1995): "Sex is no longer the most dreaded and despised three letter word in India, is enough to celebrate."(3) In the urban world a modern woman tries to do anything that comes to her mind, goes to any extent to derive pleasure of her own. The best example of it can be found in the novel Starry Nights, where the heartthrob of millions, queen of Bollywood, Asha Rani tries to derive pleasure in destroying men and the most dreaded weapon that she uses is 'Bed'. Men are unable to forget her once she goes to bed with them.

Asha Rani

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This battle field gave Asha Rani sensual pleasure, and, in all ways, she loved it too much. She is compared to a gangster who is a very charming woman in the battlefield which is considered to be the bed. Asha Rani's game strategy is that she would first of all judge her enemy's qualities and she had expertise in it. After that when she goes to bed with him, she uses all the tricks that would make him loose out to him and thus giving her all the pleasure in the world.

Asha Rani's source of enjoyment was men and she enjoyed the game of playing love making a lot. Age was not at all a matter of concern for love making. She had sexual encounters with men of his father's age and men who were young enough to be her son like Amar who was a very young and promising star and in fact she had taken a liking for him instantly after meeting him for the first time when they were together for a movie. She had even recommended his name to the directors to cast him opposite her. To say that he was so desperate to continue with an incomplete scene of their movie in this way in Starry Nights (1991): "Look, remember, that scene in our movie- where the director cut to a bolt of lightning just when our lips were to meet? I'm like suffering from continuity problem. Could I that is... (29)

Man-Woman Relationship from a New Angle

Shobha De has tried to portray a man-woman relationship from a new angle which may be very serious, yet they can give pleasure to the heroine at the same time. Not only this during the love making sometimes it is men who ask them not to stop and deprive them of the pleasure. It was Asha Rani who initiated the love making when she was with Akshay and she used various tricks to arouse him and give him pleasure which always culminated in sexual satisfaction and she succeeded doing it always because after the love making process, Akshay was a contended man.

This is a well-known fact that the traditional Indian woman tries to adjust her nature with her man but this is not same with the women of Shobha De. They are independent and free from social norms and moral restriction. Asha Rani, the heroine of Starry Nights knew it well that Akshay was married with two sons and was a family man she didn't think of sparing him from seducing and the writer has left no stone unturned to depict the very warm and intimate love making scenes between Asha Rani and Akshay Arora.

The women in Shobha De's novels don't reject female sexuality. Rather they exhibit different attitude towards sex to contest the established views about the generally and taken for granted views of the human sexual behavior. It makes these women reject the strict social environment that makes the women actually conscious of every small pleasure which may be emotional or physical. It's a very common feature in Shobha De's novels that almost all of the women experience sex with more than one person. Their rejection of sexual morality forms a part of their challenge to the patriarchal way of life that introduces certain curbs on women's behavior.

Commercializing Women?

Sometimes Shobha De has been charged of commercializing women while expressing sex in much elaborated detail but after reading her novels one can easily judge that she has tried to fight for the cause of women and has brought out the aspect of sex because she feels that women are marginalized even in terms of sex too. They are made slaves in the hands of their husbands by making them satisfy their demands whenever they need it. They get cruel and rude even in love making and get enjoyment out of it. Shobha De has portrayed men deriving pleasure by torturing a woman by beating their naked body with hunters or hurting them with making bruises and giving them pain. Thus, the writer has portrayed her women in such a way that they are sexually liberated and use sex on their

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own terms. "And they had broken all the rules and every taboo that she had ever known. She felt liberated, uninhibited and aroused to the point of primitive abandon." (175)

Shobha De has also shown in other novels that a woman can be a seeker of pleasure simultaneously. They want it in various ways and the man who gives them using different tricks is very much admired by them. They love these men and can do anything for them. After getting the sexual satisfaction from her husband before marriage, Mikki immediately got married to him without giving second thoughts to her decision.

Obedience to Husbands

Contradicting the myth that women should silently obey their husbands during the love making process, Shobha De's women are aggressive and sometimes become sexually violent to destabilize the idea of male domination. Therefore, we can say that the concept of pleasure for Shobha De is complete sexual freedom with no intention of fidelity. Her women love to experience pre-marital sexual encounters, post marital affairs and love to explore the forbidden areas which is defined by the rigid norms of the society. Men are indifferent to women's individuality, sensitivity and feelings. These women are victim of infidelity, and uncommitted relationship which makes these women seek for pleasure outside their marriage. These women are in search of personal freedom. They express their anger by resorting to what might be termed as unethical acts like indulging in extramarital affairs.

Lesbianism is a counter-revolution against the foundation of male privileged society. It refuses male authority in sexual terms where woman's feelings and desire for sexual pleasure are discarded. In sexual arena, Shobha De's women don't want to be dominated as an object and as a subordinate person. In this way she has tried to prove a point that a woman is fully independent who doesn't have to depend on a man for seeking pleasure always. She can also find her alternatives where she can discard a man out of her life as she has successfully done while seeking economic independence and marriage. Pleasure may be the source of happiness for a woman, but it is not the man who is the only alternative, rather a woman can also prove to be a seeker as well as a provider of pleasure.

Emergence of Liberated Women

Through her novels De proclaims the emergence of liberated women of modern India. Following the trends of feminism ultimately her female characters find their own identity different from their subordinate identity of someone's mother, wife and daughter. It has brought a radical change in the outlook and relationship between male and female. Overall feminism deals with the gender discrimination which is in favor of the freedom and equality for women. Her heroines raise their voice against the male centered culture and boldly oppose the marginalization of women in any way. Her characters are not just the symbols of goodness or submissive creature on the contrary they are bold enough to take their decision on their own to lead a peaceful life.

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"The Diasporising of Home[1]": Exploring the Duality of "Home" in the Poetry of Agha Shahid Ali

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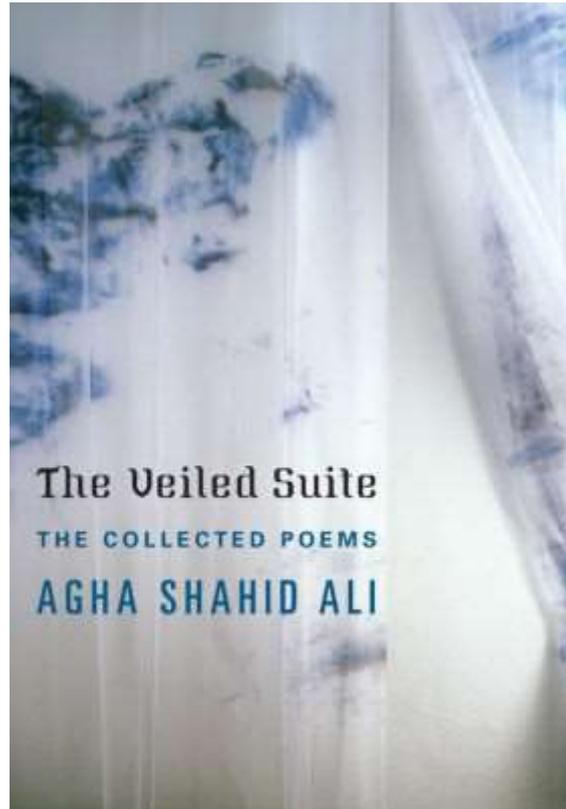
Abstract

In the course of diaspora studies, the definition of the concepts of nation or nationhood, home or homeland and last but not the least, identity has changed a lot. Academicians like Avtar Brah has redefined and reconfigured the diasporic notion of home— an argument which has acquired a distinct place in the research on diaspora. They theorise home and suggest that the disputative perception of home can be discussed from both geographical and psychic points of view. Indian diasporic writers such as, Bharati Mukherjee, Chitra Banerjee Divakaruni, Kavita Daswani, Jhumpa Lahiri, A.K.Ramanujan, Agha Shahid Ali and so on, have represented this duality of home in their writings. The Indian-American diasporic poet Agha Shahid Ali has drawn on both Indian and American cultures simultaneously. As he expresses his poignant nostalgia and concern for India, his geographical home, he represents America not from the perspective of an outsider; rather, he views it as his second home— the fountain of his psychological solace. In this article, my purpose is to show how Shahid Ali has

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dealt with this dual concept of home and reflected it in his poetic compositions successfully and artistically.

Keywords: Agha Shahid Ali, Diaspora, nation/nationhood, home/homeland, duality, India, America.

Introduction

The Indian born American poet Agha Shahid Ali's (1949-2001) poetry has been highly acclaimed because of their multifaceted and heterogeneous aspects and themes— political scenario of Kashmir, Indian ghazals, European classical music, Indian myths, American landscape and many more. Perhaps the greatest appreciation of Shahid's poetry comes from his friend and critic Daniel Hall who in the Foreword to *The Veiled Suite*, an anthology of Shahid's poems, compares his poetry to Eliot's *Four Quartets* because of their numerous approaches, declaring that they "are not incomprehensible, but inexhaustible; they reward rereading; they teach us and change us as we grow older with them" (17). Through this article, my purpose is to argue how Shahid Ali has dealt with the diasporic concept of 'home' and represented them in his poetry. To put it otherwise, this paper proposes to show how Shahid, as a diasporic subject, constitutes the binary proposition of 'home'— both India and America— through his poetic compositions.

Diaspora and Homeland: A Brief Overview

It cannot be denied that in the discourse of diaspora, the concept of 'homeland' or 'home' appears to be one of the most argumentative and intriguing issues. Theorizations of diaspora are concerned with the problematics of nation and nationhood. In the post-World War II scenario, the previous and conventional geographical concept of nation began to get eradicated, resulting in rethinking the idea of nationhood. With the independence of colonies and the practice of globalisation, the thought of nation has been remapped.

With the remapping of the concept of nation and nationhood, the diasporic meaning of the idea of home has expanded because in the discussion of diaspora, the notion of home or homeland can be interpreted from geographical and psychic perspectives, thereby modifying the general proposition of 'home' as simply one's land of birth or origin. It can be argued:

> The concept of diaspora places the discourse of 'home' and 'dispersion' in creative tension, *inscribing a homing desire while simultaneously critiquing discourses of fixed origins*. The problematic of 'home' and belonging may be integral to the diasporic condition, but now, when, and in what form questions surface, or how they are addressed, is specific to the history of particular diaspora. (Brah 189, italics in original)

The italicized part of the quotation of Brah's text clarifies the problematizing issue concerning the diasporic notion of home which suggests belonging as well as being. Brah differentiates between the two major disputative ideas of home, whereas one simply suggests "staking claim to a place as one's own" (190), the other denotes "feeling at home" (190). In other words, the first argument echoes the typical assumption of descent or ancestry but the second one pays attention to the construction of home from the lived experience of the diasporic subject, thereby endeavouring to negate the stereotyped abstraction of home.

In order to clarify the diasporic concept of 'home', we should have a study of certain diasporas and their history. Each and every diaspora is related to its historical background whatever it may be. The study of diaspora originates from the discussion of the Jewish experience under the reign of Nebuchadnezzar, the authoritarian Babylonian king who coerced the Jews in 586 BC to leave Egypt,

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their land of origin and to "desert the land 'promised' to them by God to Moses and thereafter, the tradition suggests, forever became dispersed" (Cohen 2). Like the Jews, the African slaves shared the same fate when they were forcefully deported to Asia and the Middle East as a part of slave trade and later to America to work as labourers in the plantations[2]. The deportation of Armenians from Byzantium (sixth century AD) and later the forceful expulsion of a huge number of Armenians by the Turks to Syria and Palestine followed by the massacres reiterate the same history of dispersion from home due to "a traumatic event in the homeland, to two or more foreign destinations" (Cohen 2). From this perspective, it cannot be ignored that to the Jews, African slaves and Armenians (and many more), the idea of home, homeland, origin and ancestry became the mechanism of trauma and violence. In other words, to those diasporic subjects, homeland "is linked to that recollected trauma that stands for the sign of having been wrenched from one's mother (father) land" (Mishra 16). But at the same time, the migration of the Indians to the western countries to be recruited as indentured labourers, the trade diaspora of China and Lebanon and last but not the least, the voluntary migration of students, scholars, academicians and asylum-seekers to Britain and the USA utter a different history because many of them are capable of locating a homely atmosphere in the hostlands which encourage their individuality.

It is rather interesting to declare that in diaspora studies, the perception of home is a moving concept. It not only focuses on the origin but also on the real-life experience of the diasporic subject. In her article "Immigrants, Images and Identity: Visualising Homelands across Borders", Cynthia J. Miller emphasizes this disputative theorization of home as she opines:

> ...places, and homelands by extension, are not merely inert backgrounds where peoples' identities carve themselves out— already fully formed settings for action and performance. They are 'moving targets' if you will, made in the process of constructing and contesting identities, and deeply implicated in the politics of being and belonging. (286)

The theoretical discourse of diaspora, therefore, negates the prevailing thought of home that denotes fixed origin of an immigrant; instead, it argues that the idea of home is constructed and reconstructed according to the real-life experience of the migrant.

Brah sums up the diasporic discourse of home from two points of view: "a mythic place of desire in the diasporic imagination" (188) and "the lived experience of a locality" (188-189). While focusing on the first one, it can be assumed that to an immigrant, it is rather impossible to return to the mythic homeland. What appears is "the idealization of the real or putative ancestral home and a collective commitment to its maintenance, restoration, safety and prosperity, even to its creation" (Cohen 104). To go back to the geographical homeland does not mean to relocate and recuperate the mythical and idealized perception of home. This desire for home and this attempt to recover the idealized and utopian concept of home is akin to what Prof. Mishra thinks "the diasporic imaginary" (5). By the quoted expression, Mishra refers to "any ethnic enclave in a nation-state that defines itself, consciously, unconsciously or through self-evident or implied political coercion, as a group that lives in displacement" (14). On the other side, Brah's second concept of 'home' assures that the diasporic idea of home is not static at all; rather, it reiterates the definition of home as a concept that is kinetic as it varies according to the experiences of the immigrants themselves.

India: Home, Memory, Nostalgia

Let me cry out in that void, say it as I can. I write on that void: Kashmir, Kaschmir, Cashmere, Qashmir, Cahmir, Cashmire, Kashmere, Cachemire, Cushmeer, Cashmiere,

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Casmir. Or *Cauchemar* in a sea of stories? Or: Kacmir, Kaschemir, Kasmere, Kachmire, Kasmir. Kerseymere? ("The Blessed Word: A Prologue", 171, italics in original)

The representation of Kashmir, Shahid's land of birth, under the garb of several spellings and pronunciations claims his deep love for and attachment to Kashmir. He thinks that as a poet it is his responsibility "to glorify and objectify the love for his motherland— Kashmir" (Kacker 69) through his poetry. Throughout his literary career he attempts to sketch the natural beauty of the Himalayas, lakes, rivers, Indian classical music, an apt combination of myths of Hindu and Islam of his homeland.

In his poem "Postcard from Kashmir" (from *The Half-Inch Himalayas*)[3] , he addresses Kashmir as "my home" (29) and "this is home" (29). The postcard sent from Kashmir leads him to recollect the beauty of the natural surroundings of Kashmir. To quote:

> When I return,
> the colors won't be so brilliant,
> the Jhelum's waters so clean,
> so ultramarine. My love
> so overexposed. (29)

The poet knows for sure that even though he will be able to return to the geographical territory of India, he will fail to recover his homeland or the mythic beauty of homeland as he used to do before his migration to America. The poet is aware of his limitation. He expresses his nostalgia and simultaneously a sense of loss— the two factors which are common to the immigrants searching for root in their place of origin.

Although Shahid has lived in America since 1976 and spent more than two decades in the first world country like America, he fails to become an American; rather, he feels his motherland which always remains in his blood, his spirit and in his soul. He is physically away from Kashmir, but Kashmir is never away from his inner self. It is argued that his poems "celebrate in all shades, the character and role of Kashmir. Simply, Kashmir could be witnessed in background and foreground, in twists and turns, in all tones and shades. Sketching the picture of Kashmir Ali sets various perspectives in his poems" (Kacker 72).

It is captivating indeed to locate that Ali not only idealizes Kashmir but also expresses his concern for Kashmir because its heavenly beauty is destroyed by man-made politics. In his poem "The Country without a Post Office", the poet shows his distress and disturbance due to political turmoil in Kashmir that has left negative impact upon its people and their way of life and has hindered the entire process of communication. As Ali says:

> His fingerprints cancel black stamps
> in that archive for letters with doomed
> addresses, each house buried or empty.
> Empty? Because so many fled, ran away,
> and became refugees there, in the plains,
> where they must now will a final dewfall
> to turn the mountains to glass.
> ...
> ... Now every night we bury

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our houses─ and theirs, the ones left empty. (202)

The poet is capable of portraying a true picture of Kashmir that is now politically vulnerable. His representation of Kashmir both as a paradise on earth and then as a place that is politically downtrodden exclaims the contesting appearance of Kashmir, his geographical homeland to which he belongs.

Memory plays an important part in Ali's evocation of homeland. Ali was born in New Delhi and then grew up in Kashmir. So, in his poetry, both Kashmir and Delhi play the role of homeland(s). In his poem "Snowman", he speaks about his ancestor who was "a man of Himalayan snow" (34) -- a man who comes from Samarkand to Kashmir. He proudly declares -- "generations of snowmen on my back" (34), and thus sings panegyric on his ancestors who impose upon him the responsibility of carrying out the spirit of a snowman─ an identity which he has gained as a part of his inheritance.

In his poetry "Cracked Portraits", he undertakes a journey to his family history spoken through the family portrait─ through "the soundless/ words of my ancestors" (37). The representation of four generations─ his "grandfather's painted grandfather" (35), his great-grandfather, grandfather and his father─ and the minute description of their different tastes draw a picture of an Indian family. His reference to grandfather's fascination for the Koran in Arabic inscription, great-grandfather's vigorous spirit and interest in gramophone and Malika Pukhraj's songs, grandfather's involvement in the philosophy of Socrates and finally his father's articulation of "Lenin's love of Beethoven" (37) and then turning to Gandhi, and at the same time, the pictorial description of a Kashmiri household suggests Ali's effort to excavate his ancestry, his attachment to his family and root like a conscious historian. In another poetry, "A Lost Memory of Delhi", he paints the conjugal lives of his parents who "always faded in photograph/ in the family album" (30). His representation is not merely poetic but also truly artistic. Like a successful artist, he blurs the lacuna between the present and the past, thereby providing us with a proof of his poetic talent.

Apart from drawing the panorama of natural beauty of his motherland, Shahid Ali is also in his quest for Indian myths and Indian traditions. In "The Seasons of the Plain", the poet refers to his mother who alludes to Siddheshwari and Rasoolan, two thumri-singers of Benares, who express their devotion for Krishna, the "blue-god" (44). Ali's allusion to the Hindu myth of Sri Krishna's separation from Radha proves his depth in Hindu mythology. He also makes a mention of Heer and Ranjha, the legendary lovers, and "their love forbidden" (44). Ghalib's ghazals become the theme of his poem "A Butcher". Ghazals appear to be a significant segment of Ali's poetic oeuvre which carries the evidence of his consciousness of Indian musical gharanas. His allusion to both Hindu and Muslim myths as an integral part of the lives of Indian people draws the secular image of his motherland─ an image that a diasporic writer can proudly cherish throughout his life.

America: Home away from Home
America and India were the two poles of his life, and he was at home in both, a way
that was utterly easeful and unproblematic. (Ghosh, qtd. in Islam, 258)

Whereas Shahid Ali grows up in Kashmir and Delhi, it is in America where his poetic talent flourishes; if India is his geographical home, America provides him with homeliness. In other words, if Kashmir gives him solace as his motherland, America makes him a romantic poet who admires the nature of his second home. Rootlessness or homelessness that is prevalent among the immigrants in diaspora is absent in Ali; rather, he feels rooted both in India and the USA. In his poem "Flight from Houston in January", the romantic ambience of America comes to the fore through the view of a romantic genius:

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> If clouds were boats,
> one would row them
> with rods of lightning
> across the world.
> ...
> ...the sun
> touched with Mexico...
> We drop through thousands
> of feet of clouds,
> the wings threshing them
> like cotton for quilts.
> Suddenly, the white hills
> of Pittsburgh...(69)

The depiction of clouds floating in the firmament, warm sunshine, "the white hills/ of Pittsburgh" (69), the flight's crossing "ever-white trees/ found on Christmas cards" (70) and so on confirms the poet's attempt to embrace America as his home.

A Nostalgist's Map of America is perhaps the most authentic representation of America of Shahid Ali, the poet, in whose writings "North American landscape is not filtered through the eyes of an outsider" (Islam 265); rather, it can be said that Ali's "detailed and multifaceted representation weaves through the historical, cultural and literary legacies of the United States, and Ali speaks as one who not only knows the land's myriad narratives, but as one who can speak from its narratives" (Islam 265). In the Preface to *The Veiled Suite*, Daniel Hall regards his anthology *A Nostalgist's Map of America* as his "American book" (16) that portrays the American scenario, its landscape, its multifarious dimensions through the perspective of an Indian diasporic poet who is capable of getting himself involved in the narrative of his adopted home and representing America from the core of his heart.

In "Leaving Sonora", Ali portrays the landscape of the Sonoran Desert, where the Hohokam, a tribe, has been living for more than 1500 years. Even though at first, the poet thinks that in the desert only the "perished tribes live" (116), later he modifies his belief when he sees a tribal woman beautiful against the landscape and her voice is "low as summer thunder" (116). He represents the sanctity of the desert which demands fidelity and faithfulness from all the people including "those who no longer exist" (116).

In his poem "I Dream I return to Tucson in the Monsoons", in his trance, the poet is totally unconscious of the dichotomy between illusion and reality because the two merge into each other. America offers him such experiences that living in America makes him feel that his journey is from one homeland to another. Ali crafts "A Nostalgist's Map of America" which "captures the death of a lover and that exists as an elegy— the metaphorical landscape of death and the literal landscape of Pennsylvania become the poetic landscape of one of the America's most noted writers" (Islam 265). He writes this poem in memory of his friend, Philip Paul Orlando. While visiting Pennsylvania, the poet wants to create Evanescence— an imaginary and literary landscape as described in Emily Dickinson's poem "A Route of Evanescence". The poet wishes that he may create this literary territory and asks his friend to visit him "disguised in the climate of Southern California" (119-120). In this elegy, he expresses his nostalgia, futile hope and sense of loss for his American friend.

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In "Snow on the Desert", again his romantic spirit comes back. During his driving to Tucson International along with his sister, Ali visualises nature in a different manner:

> ...the snow, which had fallen all night, now
> sun-dazzled, blinded us, the earth whitened
> out, as if by cocaine, the desert's plants,
> its mineral-hard colors extinguished,
> wine frozen in the veins of the cactus. (164)

The projection of the saguaros plants as 'human' (165) which can produce "sacred wine" (164), the snowy-covered road as 'glass' (165), the sky as "relentlessly sapphire" (165) makes Ali as a romantic genius who becomes gradually rooted in the America soil.

Conclusion

Even though Ali is a diasporic poet, the concept of the loss of home and the problems of constructing one's identity in his host-land which are common in diaspora are hardly reflected in his poetry. He leaves India, his homeland and finds out another home in the USA. The nature and natural surroundings of America never appear to be bizarre and weird to Ali; instead, he glorifies and romanticizes it as he is accustomed to do in the case of India. He never suffers from the problems of hyphenated identity; rather, he celebrates "his hyphenated existence by equally embracing and using both North America and India as muses for his poetry" (Islam 258).

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Notes:
1.The expression "The Diasporising of home" used in the title of the article has been taken from Avtar Brah's epoch-making book, *Cartographies of Diaspora: Contesting Identities*, page 187.

2. A detailed study of the history of immigration and diaspora shows the classification and categorization of several diasporas according to their nature and characteristics -- victim diaspora, labour diaspora, imperial diaspora, trade diaspora and last but not the least, de-territorialized diaspora.

3. All the quotations from the poems of Agha Shahid Ali have been taken from *The Veiled Suite: The Collected Poems*, an anthology of his selected poems from several volumes of poetry.

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Voices of Trial and Triumph for Cinderella, Belle and Job

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

Courtesy: https://www.amazon.com/Beauty-Beast-Plus-Bonus-Features/dp/B06XHT77PT

Job – A Guy-Cinderella

People like Cinderella find themselves among the peasants anguished with the pain stricken. Cinderella in a similar environment suffered in the hands of Anastasia's mother. The dispute arose when Cinderella's father died. Her step mother became heiress and subjected Cinderella to a time of devastation and poverty. She was afflicted in great measures. Belle in Disney's *Beauty and the Beast* disgusted by the elegance and charm of Gaston sought a quieter life, but she suffered as well. These characters were isolated and tortured for their goodness. Job was also a Cinderella but a guy-Cinderella. He was afflicted for his integrity, and Cinderella for her beauty and Belle for her modesty. Belle accepted a little trauma for a while to withstand the pressures of a passionate beast. He desired a friendly attitude, a more casual step but Belle was modest. The need for these people was strength and comfort.

Test for Cinderella

If there were to be trials it occurred to Cinderella. The child was only a child when her father married a second time to her stepmother. The child was thought of to have acquired a genteel mother, and sisters, but what she had acquired was to the astonishment of the servants of the house, a tyrant of a woman who had two ugly daughters in spirit and heart. There are to this day many interpretations of the story *Cinderella*. Disney's *Cinderella*, and also Disney's *Beauty and the Beast*. These two stories narrate similar experiences of brief sufferings and a latter attainment of glory and honour.

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Story of Job

There was another story in resemblance to the stories of the Disney animations, and it is the story of Job from the country of Uz and not of the magical Oz – nor the wizard of Oz. This Eastern story has its roots in the stories of greatest men. If there were to be trials it would not occur as much as it did to Job. He decidedly set himself to offer sacrifices to the Maker for the number of untold errors. He was thus righteous in the sight of the Maker. He would remedy the errors of his children with sacrifices. Their souls were a precious lot and that in the presence of the Maker was a wondrous manifestation of the Maker's love for Job -- and of his blessings there were many as said in the popular book – he had Bentleys and Rolls Royces' in the version of that day in the East. He had everything – a tower of today in the yesterdays of yesterdays, where there were great men who talked of wisdom and great occurrences for the heavenly pageant -- a pageant and a controversy in the form of Satan who wanted this noble man tested beyond his abilities to bear defeat, dismay and torture.

Ties and Bonds of the Soul

There are two entities that contribute to the treasured aspects of the soul – ties and bonds. Irrespective of ethnicity, region and colour, it is the escapade of relationships that knit men and women in soul and being – to love, to think, to feel, to eradicate grief and despair. Holmes observes, "all feel at home with those whom we know and trust, and within such a home environment are able to relax, and pursue our projects, whether they be play, pleasure seeking or work" (Holmes 224). As Bowlby confirms through his findings, love is intricately webbed in the matters of everyday. If a memory would persist upon the soul to feel with immense depth the person's presence, it is in reliance that attachment can be formed with animate, inanimate and divine. However, there is in error spirits who have diverted man's attention from the truth and reality of goodness, kindness and gentleness. The opening lines depict the story of attachment with an ordinary object:

> The red gloves were all that mattered. If living on the streets of Portland was a prison, the red gloves were the key. The key that – for a few brief hours –set him free from the lingering stench and hopeless isolation, free from the relentless rain and the tap covered shanty. /The key that freed him to relive the life he's once had. A life he would never have again/ Something about the red gloves took him back and made it all real – their voices, their touch, their warmth as they sat with him around the dinner table each night. Their love. It was as though he'd never lost a bit of it/ As long as he wore the gloves. / Otherwise, the prison would have been unbearable. (GG 5)

Query of the Happiness

While there are opportunities to stage exercises of love, query of the happiness found within the hearts of the simple, "Is this supposed to be the happiness you were speaking of? If this is a taste of what it is like, you can go your way and I'll go mine – if I can get my feet out" (PP 13). The same is said of relationships and of its characteristics. As Cherian states, "And thou shalt make a hanging for the door of the tent (holy place), of blue, and purple, and scarlet, and fine twisted linen, wrought with needlework" (Ex 26.36) (40). These four colours reveal the different aspects of the uniqueness of our … (Maker), deity, kingship, sacrifice and holiness" (40) – The elements represented also refer to the sacred idea of a supreme Maker of irrespective colours. The entities of relationships also share a sacred element, quite unique.

Job had been respected at the gate. The 'young people hid', He observes,

> 'When I went out to the gate by the city, When I took my seat in the open square, The young men saw me and hid, And the aged arose and stood; The princes refrained from

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talking, And put *their* hand on their mouth; The voice of nobles was hushed, And their tongue stuck to the roof of their mouth. When the ear heard, then it blessed me, And when the eye saw, then it approved me; Because I delivered the poor who cried out, The fatherless and the one who had no helper. The blessing of a perishing man came upon me, And I caused the widow's heart to sing for joy. I put on righteousness, and it clothed me; My justice was like a robe and a turban. I was eyes to the blind, And I was feet to the lame. I was a father to the poor, And I searched out the case that I did not know. I broke the fangs of the wicked, And plucked the victim from his teeth.

(Job 29: 7-17)

The respects of a gentleman were discovered by himself; when he is 'mocked by the young people' (Job 30.1), he rediscovers his former glory parallel to Cinderella's father's presence—a respected gentleman. Job was indeed a gentleman of royal blood – and of Cinderella though she had no princely garment, she was respected by the servants for her kind and gentle heart – a heart that outshone the heart of a prince.

Quality of Kindness
The movie adaptation of Cinderella elaborates on the aspect and character quality – "kindness" (Cinderella). In that mansion built by her esteemed father, she is driven from the dew and bounty of heaven – she becomes a scullery maid. The song "If you keep on believing" (Cinderella) rejuvenates her. Cinderella's fairy godmother says, "even miracles take a little time" (Cinderella). Her fairy god mother has been having a guiding eye on Cinderella for a very long time; for she even knows the name of Cinderella's pet dog Bruno. The anxiety of the Prince's father, seeking a suitable wife for his son -- his son's joys are his joys. As for a wife, the "Senorita" (Cinderella) left her glass slipper by divine guidance. The prince's anticipation to know her name drives him to pursue her. The father of the prince expects an announcement of marriage and dreams of two children riding on his back. The king's confidante -- the grand duke replies in three words "She got away" which was to the furious outburst of the king a hard fact presented to him and to the mockery of the king, he replies, "Sire remember your blood pressure" (Cinderella). The conversation and the drama behind these two important men is a renovation of conversation and a tapestry of friendship. The enquiry made after the girl is indeed a proclamation made by the king. Cinderella's glowing face exposes the truth. Her step mother observes the singing Cinderella and follows her to her room and locks her in.

Job and His Wife
Job himself had courted his wife and had not expelled her for foolish speech like Jo's mother in the story *Pride and Prejudice*. wife despite his circumstances. He had chosen to bear with her follies and extractions and teach her methods that would calm the desperate situations. He spoke to her with wisdom. He told her that she spoke as a foolish woman which indicates that he had married her for her charm. He had lost his house, health, children, and he was glad that his wife had chosen to stay with him than run away from him.

Belle and Gaston
As of runaways and elopements, Belle had not thought of eloping with Gaston despite this beau's sedulity. Belle was an intelligent girl. She was probably the only girl in her village who read. She says, "I want so much more than they've got planned" (Beauty and the Beast). In the circle of people, Belle seems to have grasped a situation unfamiliar to the people. Her dreams and desires are for a lovely day and she knew she would be pleased on one such day. Her beauty surpasses the beautiful maidens in the village and she shoved the men away; she focussed on reading "If she

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doesn't eat with me she doesn't eat at all" (Beauty and the Beast) exemplifies the position of her dream. However, it is this phrase, "Things will turn out in the end", that soothes Belle and the audience. Her affections grow for the hard-hearted beast. As the parade goes on in the dining table, Belle is said to have had a very sumptuous meal. Her desires are for a space with the elite. She really does not waver despite her circumstances and as the Beast softens, her isolation is crushed.

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Abbreviations

GG Gideon's Gift

 PP The Pilgrims Progress

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Using Community Language Learning to Teach English Through CALL Activities

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Abstract

This paper is aimed at revisiting one of the old ELT methodologies, Community Language Learning. There is also an attempt at incorporating CALL applications in designing classroom activities based on CLL. The study looked at first adapting the CLL method to contemporary curriculum with its objectives and syllabus. Both the areas of CALL and CLL were studied intensively to understanding various features on offer. The paper then focused on designing classroom activities and supplementary CALL tools in order to deliver an existing curriculum of an ESL course.

Introduction

Advancements in science and technology generally have a wider and sometimes deeper impact on bringing in revolutionary changes into most fields. In recent years, such advancements, especially in the field of Information and Communication Technology (ICT) have brought about definitive changes in the modalities of delivering education. English Language Teaching (ELT), it can be said, did stand to gain extended enhancements in the form of teaching aids and tools from these advancements – such that a new discipline called Computer Assisted Language Learning and Teaching (CALL/CALT) emerge during the latter half of the twentieth century and was well established during recent years. CALL is still a growing field so, research work to solve various emerging problems are in great demand. This paper also focuses on CALL and it aims at exploring the possibility of designing CALL enhanced classroom activities for an existing curriculum.

Community Language Learning (CLL)

This is one of the methods that are brought under the Humanistic Approach. It looks at learning as problem solving. This method is similar to the Silent Way method. This method was short-lived. It considered the student as a complete person. In a class that adapts this method, students sit in a circle around an audio playback and recording device. Encouraged and guided by the teacher, each student takes turn to say his/her idea on a particular topic of discussion, or his/her response to a question/argument. The student's utterance is recorded and at the end of the activity, the recording is played to be listened and analysed by the students. The teacher is just a facilitator in helping the students communicate in English – the language to be learnt.

This method encourages the students to decide on what aspects of the language they wish to learn and instigates them to work in a community to achieve their objectives. The teacher acts as an adviser/counsellor and a guide; the students act as collaborators and members of a group.

The CLL method was developed by Charles A. Curran, a professor of psychology at Loyola University in Chicago. (Richards, 1986) This method defines the role of the teacher as that of a knower, and the students' role as that of a collaborator. The method draws on the counselling metaphor and refers to the teacher and the student as a counsellor and a client respectively. "According to Curran, a counsellor helps a client understand his or her own problems better by 'capturing the essence of the clients' concern ...[and] relating [the client's] affect to cognition...;' in effect, understanding the client and responding in a detached yet considerate manner" (138). In other words, the counsellor blends the client's feelings and experiences and learning.

The foreign language learners' tasks under the CLL method are (1) to apprehend the sound system of the language (2) assign fundamental meanings to individual lexical units and (3). Construct a basic grammar (Community Language Learning, 2012). "In these three steps, the CLL resembles the Natural Approach to language teaching in which a learner is not expected to speak until he has achieved some basic level of comprehension. (Krashen & Terrel, 1983).

The community Language Learning method is suitable for all levels of learners especially to the intermediate and the advanced level students as they already possess considerable amount of knowledge about various fields i.e. General Knowledge, and they also possess considerable amount of competence in the target language and the majority of them (in the case of the research subjects) find it difficult to communicate in English using their linguistic knowledge. According to Richards and Rodgers (1986: 117) "CLL advocates a holistic approach to language learning, since 'true' human learning is both cognitive and affective. This is termed whole-person learning. Such learning takes place in a communicative situation where teachers and learners are involved in 'an interaction… in which both experience a sense of their own wholeness".

Humanistic Language Teaching/Learning Approaches
Humanistic Language Teaching/Learning approaches may not be in vogue presently, however, some of the methods and techniques employed under the approach may be useful in delivering effective and truly learner centered English courses, and this research aims at exploring the possibilities and the implication of using such techniques especially in combination with Computer Assisted Language Learning. CALL, though emerged as a useful concept in ELT, is only few decades old and it is still a growing field where research projects are undertaken to find ways to optimally utilize the potential of computers in language learning.

What is CALL?
CALL is the use of computers in language learning. It is defined by Levy (1997) as "the search for and study of applications of the computer in language teaching and learning". (p. 1) CALL utilizes a whole range of ICT applications in teaching a language through various activities ranging from the "traditional" drill-and-practice programs that characterised CALL in the 1960s and 1970s to advanced CALL applications such as those used in a virtual learning environment and Web-based distance learning. It also includes to the use of corpora and concordancers, interactive whiteboards, Computer-mediated communication (CMC), language learning in virtual worlds, and mobile-assisted language learning (MALL). (Shield & Kukulska-Hulme, 2008)

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Using Community Language Learning to Teach English Through CALL Activities

The term CALI (computer-assisted language instruction) was the original terminology given to the use of computer in learning or teaching languages. This shows how its origins began as a subset of the general term CAI (computer-assisted instruction). CALI slowly lost its appeal as it showed that language teaching was teacher centred. It should be noted that language teachers prefer a student-centred approach or significance, focusing on learning rather than instruction. Therefore, CALL began to replace CALI in the early 1980s (Davies & Higgins 1982) and it is now accepted by the growing number of professional associations worldwide. Even the term TELL which denotes Technology Enhanced Language Learning is also less preferred to CALL.

The primary focus of CALL has been to generate materials that are student centred. Such materials include either structured or unstructured, but they normally possess two main features: interactive learning and individualised learning. Teachers and a considerable number of educationists have a notion that CALL is an electronic replacement of a teacher. But, such a notion is totally wrong. CALL is basically a tool. It is an aid and not a teacher by itself. It helps teachers to facilitate the language learning process. At the same time, its potential can be easily underestimated if it is used only to reinforce what has already been learned in the classroom or as a remedial tool to help learners who require additional support.

CALL is a method of language learning/teaching that involves using electronic devices such as a computer as a tool. Therefore, language courses that use CALL should also have a properly designed and developed curriculum based on well established pedagogy – approaches, methods, and techniques. "The design of CALL materials generally takes into consideration principles of language pedagogy and methodology, which may be derived from different learning theories (e.g. behaviourist, cognitive, constructivist) and second-language learning theories such as Stephen Krashen's monitor hypothesis." ("Computer Assisted Language Learning," [CALL] 2016).

CALL can support traditional learning from a teacher. "A combination of face-to-face teaching and CALL is usually referred to as blended learning. Blended learning is designed to increase learning potential and is more commonly found than pure CALL" (Pegrum, 2009)

Computer-assisted language learning (CALL) is an approach to teaching and learning in which the computer and computer-based resources such as the Internet are used to present, reinforce and assess material to be learned. It usually includes a substantial interactive element. It also includes the search for and the investigation of applications in language teaching and learning. Except for self-study software, CALL is meant to supplement face-to-face language instruction, not replace it.

CALL Enhanced Classroom Activities based on Community Language Learning
Classroom activities are the final output of any attempt towards developing a course to teach English based on a certain methodology or an approach. These are the final product that students receive in the form of lessons, exercises, tasks, processes, etc in the classroom.

What are Classroom Activities?

Classroom activities are also termed classroom strategies, or teaching techniques. They are the implementation outcome of applying a method to language teaching.

A technique is implementational - that which actually takes place in a classroom. It is a particular trick, stratagem, or contrivance used to accomplish an immediate objective. Techniques must be consistent with a method, and therefore in harmony with an approach as well. (Anthony, 1963)

Teaching techniques can also be looked at as descriptions of classroom activities. In other words, activities that student performs in a classroom that would allow the realization of the objectives of a learning course.

The designing of a language learning course deals with the choosing and implementing approaches and methods of language teaching. In this phase, objectives of the course are framed, Syllabus is decided, course materials are gathered, or generated and organized, and roles of the teacher and the students are specified. The next phase in language teaching is the implementation phase in which classroom activities come into effect. Richards and Rodgers (2012) call this as 'Procedures' "a method is theoretically related to an approach, is organizationally determined by a design, and is practically realized in procedure." (p. 20) it is through classroom activities that the objectives of a method, that is defined primarily in terms of product or process, are attained by the organized and directed interaction of teachers, learners, and materials in the classroom. The differences in the methods are realized when classroom activities based on them take shape. Teaching activities that are designed to attain the goal of teaching vocabulary would be different from those which are designed to attain the goal of grammatical accuracy in the language. Classroom activities also help differentiate methods of language teaching from one another. Based on these factors, any classroom activity will have the following aspects that are to be considered while designing it – Purpose, Plan, Procedure, and practice.

Implementation of the Classroom Activities

The class consisted of forty students. These students belong to the first year of their Under Graduate course. They all took a paper on English as Second Language during the semester and the course followed the prescribed syllabus, the implementation was carried out as extra-curricular activity. In other words, the course work and learning related to the chosen areas where already delivered to the students in the conventional way. Therefore, the effectiveness of the activities was obtained only in the form of feedback from the students using a questionnaire. However, the feedback obtained from the students became significant as they had undergone the same topics in both the conventional method and CALL enhanced activities based on CLL.

The activities were conducted during class hours with prior permission from the administration. The students were clearly informed on the purpose and usefulness of such a activities and were requested to participate with due diligence. Each classroom activity was conducted in one class period which amounted to nine class periods. The tenth class period was utilized for obtaining the feedback on the activities.

Conclusion

The paper is effort to focus on implementing Classroom activities based on CLL to teach a prescribed syllabus. In addition to adapting CLL, the paper also focused on incorporating CALL within the framework. It should be said that it was possible to design both CALL applications and CLL based activities to teach a prescribed syllabus and incorporate both together. The implementation of the activities to a group of students was also successful, and from the feedback given by the students, it is evident that the activities were able to meet the expectations of the students in helping them improve their language skills besides boosting their confidence and self-worth. In this regard, it should be noted that CALL enhanced classroom activities based on CLL to teach ESL can be effective in delivering the Standard English courses.

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Problems of Teaching and Learning of the English Language at UG Level: An Experimental Study

Adnan Ali Shah
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Introduction

The aims and objectives of teaching General English at undergraduate level in Jammu and Kashmir in general and in Jammu province in particular is to equip the young learners with the art of acquiring language skills (listening, speaking, reading and writing) and to prepare them as well-learned and proficient human resource qualified enough to find a berth for themselves in various streams of our national life. It is believed that the teaching of General English at undergraduate level will help learners in preparing themselves for being independent learners of literary texts and to interact with literature lovers with a fair degree of literary sensibility for understanding a variety of English texts. The purpose of teaching General English at undergraduate level may also to make the learners effective communicators with good vocabulary, pronunciation and teaching English as a skill rather than a knowledge subject, a means to several ends and to develop the linguistic competence that enables them to be aware of cultural, economic and social issues of their society. And, finally to enable the learners use correct English in daily life situations by teaching them grammar and structures and to develop the intellectual, personal and professional abilities of the learners.

A questionnaire method has been adopted for data collection and presentation in the present research paper. This method employs one of the most widely used survey data collection techniques. Because each respondent is asked to respond to the same set of questions and provides an efficient way of collecting responses. The purpose of the teachers' questionnaire is to explore immediate attitude towards the existing BA/BSc/BCom/BCA Part I, II, and III General English courses prescribed by the University of Jammu.

The present analysis of the teachers' questionnaire has shown a very different situation. In Jammu and Kashmir, especially in the affiliated colleges of the University of Jammu the teachers of English need a specific training programme. But, unfortunately, no efforts have been made for the teaching of language courses at postgraduate level in the University of Jammu. Masters in Linguistics is also not available in this University. There is an urgent need for English language teaching and learning programmes both at undergraduate and postgraduate levels. English language teachers should be equipped with specific courses to update knowledge and teaching ability so that they may be able to make teaching learning process more active and address the needs of the learners.

Students' questionnaire was designed to understand the needs of the students for learning the English language and to find out the perception of the undergraduate students towards their

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General English courses. The aim of this questionnaire was to find out the opinions of the students with regard to course contents, teaching methodology adopted in the classroom, communicative activities or exercises, instructional materials, and relevance of the present syllabus to the aimed targets.

The analysis of the students' questionnaire has depicted that the majority of students dwell in rural areas of Jammu and Kashmir State. These students receive education in rural schools and as such become mere memorizing machines and remain deprived of learning and improving language skills. There is no doubt that the academic quality of teaching personnel in government schools is far superior to that of the private schools but the application of sincere and honest teaching approach in government schools by teaching faculty is undoubtedly questionable. The sound edifice of language building concept is an urge that comes among the teachers from within and picking up teaching techniques in the changing global scenario which is primarily missing in government schools particularly functioning in rural areas.

This research paper reports on the major problems of teaching and learning of General English courses at undergraduate level in the affiliated colleges of the University of Jammu (J&K). These problems are taken into account on the basis of the teachers' and students' responses to the questionnaires.

Problems of Teaching General English Courses at Undergraduate Level
Analysis of the teachers' questionnaire presents the following problems:

(i)   The standard of the syllabus objectives has not been raised by the syllabus designers.

(ii)   The standard of the educational system with regard to certain improvements is not taken into account seriously.

(iii)   English is taught as a subject in the present educational system and not as a language.

(iv)   English teachers are not provided with sufficient training in the methodology of teaching the English language.

(v)   Academic and professional qualifications of English teachers, keeping in view the present needs, are not properly investigated.

(vi)   Majority of English teachers have literature background and not fully aware of the teaching of language through literature.

(vii)   The English teachers are not happy with the organization of the present General English syllabus prescribed for the undergraduate students.

(viii)   The English teachers believe that the aims and objectives of teaching General English at undergraduate level are not properly implemented.

(ix)   More than 50% teachers are of the view that they are just satisfied with the present syllabus and do not rate it as a comprehensive document which addresses the needs of the students.

(x)   Some teachers think that the existing courses of study in General English are useless as they are not enjoying the teaching of English.

(xi)   Most of the teachers believe that the methodology adopted for the teaching of language skills is not updated and they are still practising the traditional techniques and methods of teaching English as a second language.

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(xii)   Most of the English teachers are not in favour of the inclusion of Indian Writings in the General English syllabus.

(xiii)   Language exercises are not properly graded in the prescribed textbooks.

(xiv)   The English teachers accept that the needs of the learners are not addressed.

(xv)   Teachers believe that they are not innovative enough to make teaching learning process more effective because of the existing system.

(xvi)   Time constraint and the fear of examination always lurk on the hearts of the teachers and leave no scope for innovative exercises to be taken in General English classes.

(xvii)   No focus has been given to the teaching and learning of basic language skills.

(xviii) The use of modern teaching aids is to be made compulsory where English is taught.

(xix)   The teachers of English recommend the introduction of descriptive grammar in the General English course.

(xx)   The English teachers believe that maximum use of literary pieces should be avoided in a language class.

(xxi)   The English teachers recommend the change of the entire educational policy in Jammu and Kashmir.

(xxii)   The English teachers also accept the fact that they should adopt themselves with the changing world of today keeping in view the demands of the students. They also recommend that equal weightage should be given to reading, writing and communicative skills.

Problems of Learning General English Courses at Undergraduate Level
        Analysis of the students' questionnaire presents the following problems of learning General English courses at undergraduate level.

(i)   Majority of students who have been given the questionnaire for responses belong to the rural areas where the teaching of English as a foreign or second language does not receive much attention.

(ii)   Most of the students are not proficient in English at all.

(iii)   The students of rural colleges do not have sufficient exposure to English.

(iv)   Activities relating to the functional aspect of the language are not conducted in the rural areas in which the students have to communicate in English.

(v)   Students have not realized the importance of English in their day to day life.

(vi)   Students simply learn English to pass the examination and are not bothered to have a command over it.

(vii)   Most of the students have shown their interest in grammar as they know the basic weakness in learning English.

(viii)   Students believe that the existing syllabus of General English at undergraduate level did not prove supportive in enhancing their creativity.

(ix)   Students' language skills—listening, speaking, reading, and writing do not receive an equal attention in the present syllabus.

(x)   Need based language items relating to communicative skills are not included in the present syllabus.

(xi)   English classes do not help students to use English in spoken and written forms.

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(xii)   Students completely failed to express themselves in English because they do not have enough time to practice it in the presence of teachers and also not have opportunities to use it in daily life situations.

(xiii)   Students say that a conductive environment for communication is not available.

(xiv)   No practice in speaking skills is provided in the colleges.

(xv)   Students feel comfortable with their mother tongue and usually avoid interacting in English.

(xvi)   Majority of the students are disagreed and dissatisfied with the techniques and methods adopted by English teachers in the affiliated colleges of the University of Jammu. English has been taught as teacher centered with traditional methods.

(xvii) Students have problems in vocabulary, meaning, accent, and pronunciation. These are the major obstacles which are encountered with the listening skills of the students.

Suggestions

Most of the degree colleges affiliated to the University of Jammu are located in rural and far off areas where the basic requirements for English language teaching are not easily available. The purpose of teaching English is to make students proficient in language and to use it in day to day ordinary situations. But the present system does not seem to show any improvement in enhancing the proficiency of students. Following reforms are to be taken into account for a better system of teaching and learning of General English courses at undergraduate level in the affiliated degree colleges of the University of Jammu (J&K).

Reforms in the General English Syllabus

Consequent upon the realization that the teaching of English should be of some practical value to the students, and desirable changes are to be introduced in the General English Syllabus at the undergraduate level in the affiliated degree colleges of the University of Jammu. Majority of teachers and students recommend a complete change in the existing General English syllabus as the existing General English syllabus does not state the objectives in terms of language skills. The teachers of English also stated that the existing General Syllabus does not allow them to be innovative in the classroom. Therefore, there is an urgent need for a purposeful syllabus which would give a concrete shape to the instructional objectives which aim at bringing about desirable changes in the learners through the learning process. The syllabus should state the aim and objectives of the subject clearly. A careful study of needs of the learners set of scientifically stated instructional objectives, textbooks, which will capture the implications of the objectives, and a model of examination which will help the teachers as well as students to assess the level of attainment in relation to the set objects are some of the important points which syllabus designers may keep in mind while designing General English Syllabus for the undergraduate students in the affiliated degree colleges of the University of Jammu. Hence, the syllabus may be made interesting, activity and student-oriented which allows for interaction and provides opportunities for skill practice relevant to real life needs. Such a syllabus would facilitate scoring and at the same time informative, laying emphasis on skill testing rather than content memory.

Reforms in the Instructional Materials

The existing textbooks do not allow much scope for imparting language skills. Contemporary ideas and thoughts are not properly graded and designed to promote language skills.

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Both teachers and students are not happy in the organization of the contents of the textbooks as they do not provide sufficient amount of communication output. Students and teachers need graded textbooks in terms of structures and vocabulary of functional English as the existing lessons in the textbooks are not properly selected and graded.

Reforms in the Instructional Objectives

There is an urgent need to reform the instructional objectives as the existing syllabus of General English at the undergraduate level does not clearly specify the aims of teaching General English**.** Both the teachers and the students have stated that the existing system does not fulfill the aims of teaching English as a second or foreign language.

In order to ensure effective and purposeful language learning, teaching and testing, the instructional objectives may be stated in terms of tasks to be performed through the second language.

Reforms in the Teaching Methodology and Techniques

The conventional lecture method is to be replaced by a pedagogy in which students are actively engaged in the learning processes, teachers motivating them to communicate in the classroom and providing feedback rather supplying information. Teachers and students have shown their dissatisfaction over the methodology and techniques presently applied in language teaching. Thus, lecture method may be used only in explicating content areas when the students find it too difficult to overcome them through communicative devices such as problem solving.

Reforms in the Evaluation System

A great deal of care and attention may be paid to the evaluation system. The University of Jammu has adopted an unaltered pattern of examination for a long time which is characterized by a set pattern. The existing system of evaluation has two major components: Internal Assessment tests and the final (Term end) examination. The internal assessment tests may be conducted seriously as they give periodical feedback and also enable both the teachers and the students to identify the weaknesses in teaching and learning and correct them accordingly.

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The Evolution of Codified Language
With Special Reference to Farrukhabad's Haat Bazaar
(Open-air Market)

Ahbab Khan

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Abstract

The sign language used by the traders is very much emphatic during the local animal fairs (pəšu mela) in the area or region specially the village region. This type of language could also be named as trade language, i.e., Bazaar language being put up for selling and buying of animals from the other commission agents (a:ṛʰətɪya:z) or even by traders themselves.

As this language involves the codes i.e. the expressions or words specific for that region gives a special impact to the whole surrounding i.e. even the local residents are not aware of these codes. It is just similar to the codes used by the army personnel who are using these expressions.

All these codes have a direct relationship with the normal human verbal language or even the expressions used in other haat bazaar of the region. A general definition of haat bazaar is "A **haat bazaar**, most often called only **haat** or **hat**, is an open-air market that serves as a trading venue for local people in rural areas and some towns of Nepal, India and Bangladesh. Haat bazaars are conducted on a regular basis, i.e. once, twice, or three times a week and in some places every two weeks. At times, haat bazaars are organized in a different manner, to support or promote trading by and with rural people." (https://en.wikipedia.org/wiki/Haat_bazaar)

Let me introduce one more concept of convergence and divergence in Kannauji used in consonance with the bazaar language or the codified form of trade language spoken in Farrukhabad district.

Keywords: Codes used in general speech, Haat Bazaar, bazaar language, processes of convergence and divergence.

Symbolic Language

Most organisms communicate, but humans are unique in communicating via symbolic language. This entails relationships between signifiers (e.g. words) and what's signified (e.g. objects or ideas), where what's special is the construction of a system of relationships among the signifiers themselves, generating a seemingly unlimited web of associations, organized by semantic regularities and constrains, retrieved in narrative form, and enabled by complex memory systems.

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Humans are thus a symbolic species: symbols have literally changed the kind of biological organism we are. We think and behave in ways that are quite odd compared to other species because of the way that language has defined us. Symbolic language has become the dominant feature of the cultural environment to which we must adapt in order to flourish; the demands imposed by this niche have favored mental capacities and biases that guarantee successful access to this essential resource.

Perspectives on the Evolution of Language

There are two perspectives on how language evolved:

Some propose that language appeared recently, and suddenly, due to some marvelous mutations that transformed "dumb brutes" into articulate speakers. If language is a recent feature of human social interaction – arising, say, 100,000 years ago as an evolutionary afterthought – then it would have had little opportunity to impose selection pressures; hence language abilities would be expected to have been inserted unsystematically into an otherwise typical (if enlarged) ape brain. If so, they should be poorly integrated with other cognitive functions, relatively fragile if faced with impoverished learning contexts, and susceptible to catastrophic breakdown as a result of genetic defects.

None of this seems to be the case. If, instead, language has been around for a good deal of our evolutionary past, say a million years or so, the demands of language would have had time to affect brain evolution more broadly. A large network of subtle gene changes and neurological adjustment would be involved, resulting in a well-integrated and robust neurological function. Indeed, there is ample evidence to suggest that language is remarkably well-integrated into almost every aspect of our cognitive and social lives, that it utilizes a significant fraction of the forebrain, and is acquired robustly under even quite difficult social circumstances and neurological impairment. It is far from fragile.

Usually, the language-like communication has been a long-time feature of hominid evolution, then languages themselves must also have a long history. Since the language once learns must be passed from generation to generation, the more learnable its structures, and the better is fit to human limitations, the more effective its reproduction in each generation. Hence languages and brains are expected to have evolved in tandem. That said, brain evolution is a ponderously slow and unyielding process compared with the more facile evolution of languages, so we should expect that languages are more modified for brains than are brains for languages.

An Artificial Niche

The world of symbols is an artificial niche, its ecology radically different from the biological niche we also occupy. In the same way that beaver dam-building has created an aquatic niche to which beaver bodies and behavior have adapted over their evolutionary history, our cognitive capacities have adapted to our self-constructed symbolic niche.

The intense and unusual demands of this niche are reflected in the ways that human cognition diverges from the patterns of other species. It has long been popular to think of human

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distinctiveness in terms of general intelligence, but this may have blinded us to a constellation of more subtle differences in social cognition (e.g. the ability to anticipate another's intended actions), in how we learn (e.g. a comparative ease at mimicking) and in motor capacities (e.g. unprecedented vocal control). All these adaptations contribute to our language abilities.

An Emergent Function

Language is in effect an emergent function, not some prior function that just required fine-tuning. Our inherited ("instinctive") vocalizations, such as laughter, shrieks of fright, and cries of anguish, are under localized mostly subcortical, neurological control, as are analogous instinctive vocalizations in other animals. By contrast, language depends on a widely dispersed constellation of cortical systems. Each system is also found in other primate brains, where they engage in other functions; their collective recruitment for language was apparently driven by the fact that their previously evolved functions overlapped with particular processing demands necessitated by language. Old structures came to perform unprecedented new tricks.

Some Intriguing Questions

Language evolution poses intriguing questions. For example, language is dependent on information maintained by culture. How did such a large fraction of our communicative capacity wind up off loaded onto social transmission? Moreover, the synergy of language systems requires the cooperative functioning of component brain systems, but this synergy would presumably need to have already been in place before selection could hone it for language. How is this paradox resolved?

Recent investigations of birdsong offer some clues in thinking about language evolution. As expanded in an earlier blog, a comparative study of a recently domesticated bird and its feral cousin revealed that the domesticated lineage is a far more facile song learner, with a much more complex and flexible song, despite the fact that the domesticated bird was bred for plumage coloration, not singing.

That this behavioral and neural complexity arose spontaneously was surprising given the common assumption that song complexity evolves under the influence of intense sexual selection, which was not operant under the breeding regime. One intriguing interpretation is that the relaxation of natural and sexual selection on singing was in fact responsible for its complexification. With song becoming irrelevant to species identification, territorial defense, mate attraction, predator avoidance, and so on, degrading mutations and existing deleterious alleles affecting the specification of the stereotypic song would not have been weeded out, the result being a reduction in the innate biases controlling song production. With specification of song structure no longer strictly controlled by the primary forebrain motor center, auditory experience, social context, learning biases, and intentional factors could all being to influence singing, the result is that the domestic song became more variable, more complicated, and more influenced by social experience.

Relaxation of Inner Constraints

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This story is relevant to the human because a number of features of human language adaptation also appear to involve a relaxation of innate constraints. Probably the clearest evidence for this is infant babbling, an unprecedented tendency to freely play with vocal sound production, with minimal innate constraint on what sound can follow what (save physical constraints on vocal sound generation). Babbling occurs in contexts of low arousal, whereas laughter, sobbing, and shrieking are each produced in high arousal states with specific contextual associations. This reduction of emotional and contextual constraints on sound production opens the door for numerous other influences to play a role, allowing many more brain systems to participate in vocal behavior, including socially acquired auditory experience. In fact, such freedom from constraint is an essential precondition for being able to correlate learned vocal behaviors with the wide diversity of objects, events, properties, and relationships that language is capable of referring to. Hence an evolutionary de-differentiation process, while clearing not the whole story, may be a part of the story for symbolic language evolution.

Relaxation of selection may have contributed to other distinctively human traits as well. Perhaps the most striking features of human is their flexibility and cultural variety. Consider the incredible diversity of marital and kinship organizations. Most species have fairly predictable patterns of sexual association, kin association, and offspring care. By contrast, human mating and reproduction are largely controlled by symbolically medicated social negotiations. That one of the most fundamental biological functions has been off-loaded onto social-symbolic mechanisms is a signature feature of being a symbolic species.

Use of Symbols

Thus, because of symbols and with the aid of symbols, *Homo sapiens* has constructed and adapted to a niche unlike any other that ever has existed. We have made in the image of the word.

Following are the codes used by a:ṛhatiya:z, i.e., the agents use in haat bazaar (pashu mela):

S.No	Original Code word	English Meaning	Transcribed Hindi Word
1.	/asər/	Ten	/dəs/
2.	/mɪhi/	Twenty	/bis/
3.	/dɪlay/	Thirty	/tis/
4.	/rəvay/	Forty	/čalis/
5.	/nɪmti/	Fifty	/pəčas/
6.	/reki/	Sixty	/saṯh/
7.	/pæ̃t/	Seventy	/səttər/
8.	/mãjhi/	Eighty	/əssi/
9.	/kon/	Ninety	/nəbbhey/
10.	/asər sə/	Hundred	/sə/
11.	/asər həzar/	Thousand	/həzar/
12.	/khəmmɪs sə/	Five Hundred	/pãč sə/
13.	/lãg/	One	/ɛk/
14.	/jɔṛ/	Two	/do/

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15.	/dəhĩga/	Three	/tin/
16.	/khəmmıs/	Five	/pãč/
17.	/mıhi khəmmıs/	Twenty Five thousand	/pəčis həzar/
18.	/asər khəmmıs/	Fifteen Thousand	/pəndrah həzar/
19.	/mıhi jɔṛ/	Twenty Two thousand	/baıs həzar/

Specific Vocabulary Used for Communication

/kırade/   'rupees'   /pɛse/
/gade/   'customer'   /grahək/
/sıpla čəmpət/   'be alert'   /čɔkənna/
/bəstər jəmsi/   'animal is not good'   /la da hua/
/lãp deo/   'make him fool'   /bevəkuf bənana/
/nımti pəkki lãg lena/   'take fifty thosand'   /pəča:s həzar lena/
/sod leo/   'sell it'   /beč do/
/sıpli hæ sod leo/   'it is good to purchase it'   /xərid ləo/
/jəmsa/   'calf'   /bəčhṛo/
/bhəkkər/   'cow'   /gəiya/
/gada hæ ıs se khʊma kəro/   'bargain with customer'
'/grahək se mol bhav kərna/'
/bəstər jəmsi hɛ, gade ko lãp deo/
'/janvər xərab hɛ, ısi grahək ke maththe maṛh de/'
/rekna gaṛhna hɛ/   '/pəḍḍa lena hɛ/'
/mıhi jɔṛ me hʊi hɛ, mıhi khəmmıs me sod leo/
'/baıs həzar me hʊi hɛ, pəčis həzar me beč leo/'
/bəsi kər rəha hɛ/   '/xərab bəta rəha hɛ/'
/mõjh leo/   '/kəm kər lo/'
/gada hɛ ıs se xʊma kəro/   '/grahək hɛ ıs se sɔda kəro/'
/gəl me le lo/   '/sajhe me le lo/'

     Language Symbols that are mentioned above do notify the notion of self explanatory codes used in Haat-Bazaars. They do specify a very big feature to highlight variable form of general language usage specified to a specific region or even to all the other areas of use for this sort of language.

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Raja Rao's Political and Metaphysical Concerns in His Early Stories

Dr Anupam Kumar
Ms. AbhaShree Pandey

Raja Rao (1908-2006)
Courtesy: http://www.therajaraoendowment.org/work.html

Abstract

This paper presents before the literary world a review kind of investigation in some of the early stories of Raja Rao. There has always been lack of literary pursuits to explore the different layers of Rao's stories. To wake from the slumbering negligence towards the stories of Raja Rao and to re-examine his stories as the aid to understand his literary world better, forms the edifice of the arguments of this paper. His stories are few in number and narrow in range but in impact and depth. The methodology used is analytical and comparative to shed light on the main arguments of the paper. This paper discusses the Political Resurgence and Metaphysical Symbolism as the undercurrent waves of some of his stories. These issues in his stories are pertinent, relevant and valuable in understanding the human conditions particularly of his era. The study gets it's thrust from the awareness that there is need to realize the significance of the intellectual encounter which takes place in early English writing.

Metaphysical and Political

The idea that the short stories of Raja Rao are to be understood through political and metaphysical perspectives in his early story collections forms the edifice of the arguments of this paper. His stories are partly political, partly metaphysical, partly philosophical and even partly autobiographical. The overriding moral and spiritual imperatives are equally important. His story collections, in its received form, thus combines above said threads to make a rope generating a discourse of expansive ambiguity for the critics to play around and re-inscribe new meanings.

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It is significant to note that metaphysics is the cream of knowledge. It is here that an Indian writer, more than most writers elsewhere, has the advantages of abundance of resources for his writing. Thoreau said, 'a fact should flower into truth in the hands of a writer', similarly should do metaphysical attainments. And Raja Rao was a safe apt hand for this genre of writing.

Metaphysical Principles and Indian Psyche

One of the most significant aspects of Raja Rao as a master of Indian English fiction is his keen perception of the metaphysical principles operating in the Indian social psyche. The metaphysical relationship is a dominating shaping force of the hereditary mental disposition in India. This relationship is a part of the rhythm of Indian life and thought.

Metaphysical aspects are pervasive influence in the collective unconscious of a tradition bound society like the Indian. The epics have helped society transmit traditional wisdom to posterity. It serves as a symbol in the form of patterns or themes evoking the values of the Indian cultural tradition. And these metaphysical influences remain a source of inspiration and a pervasive influence in some of Raja Rao's stories and in all his novels from *Kanthapura* to *The Chessmaster and His Moves*.

Courtesy: https://www.amazon.com/Raja-Rao-Collected-Stories/dp/0143422316

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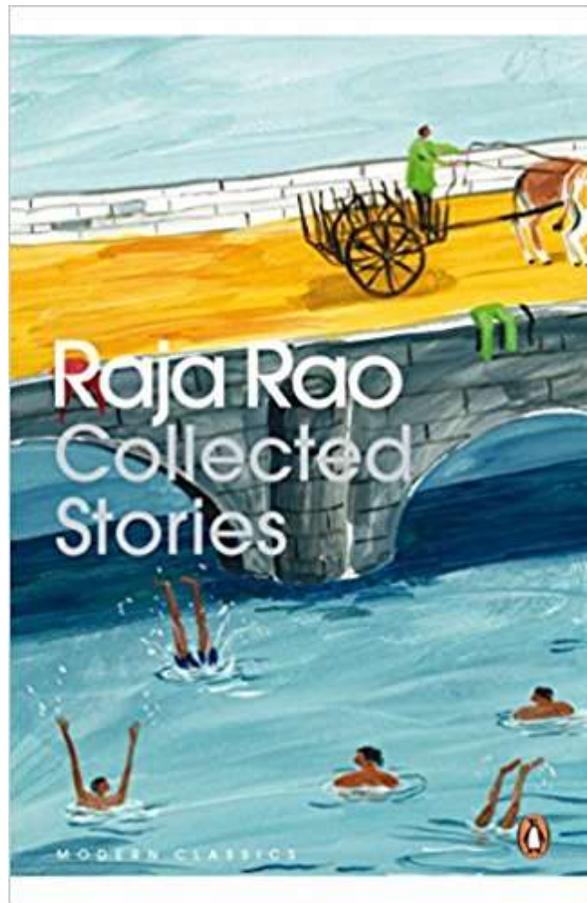
Protagonists

The archetypal pattern of metaphysical preferences is shared by all the protagonists of Raja Rao's novels. Moorthy in *Kanthapura*, *Ramaswamy* in *The Serpent and the Rope*, the narrator 'R' in *Comrade Kirillov*, Ramakrishna Pai in *The Cat and Shakespeare*, Sivarama Sastri in *The Chessmaster and His Moves* all are having metaphysical quest. These figures are symbols of the struggling human soul, like Arjuna, yet to reach the Absolute.

The Policeman and the Rose

In the short story of Raja Rao, *The Policeman and the Rose*, we find the metaphysical aspect elaborated but in symbolic language.

> Every living *man* has a policeman and his
> name is your name, his address your address,
> his dreams your dreams…in the last life too he
> was a policeman. He always was a policeman.[1]
>
> I, that is the policeman was born…that is some
> Thirty-three years ago, he that is the Police
> child, cried like every child…I was arrested immediately…
> when I was born he said: I am a big Policeman for a
> small child, you are free and grow and become free…[2]

The new born is attached to the body as he was arrested immediately. There the Policeman corresponds to the Guru and the child is the disciple, the helpless struggling seeker. The idea that the essential meaning of the India is in the Guru-Sishya relationship can be traced to the early story. The Cow of the Barricades and other stories where the cow symbolizes the true spirit of India, which ambles round the Guru figure, the Master, "to be born a sage in the next"[3]

India as Mythical Force

India is a mythical force for Raja Rao. It provides nurture to the spiritual wanderings of his characters either living in exile or living in India. India in Raja Rao's fiction is not a geographical area. India is an idea, a myth, at times a tradition also. The image of India as the Guru of the world helps in the spiritual progress of almost all Raja Rao's characters. He has provided a paradigm in his fictional world which determines the form and content of his text. The paradox of duality and its desolation, rendered possible with the grace of the Guru, constitutes a major thematic concern in his metaphysical-cum-philosophical novels. Raja Rao was the safe apt hand to deal with such themes is to be explored fully.

Stories and Novels are Connected

Raja Rao's stories are integral part of his total vision of life. His stories are both thematically and technically connected with his novels. Quite like his novels, the stories are as much representative of Indian life and attitudes, at the social, political, and metaphysical plains. Besides, they help Indian narrative in English evolve as he intended to. Some of the short stories of Raja Rao, having a contemporary metaphysical and political relevance are quite representative of Indian life at the material plane even as the others. They unfold a metaphysical truth or

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embodying a symbolic reality. They also contribute to the image of India at metaphysical and the spiritual planes and evoke India's cultural past with its continuing impact on the present custom, conventions and attitudes. No doubt, the mythological framework in some and the folk load technique in others also contribute to the obvious Indianness of his stories. He has mastered in evocating the villager's sacrosanct belief in rigid caste system, in legends and superstitions, and in the theory of karma and transmigration of soul. He has also depicted the sway of religion and god over their minds and above all their ignorance, simplicity and credulity. He has painted the village life in such a realistic and forceful manner that one cannot but marvel at his intimate knowledge of Indian life as well as his power of recreating that life within the limited compass of a short story and through the medium of foreign language.

Identity of Essential Culture through All Indian Languages

It's easy to present the Indian life in any one of the Indian languages because language and culture are the twin product of the single growing and living soul of the nation. But it's difficult to reincarnate the Indian life and sensibility in a language of remoter origin and development. Yet, as stated by the publishers of *The Cow and the Barricades,* Raja Rao "seeks to communicate Indian modes of feeling and expressions"4 through the medium of the English language. Raja Rao adopted English as his medium because the French he could not for "its delicacy needed and excellence of instinct and knowledge that seemed well-nigh terrifying" 5 and the English remained, as he puts it, "the one language with its great tradition and its unexplored riches capable of catalyzing my impulses, and giving them a native sound and structure."6 Raja Rao has tried to recapture the very spirit of Indian life in his stories which as he says are the " fruits of such an experiment"7 both in terms of language and structure. He invents a popular form of narration, essentially Indian in tempo, tone and texture. He creates new similes and native terms of expression in order to add an Indian color to his techniques. Besides he creates new myths out of the old ones and lends a legendary structure to his themes for the same purpose.

Focus on Revealing the Suffering and Woes of Village Folk

Seldom or never didactic, Raja Rao's intention is always to reveal the woes and sufferings of the village-folks. He tries and exposes in his stories the social evils and idiosyncrasies, oddities and weakness of human character. The power of his stories lies in the things which is born of one or the other kind of suffering having particular relevance to Indian things and yet remaining universal in significance. He has written fewer stories than his contemporaries, but a significant variety of themes and techniques can still be discovered in his stories. Although the fewer number of stories narrows his range, yet, as Mr. Venugopal observes "what he loses in range, he achieves in depth". 8

National Resurgence

The theme of national resurgence has been the most favorite subject of Indo-Anglian fiction during the 1930s and the 1940s of last century. Raja Rao has been a pioneer in this respect. Also. 'Narsiga' is one of his earliest stories which presents quite realistically the profound influence that Gandhi and Gandhian movements. Gandhi had a hold over the innocent minds of the ignorant villagers. Nargisa was always eager to know, "who was this Gandhi?" and he was told by his aunt that Gandhi was "An old man, a bewitching man, a saint." 9 Narsiga was an orphan child whose father had died of cholera and mother of famine. He was brought up by an aunt of his who had

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married a pariah in another village. In the Master's house he got the first taste of true love and affection that were denied to him in life so far. Nargisa grazed the sheep of the Master along with those of his uncle and others on the hillside. The Master was the leader of the Mahatma's men in the remote village. He inflamed Nargisa's nationalistic zeal and occasionally apprised him of the activities and movements of national resurgence. As a good disciple he reacts. He shows his nationalistic sentiments and his anger against the alien ruler. His passionate love for the motherland is depicted. He expresses his joy at the release of Mahatma does. Gandhi becomes a God, the very incarnation of Shri Rama, for Narsiga who visualizes that the "Mahatma… is going to fly in the air today like Goddess Sita when she was going back from Lanka with her husband Rama"10. The story presents the socio-political realism at the national level and the emotional realism in the context of a single character.

Khandesh

No doubt, the national resurgence is thematically connected and is depicted on a much broader canvas in *Kanthapura.,* But in *Khandesh* also he presents a condition of a feudal and slave India within its limited compass. The difference is only that the locale in the story has been shifted northward from Karnataka to Maharashtra. The opening of the story with the sounds of drum-"Tom-Tom-Tom-Tom-Tira-Tira-Tira…, asking the villagers to assemble for an important business and the account of Dattopant's sleepless night evidences the narrator's power as a mature artist. The references to the auction of the land evokes the state of rural peasantry in the pre-Independence days. Successive stokes of pen makes the topographical details of the region and the color and light to the scenic background:

> In khandesh the earth is black. Black and grey as the buffalo,
> and twisted like an endless line of loamy python's wriggling
> and stretching beneath of the awful heat of the sun between
> a python and python is a crevice deep as hell's depth, and black
> and greedy and forbidding as demons' mouths. 11

The Maharaja's visit was kind of a great event for the village-folk. It could bring a furor in the village. It was so because the Maharaja was accompanied by the Viceroy-His Majesty's representative in India. The villagers had to honor him by standing by the railway line. It showed them how loyal and faithful the subjects were to their Sovereign: "For every four telegraph poles there will be one man on foot, and for every four men on foot, there will be a man on horse-back"12. This slavish degradation had the funny element also in it. They had to stand with their backs to the train and they would not move even the smallest hair on their body as the train passed by. This grand show of loyalty had to be safeguarded against any kind of suspected treason. No show of rebellion could be tolerated because it was discovered before "how some devilish, prostitute-born scoundrels tried to put a bomb beneath the train of the Representative of the Most High across the seas…"12. This story represents a transitional state of the modern India. It records the first waves of the force of resurgence just in the offing. The tragic end in the death of Dattopant who was squashed by the ballast train that laid the Viceroy's special adds a note of pathos to the whole situation. The end turns out to be highly symbolic, making the funeral to symbolize the funeral of the British Raj and the slavish loyalty of the Indians to it and the fire to embody the fire of resurgence: "In khandesh the fire burns as elsewhere" 14.

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The Cow of the Barricades

The Cow of the Barricades presents a unique combination of symbol and reality. The cow has two interpretations. First, being the symbol of country's soul- the very incarnation of Bharat Mata. Second, as actual cow of mysterious nature. Gauri is a "strange creature" in her ways and preferences. She was seen only on Tuesdays and she refused the grains, grass and rice-water gathered for her by the Master's disciples and accepted only the handful of grains offered by the Master who described her, among other things, as "the great Mother's vehicle" 15. She was assumed divine for all those who sought fulfillment of their hopes and aspirations by touching her tail or by falling at her feet. The cow was a pure soul. She was compassionate and true. Her very presence created the environment of perfect harmony wherever she went. Particularly in the Ashram of the Master who one fine morning "woke in his bed to hear a snake and rat playing under him for when the seeker finds harmony the jackal and the deer and the rat and the serpent becomes friend"16. The Master is obviously a self-realized soul like Mahatma Gandhi. He was rather a local Gandhi like Moorthy in *Kanthapura*. The religious spirit of non-violence is powerfully combined with fervent nationalism in "The Cow of the Barricades" also. When the people of the town began building barricades after barricades, the Master came and said: "No barricades in the name of Mahatma, for much blood will be spilt"17, and seeing their enthusiasm he further warned them, '…there will be no battle, brothers" 18. Yet, the whole situation remained fraught with terror and panic. Even Gauri-the embodiment of non-violence and truth- came every evening to the Master and "looked very sad, and somebody had even seen a tear, clear as the drop of the Ganges, rundown her cheeks, for she was of compassion infinite and true" 19.

This story presents the Indian way of thinking about war and peace. It's not only the fight between the foreign ruler and the Indian subjects but also a fight between the two ways of winning the freedom- the violent and the non-violent. Failing to convince the spirited freedom-fighters the Master resigned from the Presidentship and sat in meditation so that the city might be saved from blood-shed. At last, Gauri herself appeared on the scene of confrontation between the forces of the rulers and the ruled. Her presence had such an impact upon both that the workmen laid down their arms and the Indian soldiers from the other side joined her followers across the barricades crying "Victory to the Mahatma! Mahatma Gandhi ki Jai!". Gauri's venture ultimately ended in self-sacrifice as she was shot by the chief of the Red-men and "she fell, a vehicle of God among lowly men" 20. The barricades too become a symbol of division of Indians into followers of rulers and the rebels against them. But both were joined together by the inspiring figure of Gauri who herself becomes an embodiment of the spirit of self-sacrifice, compassion and non-violence, though remaining an unforgettable character in a memory.

Rich and the Age-Old, Yet Vital and Living

Raja Rao' short stories have a unity of vision of the rich and the age-old, yet vital and living Indian tradition. The typical political and metaphysical concerns of the thirty's and the forty's describing the events of national significance are well expressed in some of his stories. No doubt, the progressive in Raja Rao is always subservient to the philosophically-oriented humanist in him. He exhibits also a remarkable power of myth-making and use of a forceful narrative. He creates as in "The Cow of the Barricades" or "Companions" new myths respectively out of the contemporary history or the legendary tales. The form in most of his stories as Prof. M.K.Naik

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puts it, is that of "Folk-tale or a popular legend with all its simplicity, credulity, its myth-making power, and the strong moralistic substratum on which it is, in its popular wisdom often grounded." 21 A full size portrait of Mother India adds uniqueness to his short stories. They evoke a reverence for all that is noble and vital in Indian culture even as they arouse our disapproval of all that is rotten in it.

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