LANGUAGE IN INDIA

Strength for Today and Bright Hope for Tomorrow

Contents

Part II

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Play Behaviours of Children With ASD: A Comparison Between Direct Observation and Informant Rating Scale

Lakshmi. S. Mohan, Ph.D. Candidate
All India Institute of Speech and Hearing, Mysore
lakshmis@nish.ac.in
Ph-9447777156

Dr. Jayashree. C. Shanbal, Ph.D.
Associate Professor
HOD of Speech-Language Pathology
All India Institute of Speech and Hearing, Mysore
jshanbal@aiishmysore.in
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Abstract

The current study tried to investigate the agreement between parent report and clinical observation on three types of play behaviour in 12 children with ASD. The clinician observed 10 minute long free play session and coded for exploratory, functional and symbolic play. The parent`s rating on three questions addressing the play behaviours were elicited. Percentage of agreement between the clinician observation and frequency rating of parents were calculated. The results suggested that the agreement across two types of measurement systems as to the presence of play behaviour on parent report and direct observation was greater than 75% for exploratory and functional play. But the agreement at the molecular level for this play behaviour was considerably poorer.

Keywords: Children With ASD, play Behaviour, free play, autism spectrum disorders, ELAN, agreement

Introduction

Autism spectrum disorders (ASD) are a group of neurodevelopmental disorders characterized by marked deficits in social communication, interaction and the presence of restricted repetitive patterns of interest or behavior (DSM 5).These triads of deficits pose severe challenges in the development of play skills in children with ASD (Beyer & Gammeltoft, 2000). An analysis of play behaviors can torch in to physical, symbolic, communicative and social competencies of children (Knox, 1997). Since Play being a sensitive measure of dysfunction in children with ASD, an assessment of play can aid the early identification of these children (Restall & Magill-Evans, 1994; Baranek et al, 2006).

Early research on object play of young children with ASD reported marked differences compared to their typical peers. These differences are qualitatively reported in terms of more repetitive and stereotypical use of play objects, less flexible and creative play and poor social play among

children with ASD (Baranek et al, 2006 ; Stronach & Wetherby, 2014). Unlike the typical visual examination of object, children with ASD exhibited more atypical exploration of objects such as odd pattern of visual inspection, twisting an object near to the eyes etc (Olof Dahlgren & Gillberg, 1989). Another study by Lewis and Boucher (1988) reported that young children with autism produce more non-exploratory behavior than an active exploratory behavior. They spent more time in looking away than actively engaging with toy objects (Libby, Powell, Messer, & Jordan, 1998). In a similar line, study by De Myer, Mann, Tilton, and Loew (1967) reported a preponderance of sensorimotor play in children with ASD. This preoccupation with the sensorimotor play might hinder the emergence of functional and symbolic play in them (Libby et al, 1998). An impaired functional and symbolic play in children with ASD was reported by a group of researcher including Lewis and Boucher (1988), Ungerer and Sigman, (1981) and Whyte and Owens (1989) in contrast to the findings of deficits limited only to symbolic play (Baron-Cohen, 1987). However, studies reported that with adult modelling and the support of prompt, advanced forms of functional and symbolic play appear in children with ASD (Bornstein, Maurice Haynes, Legler, O'Reilly, & Painter, 1997 ; Charman & Baron-Cohen, 1997).

Information aiding the early identification of children with ASD has often relied on mutli-method approach such as retrospective interviews, home videos, descriptive direct observation, parent informant rating, standardized assessment of the autism behaviours etc. Autism Diagnostic Observation Schedule (ADOS) (Lord, Rutter, DiLavore & Risi, 2006) and Autism Diagnostic Interview- Revised (ADI-R) (Rutter, Le Couteur & Lord, 2005) are the most commonly used assessments for diagnosing a child with ASD. ADOS employed a direct observation method for diagnosing children with ASD by a trained professional. ADOS work in the context of a semi-structured play environment. Rather than a direct observation, ADI-R relied more on the parental interview. Both the assessments are expensive, time consuming and required trained professionals to carry out the evaluations. A study by Risi, Lord, Gotham, Corsello, Chrysler, Szatmari (2006) suggested the use of the ADOS, an observational measure and ADI-R, parent report in the diagnosis of ASD. In another study examining the stability of autism diagnosis using ADOS and ADI-R at the age of two to nine years, Lord (2006) found that clinician showed more agreement than the parents on the diagnosis. In contrast to this result, another study by Tomanik, Pearson, Loveland, Lane and Shaw (2007) reported that the reliability of ASD diagnoses improved with the addition of VABS, a parent-report measure along with the use of ADOS and ADI-R.

Thus, there exists a discrepancy between the clinician and the parent agreement on ASD diagnosis. Considering the potential role of play in the early identification of children with ASD, the present study tried to explore the agreement between parent frequency rating and direct observation of play measures in a group of young children diagnosed with ASD.

Purpose and Objective of the Study
The purpose of the study was to explore the agreement between parent frequency rating and direct observations of three types of play behaviours of children with ASD during a free play session. The present study looked into the following research question specifically

a) Do the frequency ratings of mothers of children with ASD on play behaviours are in agreement with the observations made by the clinician in a free play session?

Method

Participants

A total of twelve children aged between 2 and 5 years participated in the study. The age range was further divided to form three age group with four children with ASD in each age groups namely, 2-3 years; 3-4 years and 4-5 years. The children with autism spectrum disorders were recruited from an early intervention centre in Kerala. The primary diagnosis of Autism Spectrum Disorders was made following the criteria stated in the Diagnostic and Statistical Manual-5 (DSM-5) and Childhood Autism Rating Scale (CARS). An Informed written consent was obtained from the parents to participate in the study. All the participants were enrolled in the study prior to the intervention classes.

Materials

The material consisted of a set of traditional toys selected from the Toy kit for Kids with developmental disabilities (Venkatesan, 2010). The free play sessions of children with ASD were recorded using a Sony Camcorder fixed in a tripod stand. The questions on play behaviours were chosen from an early screening tool developed as a part of thesis work. The responses of mother were recorded in a 5 point Likert scale, where a score of '0' indicated the absence of behaviour,'1' indicated the behaviour was present for a frequency less than 25 %, '2' indicated the behaviour was present for a frequency between 25 and 50 %,'3' indicated the behaviour was present for a frequency between 50 and 75% and a score'4' was given if the behaviour was present for more than 75% of time. Three types of play behaviour were assessed on observations and using rating scale.

Procedure

Direct Observation: The ten minute long free play sessions of children with ASD were video recorded in an intervention room. The child was made to sit in the middle of the toys, arranged in a semi-circular fashion and allowed to play. This arrangement was chosen as it gives a visual cue as well as easy access to the toys. The parents were allowed to sit either on the same line or behind the child for moral support. They were instructed from giving direction or demonstrating particular play behaviour and asked to respond naturally if their child approached them during recording. Videotaping was continuous, unless the child wandered out of the view of the camera or became disengaged with the objects for longer than 60 seconds. Videotaping was resumed when the child once again became engaged with the toys. Throughout this process, the examiner tried to remain as unobtrusive as possible.

Informant Rating Scale: An interview with the mothers of children with ASD on the 3 questions was carried out. Their responses were recorded in a 5 point Likert scale, where a score of '0' indicated the absence of behaviour and a score'4' was given if the behaviour was present for more than 75% of time. The questions were 1) Does your child explore or manipulate toys by self? 2) Does your child know how to play with the toy object defined by its function such as a ball is to throw, and a car

is to ride? 3) Does your child play by pretending an object for a real object such as imagining a rectangular block as phone and play?

Scoring

The play behaviours of children with ASD were analysed on direct observation following the play coding scheme developed by Libby, Powell, Messer and Jordan, 1998. ELAN software was employed for analyzing the video recordings. The current study particularly focused on the occurrences of three types of play behaviour, Exploratory, Functional and Symbolic play behaviour respectively. The rating scale was used for scoring the frequency of three types of play behaviour namely Exploratory, Functional and Symbolic play behaviour.

Inter-rater Reliability Measures

Three experienced Speech language pathologists involved in the early intervention of children with ASD participated for the inter-rater reliability measures on play behaviours. Inter-rater agreement for classification of play behaviour was calculated using Kappa Coefficient on all of the 12 videos. The scores for the categorization of play behaviour ranged from 0.947 to 0.997. These obtained scores represent excellent agreement between clinicians.

Analysis

Descriptive statistics was used to obtain the frequency of three types of play behaviours exhibited by children with ASD and the agreement between the parent and clinician on the types of play behaviour.

Frequency of Play Behaviour Measured Through Direct Observation by the Clinician

Frequency of each type of play behaviour was obtained by dividing the frequency of specific play behaviour by the total frequency of play behaviour. Likewise, the percentage of frequency of each type of play behaviour was calculated. This obtained percentage was matched for the frequency ratings of questionnaire used with the mother.

Frequency of Play Behaviour Rated by the Parent

Information on frequency of play behaviour exhibited by children with ASD were elicited from the mother on a 5 point Likert scale by administering three questions developed as a part of thesis work. The class mark of each frequency interval was calculated by summing the lower class interval and upper class interval and dividing by two. The class mark is the representation value of entire class interval i.e. Class mark value of 0 represented the first rating of 0%; a value 12.5 represented the second rating of 0-25%; a value of 32.5 represented the third rating of 25-50%; a value of 62.5 represented the fourth rating of 50-75%; a value 87.5 represented the fifth rating of 75-100%.

Agreement between the Frequencies of Play Behaviours Noted by Parents and Measured by Clinician on Free Play Session

The researcher compared the percentage of agreement between whether or not behaviours noted by parents on the questionnaire were actually observed by the clinician on free play session. The

agreement was examined on two levels; at the molecular level, the frequency of consistent expression of play behaviour was looked between the parent and the clinician on a 5 point scale with least frequency of 'No occurrence of behaviour to 'Always' exhibit the behaviour. At the Mole level, only the presence or absence of play behaviour was examined between the parent and clinician.

Results

Frequency of Play Behaviour Measured Through Direct Observation by the Clinician

Analysis of results of descriptive statistics revealed that children with ASD engaged in both exploratory and functional play. Moreover, no single occurrence of symbolic play was noticed. The children with ASD engaged in exploratory play for a frequency of 23.3% of time on free play session as coded by the researcher. This was followed by the sophisticated functional play, which was exhibited only for 14.3% of time by children with ASD. On matching with the frequency interval of rating scale, the children with ASD exhibited these two types of play behaviour for a qualitative rating of 'Rarely'.

Table 1 provides an overview of the frequency data in percentage for different types of play behaviour across three age group, $>2.0 \leq 3.0$ years, $>3.0 \leq 4.0$ years & $>4.0 \leq 5.0$ years respectively.

Table 1: Percentage of different types of play behaviours observed by the clinician

Participant	Age Range (yrs)	Exp	Fun	Sym
S1		6%	39%	0%
S2	$>2.0 \leq 3.0$	21%	24%	0%
S3		59%	0%	0%
S4		50%	6%	0%
S5		35%	29%	0%
S6	$>3.0 \leq 4.0$	23%	0%	0%
S7		2%	8%	0%
S8		22%	38%	0%
S9		3%	3%	0%
S10		20%	0%	0%
S11	$>4.0 \leq 5.0$	31%	0%	0%

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		8%	25%	0%
S12				

Note: Exp=Exploratory, Fun=Functional, Sym=Symbolic

Frequency of Play Behaviour Rated by the Parent

Analysis of results of descriptive statistics revealed the presence of functional play and exploratory play in children with ASD as reported by their mothers. A single occurrence of symbolic play was reported. As per the parental report, on an average, children with ASD engaged in Functional play for a frequency of less than 33% of time, which is equivalent to an interval range of 'Sometimes'. This was followed by the rudimentary exploratory play, which was exhibited for a frequency of less than 27% of children with ASD equivalent to an interval range closer to the lower limits of 'Sometimes' (Fig 2). The class mark of each frequency interval was added and divided by the total number of participants to obtain the average frequency of play behaviours.

Table 2: Percentage of different types of play behaviours observed by the clinician

Participant	Age Range (yrs)	Frequency percentage of play behaviours (Class mark)		
		Exp	Fun	Sym
S1		50-75% (62.5)	50-75% (62.5)	0-25%(12.5)
S2	>2.0 ≤ 3.0	25-50% (37.5)	25-50% (37.5)	0%
S3		0%	0%	0%
S4		0-25%(12.5)	0-25%(12.5)	0%
S5		0%	75-100%(87.5)	0%
S6	>3.0 ≤ 4.0	50-75% (62.5)	25-50% (37.5)	0%
S7		0%	0-25%(12.5)	0%
S8		25-50%(37.5)	50-75% (62.5)	0%
S9		0-25%(12.5))	25-50%(37.5)	0%
S10		25-50%(37.5)	0%	0%
S11	>4.0 ≤ 5.0	0-25%(12.5)	0%	0%
S12		50-75% (62.5)	50-75% (62.5)	0-25%(12.5)

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Table 2 provides an overview of the frequency data in percentage interval for different types of play behaviour across three age group, >2.0 ≤ 3.0 years, >3.0 ≤ 4.0 years & >4.0 ≤ 5.0 years.

Agreement between the Frequencies of Play Behaviours Noted by Parents and Measured by Clinician on Free Play Session

Percentage agreement between the types of play behaviour endorsed by the parent based on the questionnaire was also directly observed during the free play session. Thus, the parent`s rating on the questionnaire agreed with observations as to the presence of two types of play behaviours namely, Exploratory play, Functional play and the absence of Symbolic play. Overall agreement defined as, rated as occurring by the parent and observed during the free play session for Exploratory play was 75%; For Functional play was 91.6% and for Symbolic play was 83.3%. When agreement between clinician observation and parent ratings on frequency scale of 'No occurrence to Always exhibit the play behaviour' were analyzed, however, agreement quotient dropped down to 8.3 % for Exploratory play; 33% for Functional play and 83% for Symbolic play.

Table 3 Percentage of agreement and disagreement between parents and clinician

	Play behaviour	Percent agreement	No of Endorsement (Parents & Clinician)	
			Agreement	Disagreement
Molar level	Exploratory	75%	9	3
	Functional	91.6%	11	1
	Symbolic	83.3%	10	2
Molecular level	Exploratory	8.33%	1	11
	Functional	33.3%	4	8
	Symbolic	83.3%	10	2

Discussion

The present study explored the agreement between parent frequency rating and direct observations of three types of play behaviours in children with ASD during free play session. The results suggested that both parental ratings agreed with play behaviour observations as to the presence/absence of Exploratory play; Functional play and symbolic play in children with ASD approximately 83% of time. In the present study, parental ratings of frequency of play behaviours and behaviour observations tended to agree at the molar level (whether the play behaviour is present or absent), but the degree of agreement was lower at the molecular level (5 point ordinal scale). This could be reasoned out to the fact that parents get alert copiously on the pronounced stereotypic behaviour and marked socio communication deficit of children with ASD (Lemler, 2012) which could directly affect their daily life activities, rather than the play behaviour in itself. The good agreement at the molar level indicated that mothers are aware about the play behaviours of their children further; they were sensitized on the types of play behaviour to some extend too. However, the clinical

experience and professional training of the clinicians gave them an upper hand than the mothers who were untrained and found to be less sensitive to recognise the play behaviour on a frequency rating. This could be the reason for poor agreement on the type of play behaviour at the molecular level. This finding was in support with the study of Schroeder, Richman, Abby, Courtemanche, & Oyama-Ganiko, (2014) who reported a good agreement at molar level between parent and clinician on identifying the behaviour problems of toddlers at risk for developmental delay at the molar level. However, noted a decrease in agreement at the molecular level of ranking. On examining the reliability between parental report on ADI-R and clinician observation on ADOS, Lemler, (2012) reported a difference between parent report and clinician observation on the symptoms of ASD.

It is quite interesting to note in the present study that both the parents and the clinician agreed unanimously for the presence of exploratory play, functional play and deficient symbolic play in children with ASD. This is in agreement to the comparative study by Baron-Cohen (1987) who reported lesser symbolic play in children with ASD on a 5 –minute long toy play session. The author attributed the deficit in symbolic play in children with ASD to their deficits in theory of mind. Libby, Powell, Messer, and Jordan (1998) reported that both the children with ASD and typical developing children engaged in functional play for same duration, in contrary to the findings of reduced functional play in children with ASD compared to typically developing children (Jarrold, Boucher, & Smith, 1996). Moreover, children with ASD exhibited less varied, less elaborated, integrated and other directed functional play compared to mental age matched typically developing peers (Sigman & Ungerer, 1984). This could be one of the reasons for the impaired and less frequent symbolic play in them (Leslie, 1987). The presence of exploratory play observed in the current study is in support with the findings of Williams (2003) who reported an increased frequency of exploratory play in children with ASD.

In conclusion, the finding of good agreement between clinician and the mother on the presence of play behaviour indicated the awareness of mother to different types of play. Extrapolating this finding, parental reporting on behaviour symptoms of their children with ASD can be considered as a valid response. However, the finding of poor agreement between parents and clinician at the molecular level prompted the parents to have a keen observation about their child and also press the need for a parental training program. Considering the lack of trained professionals, an extensive training needed for expensive diagnostic procedure such as ADOS and the lack of early identification and intervention services available, parental reports would be a reliable source for a wide level screening. Further, those children failed at the screening level can be recommended for diagnostic evaluation at an earlier time. Future studies can be carried out on examining the agreement between parental report and clinician observation after giving training to the parents.

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Boundaries of Human and Conservancy of Nature in
The Hungry Tide and *Gift in Green*

Linju. M., M.Phil. Research Scholar
**Avinashilingam Institute for Home Science and Higher Education for Women
Coimbatore, Tamil Nadu, India**
linju95@gmail.com
Ph No: 9567206729

Dr. Sreeja Balakrishnan M.A., M.Phil., Ph.D.
**Assistant Professor
Avinashilingam Institute for Home Science and Higher Education for Women
Coimbatore, Tamil Nadu, India**
sreejabalakrishnanadu@gmail.com
Ph No: 8637402761

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Abstract

Natural world is an important factor that inspires literature a lot. Literature can depict anything through words to reach the readers. The negatives and positives can be easily brought to light and writers now-a-days focus more on realities. The threats made by human beings to nature are disclosed by eco critical writers, thus, to condemn human actions. *The Hungry Tide* by Amitav Ghosh and *Gift in Green* by Sarah Joseph are two novels which focus on ecology related ideas and the destruction of eco system. Both the novels make the readers aware of the after-effects when we do wrong to mother earth. They also reveal that there is a limit for every action and if it goes beyond, the earth can also react severely, sometimes even without a warning.

Keywords: Amitav Ghosh, *The Hungry Tide,* Sarah Joseph, *Gift in Green,* Nature, Eco literature, Conservation, Human, conflict

"One touch of nature makes the whole world kin" – These are the celebrated words of Shakespeare, which reflect the importance and purity of nature. Our world is an incredible wonder which inspires all and protects us to survive and succeed. Nature thus provides every need of human beings without any grievance. Nature stands before us like a foundation which provides the elixir of life. Many civilizations developed with the help of resources such as rivers and lands which supplied the needs for sustainability. Shakespeare advocated nature makes the whole world and organisms into one family, with its humble touch.

Writers also make use of nature by considering it as a source of their words. Writers of all ages admired nature and praised its extraordinary beauty which pours blessings to the eyes of humans. The source, in the time travel, slowly met its depletion and degradation by the actions of human beings. Literature is gifted with all the freedom to show off the goodness and deformities in

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society without any hesitation, so that nature can also be depicted in literature which enhance the minds of readers, and even to understand the changes that happens frequently. This article concentrates on two novels which highlight nature and make readers aware about the destruction of ecosystem.

The Hungry Tide by Amitav Ghosh and *Gift in Green* by Sarah Joseph are the novels which remind us the reactions of the outcome of human actions. Both the novels provide innumerable ideas of conservation and destruction which happen in our day-to-day life. Mangroves are something very special which our mother earth offered for the defence from sea waters. Still these hold outstanding beauty by accommodating many rare species including rare flora and fauna.

The Hungry Tide is an Eco fiction set on splendid landscape where Ganges, Meghna and Brahmaputra meet. It covers an area of thousand square kilometres spread across India and Bangladesh. It includes mangrove forests, agricultural lands, mud rivers and barren lands. These areas are actually reserved for Royal Bengal Tigers, crocodiles, snakes and so many reptile varieties. It is also crowned as one of world heritage sites by UNESCO. The archipelago of islands in this area is called as Sundarbans. Ghosh describes mangrove forest as "A universe unto itself, utterly unlike other woodlands or jungles." (7) He claims mangrove leaves are 'tough and leathery'. The foliage of mangrove seems highly dense. People who enter the forest were killed by tigers and crocodiles. Ghosh also reminds us that "water gives birth to forest". (8)

The novel *Gift in Green* by Sarah Joseph also reminds us that humans, when they mingle with money, forget the value of relations and value of nature. The work introduces us to a beautiful village called Aathi, which is fictitious, but it gives us a lively picture. The inner beauty and elements of pleasant atmosphere are visible through the words of the author. The mangroves encircle Aathi, but it is like an extra world. The water will be cool and serene and there prevails an impregnable silence which is untouched by the noise of human beings and machines. The harmony and soothing sweetness cannot be replaced by anything in the entire world. The leaves will fall silently into the water and float to the shore. People can even listen to the sounds of flowers blossoming, dancing of the moss, and glow worms entering from their houses. In such a situation the wounds will heal instantly, and the mind will rejoice with pleasure and this is exactly what poets call as rejuvenation.

'Greenbangle' or green forest is something special in Aathi because forests will usually be green and dark. It is special that in Aathi the crabs, frogs, butterflies, grasshoppers and the snakes will be in green color which can be called as wonders in Aathi. Even the wind that blows seems green, so the green forest which stands encircled is affectionately called as Greenbangle.

In the novel *The Hungry Tide* the land in Sundarbans was occupied by refugees from Bangladesh and other countries by clearing forests and killing the animals which stood as a hindrance. They were a community which cleared the land to survive. Settlers are not revolutionaries, but they are mere helpless people who want small pieces of lands for their own survival. They pleaded for help to meet their basic needs and requirements, but the government

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refused to provide help. Politicians always act as if they are conserving nature, but their true colour is revealed when the deal of money comes.

Nylon nets which are used to catch tiger prawns could even capture the eggs of all fishes. Nilima tried to ban it but couldn't achieve it, because it was a deal between politicians who were always after money. The Irrawaddy dolphins, which are of unique characteristics, are being hunted for dolphin oil to reduce the use of petroleum. "These dolphins were hunted with rifles and explosives and their carcasses were hung up in the sun so that their fat would drip into buckets. This oil was then used to run boats and motorcycles" (305). The results of these actions will become severe, for if the situation continues total aquatic system will face a disaster. The changes in Sundarbans are notable because "the birds were vanishing; the fish were dwindling and from day to day the land was being reclaimed by the sea" (215).

The novel *Gift in Green* also reveals the greediness for exploitation and the carelessness in saving something for the future generations. To harvest more prawns and fishes, the cruel minded Komban Joy who was friend of Kumaran mixed poison in the water. Some of the greedy villagers used kerosene which restricted oxygen to fishes, and they were raised to the top to breathe. Even the small fingerlings died miserably. By this time, they used endosulfan. Although pouring endosulfan may kill the microbes, no other poison can make so many deadly outcomes.

Water and land are the important concerns for the people of Aathi but the land and water which are polluted and reshaped can't be restored further. The litter that is deposited in water created a lot of issues including diseases. Plastic carry-bags, a common litter, floats lavishly in water. The flies and mosquitoes circle it with greed. The mosquitoes make the body itchy causing rashes and spread epidemic diseases.

Women are usually related with the goodness of mercy. The protagonist in the novel *The Hungry Tide,* Piyali Roy had intense intention to preserve nature and she felt very bad when a tiger was burned in front of her. Piya was different from others; she had concern for nature even when nature was betraying humans. She spoke for the man-eating tiger which killed two people; she even cried by seeing the miserable animal set on fire. When the villagers gathered around the tiger to kill it, Piya, the naturalist, defended the tiger strongly. Though Kanai explained to her about the damages it had created to people by killing them and also devoured their cattle, she said, "This is an animal Kanai, You can't take revenge on an animal" (294).

The same scenario is repeated in *Gift in Green* also. Readers can understand how women who work in soil are attached to Mother Nature and her gifts. Kumaran had erected a strong granite wall to restrict the tide water which arise in high tide. The changes in the land were out bursting and Kunjimathu felt like drained because once along with her companions, she stood in water up to the neck. She cried with all the memories in her heart and she heard the water thrashing in the walls with a sound.

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Kunjimathu stood in water without any response, and her friend Devaki explained that Kunjimathu was worried about tide, which was restricted to arrive. She was not ready to return from there. Dinakaran could also feel the water sobbing in the granite bund, but everyone stood helpless. "If the high tide and low tide are walled out, can we ever farm fish or Pokkali rice?" (204). What Kunjimathu stated is absolutely right and all the others who surrounded her also felt same.

Both the novels give us the conclusion that preserving nature is important to survive on earth. If we destroy the nature it will be like cutting the branch on which we sit. The conservancy of nature should be value-based without any confrontations and the solution must not be derived for profit. The developments should be sustainable, by making no harm to ecology as well as humans. The hunting may be sometimes allowed to maintain the balance of eco system, for example, if in one area the wild wolves are numerous, then the amount of deer will automatically lack its balance. At the end, it is important that the limit should be maintained at any cost.

The outcomes are really worse when we destroy the world of animals and birds. If humans cross their limit, nature will react severely and then nothing can save the humans. These statements are clearly evident from both the novels and people of all ages should learn to protect nature as well as to use the resources appropriately, provided by the nature. Many disasters have proved that the root cause for it was created by humans. The floods, global warming, land sliding, deep depressions which are followed by cyclones are all human-made and we can't blame nature for the reactions which are outcomes of our actions. The need to use resources properly without any greed should be our aim at least hereafter.

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Sports as a Bifurcating Aspect of Two Nations – A General View on George Orwell's *The Sporting Spirit*

P. Manimaran
Research Scholar (Ph.D.)
Bharathiar University
Coimbatore
manimarannkl14@gmail.com
Mobile No.9655277967

Dr. M. Kasirajan
Assistant Professor
Department of English
Bharathiar University
Coimbatore
rajankasi32@yahoo.in
Mobile No.9943374359
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Abstract

George Orwell, a pioneer literary figure in the field of English literature. His essay *The Sporting Spirit* deals with the status of sports in the current scenario. Sport is a physical activity which helps to maintain the physique and psyche in a proper manner. The trend of playing games is twisted in the modern and post-modern era which the human community degrades itself. Money manipulates the whole culture in the social set up. The game between two national teams induces bitterness and inculcate nationalism. This paper focuses on the consequences of the sports activities that make friction between two national teams through the views of the author.

Keywords: George Orwell, *The Sporting Spirit*, Sports, Nations, Animosity, Culture, Society

Introduction

Sport is an activity that arouses pleasure for everyone. Many are interested in sports because it acts as a stress reliever. Playing games enhances your physical as well as your mental ability. The purpose of games is to seek pleasure. Sportive thought makes the player into a person of easy going. These are the tendencies which are commonly believed by society. But sport possesses different face which deals with opposite aspects. Considering the competition in a sportive manner provide healthy results which disappear in the present day. The spirit of games is totally collapsed.

Accepting the victory of the other is the main spirit of a sportsman. Disappointments and repeated efforts for success provide the experience which helps to excel in a particular game. This

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philosophy can be connected to human life which provides special energy to lead a better life and to create productive surroundings.

Sports – A Deviation to Sound Body and Soul

Sport is an activity connected to the lifestyle of mankind. Culture is another aspect that possess a long path to deal with sports. In India, there are many regional sports activities like Cock-fight, Jallikattu, Gilli-Danda, Kho-Kho, Kite-flying that strengthen the bonds between two local groups. Today, the motto of the game is converted into competitions which arouse animosity in human souls.

The sound body cannot be achieved without a good sporting spirit. They focus to achieve any tournament, not to gain any experience. A person who achieves without any experience cannot withstand his position for a long time. The author explains the degrading action in the sport which leads to a setback of human dignity. The players ruin the opposite team in which it arouses fear towards a sport or the cunning attitude towards other community. This is not a development in the field of sports but, the act of degrading factor of human to worse.

'Even a leisurely game like cricket, demanding grace rather than strength, can cause much ill-will, as we saw in the controversy over body-line bowling and over the rough tactics of the Australian team that visited England in 1921.' (para 5, line 1-3)

This is an example by the author, where the cricket players of Australia use rough tactics to corner the opposite team which is unhealthy. This event will register a strong enmity in the minds of the British. They consider the whole Australian people as their enemies where nationalism emerges. This will make a crack between the nations of both British and Australia. Sportsmanship is completely neglected through the violations in those matches.

'That is, that sport is an unfailing cause of ill-will, and that if such a visit as this had any effect at all on Anglo-Soviet relations, it could only be to make them slightly worse than before.' (Para 1, 1line3-5)

'I noted with interest, as an instance of the vicious passions that football provokes, that the sporting correspondent of the Russophile *News Chronicle* took the anti-Russian line and maintained that Arsenal was *not* an all-England team.' (Para 2, line 10-12)

The bitter experiences of the Dynamo football team weaken the relations between Anglo Saxon. In the Arsenal match, the actions of the spectators change the mindset of the players. They should compete to fulfil the expectations of those spectators. In the Glasgow match, there were controversies which made the game useless. Russians questioned the originality of the England team. They were in a dilemma about whether to play or not. Political colour is painted with their replies. The newspaper *News Chronicle* took the anti- Russian line. These controversies were recorded in history. The visit of Dynamo team exercises a hard break of friendly bonds.

Reality Vs Thought

'I am always amazed when I hear people saying that sport creates goodwill between the nations and that if only the common peoples of the world could meet one another at football or cricket, they would have no inclination to meet on the battlefield'. (Para 4, line 1-4)

People feel that sport strengthens national bonding beyond borders. But the author says that international games result in hatred. Sport became too competitive in the present era. Players aim to win and if not, they will be replaced by another. They don't have the chance to experience victory after their fall.

Football & Boxing

'Football, a game in which everyone gets hurt and every nation has its own style of play which seems unfair to foreigners, is far worse. Worst of all is boxing.' (Para 5, line 3-5)

International competitions are as similar as rebellious grounds. Sports became a prestigious issue between nations. The activities of both the spectators and the players have an impact on the nations. Any point of victory or action that leads to victory is considered as the national achievements. It is believed to be the virtue of the nation.

The activities of the Australian team in 1921 is inhuman. It caused ill-will and enmity between the two nations such as Australia and England. The game that hurt everyone including the players, as well as the spectators, are Football and Boxing. Boxing is the symbol of animosity. It is a game where racial discrimination exists. Uttermost cruelty is found in Boxing. The activities of the audience in the game are unpleasant. Thought of sport is bad in England. Extreme passion in the developing nations evolves nationalism.

'In countries like India or Burma, it is necessary at football matches to have strong cordons of police to keep the crowd from invading the field.' (Para 6, line 3-4)

In countries like India and Burma, uncontrollable problems like riots occur during Cricket and Football matches. He also witnesses the agitations in Spain where violations occur. Breaking the rules to deserve victory is unethical. The spectators insult the opposite team as well as their nation. It leads to jealousy and hatred towards other nations. It is a place in which the rise of nationalism and competitive prestige are the two consequences of present-day sporting spirit. Attracting the larger crowd through games is a new trend in business.

'In a rustic community, a boy or young man works off a good deal of his surplus energy by walking, swimming, snowballing, climbing trees, riding horses, and by various sports involving cruelty to animals, such as fishing, cock-fighting and ferreting for rats.' (Para 7, line 16-19)

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Creativity is absent in urban games whereas in rural games there is some creativity. Games arouse brutality in people, which in turn causes hatred between groups. Introduction of football in countries and playing the game with a mixed audience create hatred between nations. This leads to international problems. So, the author finds a solution through sending a second-rate team to Russia, instead of Dynamos, and not to represent the nation as a whole.

Sport in the Present-day Context

Technology is the pioneer factor of the present era where the shift occurs even in games. It changes from playground to the screen whether it might be a mobile or else a television. Physical activities are diminishing, where people either tend to play videogames or to watch the matches on the television. This leads to several physical and mental problems for the human race. The impact of 'Blue Whale' is an example that made the end-user for the suicidal attempts.

Conclusion

The characteristic feature of the competition is animosity which divides nations and encourages sectionalism. In this modern era, the sport is converted as an act of pleasure and advertising platform. Sadism exists through competitive games which should be eradicated. Unity is a strength which should be the motto of every culture. Culture develops through unity and in vice versa.

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P. Manimaran
Research Scholar (Ph.D.)
Bharathiar University
Coimbatore
manimarannkl14@gmail.com
Mobile No.9655277967

Dr. M. Kasirajan
Assistant Professor
Department of English
Bharathiar University
Coimbatore
rajankasi32@yahoo.in
Mobile No. 9943374359

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The Importance of Listening Skills in Language Teaching: An Observation

Dr. C. Muralidara Kannan
M.A. (English), M.A. (Tamil), M.A. (Ling.), M.A. (Psy.), M.A. (Soc.), M.Phil., Ph.D. (English), P.G.D.E.LT., D.G.T., R.B.P. (Hindi), Dip. in French

Assistant Professor, Post-graduate and Research Department of English
Government Arts College, (Autonomous), Coimbatore-641 018
drcmuralidara@gmail.com
Mobile: +9198651 80442
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Abstract

This paper makes an attempt to bring forth the importance of 'listening' in language teaching. Eventually, it does become important in language learning also in addition to teaching. No language is exception to this, though it is much spoken of in the realm of ELT making it specific to English language. Language is a special faculty accorded to human beings. The greater skill of language comprises its own sub skills viz listening, speaking, reading and writing—usually stated as LSRW skills. Despite its first place in the list, practically speaking, the listening skill turns out to be the much neglected skill in the academic arena, particularly at the primary level, more particularly in the educational institutions where the mother tongue is the medium of instruction. Therefore, a probe is made here to analyse the status quo, the causes and thereby an attempt is made to give feasible solution to the problems of this neglected or low attention paid skill of listening.

Keywords: Language Skills, LSRW, Listening, Neglected Skill, Importance, Attention, Distractions, Back-channelling, Problems, Causes, Solutions

Introduction

Language teaching and language learning has become a challenge these days. Despite the technological advancements, smart classrooms, tech savvy students, the art as well as science of language learning/teaching does not seem to have attained the level it should have by now, more so in the rural India. There are schools, colleges and other learning centres that cater to the needs of language learning. But, as a main skill of communication, social getting along and human mutual understanding, the language that is in use among the learners (in certain cases, among teachers too) is defective, loosely constructed, mispronounced and misleading. A vast storehouse of literature, audio visual and other support materials are readily available for both the teachers and the taught. Number of academic forums like seminars, conferences and symposia across the globe and throughout our country do brainstorm the phenomenon of language teaching. All these academic exercises, if they get translated to action work, or sheer practice, it should have brought about the desired results. In our country, many a plan does not get completely translated into fruitful action. And language teaching is no exception to this.

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English Language Teaching in India

Ever since the good old days of colonialism, the teaching of English in India has undergone various stages, be it at primary or tertiary level. All the professionals at the fulcrum of teaching English would invariable agree with one point that the English have been instrumental in making the language spread to every avenue of education. This has amounted to the assertion that, apart from being a language to be taught as a medium of instruction, it has assumed the role of an individual subject of study in schools and colleges taking the position of a so called   'the second language', since the position of first language has always been accorded to the pupil's mother tongue or the vernacular language.

The English, the Anglo-Indians and ultimately Indians all, in their own ways have contributed their mite of teaching and exploring English language. In addition to 'King's English', 'Queen's English, Good English, Better English, Standard English etc, an indigenous entity has also come to stay here in India for ever known as Indian English.

Today, a large group of teaching fraternity are engaged in teaching English at various institutions, primary schools, high schools, polytechnic colleges, colleges, universities, deemed universities and other institutes of National Importance. Government schools and the Municipal Corporation schools which were hitherto conducting the regional medium classes, have suddenly switched over to English Medium classes even at the primary level. They say that they cater to the needs of the society.

Parents from the rural India also prefer their children study in English medium even in the case of their local government run schools. It could be easily asserted that a strong need has arisen from the learners, especially from their parents to educate them through English medium. Be it a medium of instruction or a language subject, it has come to stay. None can say no to English language in India. Hence, English language teaching will also eventually have a permanent stay here.

Language Skills

A voluminous storehouse of literature is accessible these days to teach as well as learn the language skills. Though many of them have their discourses on varied skills of language learning, it is universally accepted and known that language skills are identified with an acronym called LSRW skills, namely, listening, speaking, reading and writing. The way in which the acronym gets arranged itself denotes the fact how important these skills are based on their order of priority, The foremost in the bandwagon is 'listening' on which the present paper focuses its attention. The learner as well the teacher has to pay much attention to the first skill—the skill of listening—both literally and figuratively. An Indian teacher has rightly observed:

Listening is the first step in language learning, whether it is the child's
mother tongue or an additional language. Before the child is able to

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speak, read or write in English, he must hear it…Listening should
occupy an important place in learning English language particularly
at the primary stage. (Dash 35-38)

The problem is: Does it happen so in the process of teaching and learning a language, especially, in the case of English language?   This is what all concerned should address at our educated forums, discussions and analysis etc.

Why an Emphasis on 'Listening'?

A probe may start with this fundamental question: Why should the teachers and learners focus their attention on this skill—listening? This would inevitably give us many answers. First of all, one should recognize that listening is the one skill among the four which has either been neglected or no attention has been paid to. Everyone assumes that it is a natural process. This position is assumed in the process of teaching or learning a language, here in the case of English. Most of the teachers give exercises on other three skills. For instance, they ask the students to read aloud the text in the book. Passive reading exercises are also given to check their reading comprehension. Writing practice and exercises to develop their writing skills are also given periodically. In addition, students have to 'write' their tests and examinations in English.

The need for the development of the skill of English speaking has been growing. Students who can extra expenses go to so-called 'Spoken English classes' paying a huge fee and come out with some level of speaking skill: in several cases, they come out with 'broken English' instead of 'spoken English!

Under these circumstances, where and how does the learner catch the most important skill 'listening'? Is it not the duty of the English Language Teacher to look into this major issue of facilitating the learners to master the skill of prime importance?   Of course, one cannot just say no teacher is doing it. Some do it. How about the rest? Another important aspect is, as teaching-learning is a two-way process, both the teacher and the student may be held jointly responsible for the failure to master the language skills.

The Causes and Measures of Solution

Before embarking on the causes and remedial measures of making listening successful in language teaching, a look at the rubrics of skill concerned will throw more light on the problem. Listening is a passive as well as a receptive skill compared to speaking, reading and writing. If one looks at the occasions where a learner grabs the opportunity to listen, then one can consider the other parameters to master it, the ways and means with a willing mind to pay attention. The receptive nature of the skill has negatively given way to the prejudice that everything the speaker has said has been well received—or 'listened to' by the listener. It is just a fallacy.

An exponent on teaching methods, commenting on listening skill, has opined:

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This is the receptive skill of the language and to a certain extent, it is a concomitant activity…Its value per se is greater at the higher levels…the ability to follow a lecture, to listen to a talk on the wireless, or to take a course at a university, it is an extremely useful and valuable accomplishment. (Sharma 36 & 37)

For the school as well as college students, it is mostly through their teachers' teaching, especially through their lectures, explanations, instructions and so on, the learners are expected to make use of their 'listening' skill. Away from their academic environment, the social arena also gives them certain opportunities, viz. public announcements, radio talks, television shows, social media, audio clippings used in their mobile phones, tabs, laptops, personal computers and the rest. Through these opportunities, they practice this foremost skill of language listening. So, the opportunities are plenty and varied.

A close observation of the phenomenon of 'listening', will reveal that many of the learners take it for granted that they have caught what is spoken or announced or instructed. They just think that they have understood what is conveyed to them. Even under normal circumstance, especially when two individuals get engaged in a dialogue, both want to have their turn to speak first. Neither is interested in listening. They either partly listen or do not listen at all as their focus is on their own talk than on intently listening to the other.

If that is so, a learner in the school has got a lot of distractions. The young learner does not fully listen to the entire lecture or complete set of instructions given by the teacher. Half-way through the course of lecture, he gets some sort of boredom that leads to distraction. In certain cases, the noisy environment of classrooms, lecture halls and such surroundings also hinder the listening of the learner. Hence, both the noisy physical environment and the psychological barriers of the learner equally contribute to the impairment of the 'listening' skill. The pertinent question is how to find out certain feasible solutions to overcome these obstacles to listening.

Having analysed the causes and problems of mastering the listening skill in language learning/teaching, it is high time to arrive at some feasible solutions to this issue. As a rule of thumb, one has to strongly understand that the more one listens, the better he can speak. For, the articulate spoken skill largely depends on the passive and receptive listening skill. It is also stated that the more one reads, the better can he write. Hence, a learner or novice should give prime importance to listening, if he wants to become a good speaker. Here, the term 'more' does not mean continuous. The acquisition could be intermittent, but it should actually be intentional. In a classroom conditioning, the teacher/lecturer or the speaker should note that it is a time-bound task. He should not take too much time at a stretch to deliver his speech. If there is a need, the speaker can continue after a break. If not, the listener tends to strike boredom and eventually gets distracted. Within the classroom, various activities could help develop listening proficiency, even as it will increase the participation of students in these activities. Mere lecture will not help develop listening skill.

Another aspect of delivering speeches to develop successful listening of the students or the audience is the point of checking whether the delivery is received well. This checkpoint turns the

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listening skill an active one which has hitherto been repeatedly considered as passive and receptive. As one speaks, he can ascertain whether the listener is interested or is coming along with him by obvious external markers like a tone of agreement/acceptance, or a nod of the head, or a bright smile or any other similar responses to the stimulus of his speech. This is technically known as back-channelling. An appropriate remark of a noted linguist is suitable here:

The responsibility of the listener is to provide back-channelling. All the time
we are listening, we must give signs to the speaker that we are understanding
what is being said, and that we are paying attention…Back-channelling is very
important and if the listener even stops providing this, the speaker will quickly
sense that something is wrong and will likely stop speaking. (Buck 13)

A listener should never assume that he has understood what all is said. This assumption is his pitfall. It leads to half understanding, or at times misunderstanding. Instead, he may ask the speaker to repeat what the listener failed to carry in his memory. The listener should, in such circumstance, resort to note-taking. Nothing wrong in making a note of whatever is spoken or whatever is listened. Because, the skill of good listening often goes hand in hand with right form of note-taking or note-making.

A good speaker also facilitates good listening. He should therefore, before making his speech, should verify whether the classroom/seminar hall/the auditorium is noise-free. For the ideal listener, an important requirement is attention. He should be attentive enough to gather the facts and figures in the delivery of the speaker. At times, the listener requires a high degree of attention, which is otherwise known as 'focussed attention'. At certain junctures, he should look for the minute details in what is spoken. Hence, it calls for a special acumen. The same is pointed out by a writer:

Indeed, the mark of a competent listener is the ability to select a listening type that
is appropriate to the input being processed and the task in hand…it is important for skills practice to take greater situation and of the listener's need to respond appropriately to a particular type of input…A good listener varies the depth of attention and the locus of attention according to his goals…and to decide about which information is important and which is not. (Field 59-60, 75)

Conclusion

To sum up, it can be stated that 'listening' skill is the one that has either been neglected or the one which gets less importance. Be it at the plane of language teaching or in a general social context of human interaction, special emphasis must be laid upon the honing of this listening skill which justifiably claims primary importance. Both teachers and students are engaged in the process; speaker and listener in any face-to-face communication should nurture a good habit of listening intently, avoiding all the physical and psychological barriers.

One should always be prepared for listening what all is spoken; avoid all sorts of distracting forces, be they internal or external; should never have any prejudice on the speaker; should never

think that he has understood completely; should give some physical response of acceptance, agreement or understanding to the speaker to ensure that the listening process is rightly going on; 'listening should be accompanied by physical movement. Speech and other productive skills should come later' (Richards & Rodgers 74) ; the speaker should also understand that his lectures are not boring; he should make his delivery interesting and informative for the listener to listen; in schools and colleges, the language teachers should give more listening comprehension exercises than the reading comprehension exercises; the teacher concerned, especially the language teacher, say here, the English language teacher, should device a mechanism or check or test whether the learner has acquired the proper listening skills; the language teacher also should see that the listening exercises go hand in hand with note-taking and note-making so that the students will be able to recollect and reform the points and form them into a whole report.

Above all, the sincere listener should always be attentive to goods delivered through speech, instruction, order, announcement, discussion, debate, or through any other social channels of communication. If these measures are taken care of by a listener, along with facilitating factors of an organisation as well as the speaker/teacher/trainer, then the much neglected skill of language will get rejuvenated. And through right and good listening, right communication can be ensured.

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Birth of the Tragedy in Tamil:
Colonial Compulsions and Cultural Negotiations

K. Muruganandan, Ph.D.
Assistant Professor
P.G. Department of English
Thiruvalluvar University Constituent College of Arts and Science
Kallakurichi-606213
Tamilnadu
India
Mobile & WhatsApp: +91-9787871008
send2kmn@gmail.com

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Abstract

This paper attempts to map out the trajectory of tragedy as a genre in Tamil drama. Though tragic elements are abundant in Tamil literary works both of classical as well as folk nature, stories or plays that could be called 'tragedy' in the western sense of the term were almost non-extinct till the 1890s in Tamil. This was the case with other Indian languages too, as the Asian theatre traditions were mostly characterised by stylisation in contrast to realism of the west. With the advent of colonial modernity and cultural renaissance modelled upon the western ethos, Tamil, along with other Indian languages, had to relieve itself from the humbling embarrassment of not having tragedy as a genre in its literary and performance corpus. Emergence of tragedy in Tamil drama, both in performance as well as in textual form, followed after this realisation by the urban elite intelligentsia during the late nineteenth century.

With their social status and cultural position coupled with colonial education, this urban elite intelligentsia was at the forefront of the Tamil cultural and literary renaissance, and theatre enthusiasts among them played a crucial role in the emergence of play texts and performances in the Tamil language within the genre of tragedy. Sambanda Mudaliar, Suryanarayana Sastri, Srinivasa Aiyanger, Shankaradas Swamigal and a host of others played different yet simultaneous parts in this process approximately from 1890 to 1920. The birth of tragedy in effect relegated the already available and much popular native folk performances, and instead went on to instil the primacy of text over performance in Tamil drama. This genre was received, rejected and renegotiated by the Tamil audience and theatre artists (both amateur and professionals) at various levels and for different reasons of their respective cultural contexts. This paper will locate these processes, and this discussion might prove fruitful for furthering the understanding of Tamil drama and its confrontations with colonial modernity.

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Keywords: Tamil Drama, Tragedy, Colonial modernity, Indian drama, literary renaissance, cultural negotiations

Introduction

Genre politics was at the centre of colonial literary as well as artistic productions in the nineteenth and twentieth century India. With the oriental scholarship embarking upon the ancient literary texts of Indian languages, the tradition of a classical past had been formidably established before the 1850s. At the same time, the educated elites thought that the absence of any genre, or even a sub-genre, was a matter of inferiority to their language, and it was their duty to create those genres in their 'mother tongue'. In this line, almost all the Indian languages were marked by the absence of a continuous textual drama tradition, to the great embarrassment of the respective elite intelligentsia with English education and colonial affiliation. Though Sanskrit drama texts of Kalidasa had been found and glorified by the oriental scholars, the marked decline of a drama tradition caused much dismay to the Indian elites.

Many languages managed to argue or claim the existence of a dramatic tradition in the past, yet, most of the texts had been lost irretrievably, and their titles were extracted only from the allusions in other texts. This was true even with Sanskrit, as mentioned by H. H. Wilson (1835) that only 28 drama scripts out of 60 texts he could title, were available in the language. Hence, there was an immediate necessity to revive the drama tradition, fill the gap, modify the 'less suited', reject the unfit and fill in the absent spaces in drama, of course to suit the great western theatre tradition. Indian theatre traditions were bereaved of an explicit genre of tragedy. This genre was obviously a product of the west adopted and appropriated into the Indian languages through multiple trends and processes of complex nature. (Bhattacharji, 1978; DHARWADKER, 2010; Raghavan, 1962) I try to locate the adaptation and appropriation processes towards the birth of the tragedy as a genre in Tamil drama in the colonial context. In this paper, an attempt is made to map out the trends and different modes involved in making tragedy a genre in Tamil, and the cultural dialogues carried out in that process.

The Spirit of Literary Revivalism in Tamil

While oriental scholars like William Jones, Charles Wilkins and H.H. Wilson established Sanskrit to be the source of all the Indian languages, a host of South Indian orientalists like Ellis, G. U. Pope and Caldwell brought out the non-Sanskrit origin of the Dravidian languages, Tamil being the oldest among them (Trautmann, 2006). As Thomas Trautmann (2006) points out, language was necessarily associated with the nation and its geographical space in the nineteenth century Indian sensibility. The status of one's language came to signify one's place within the broader spectrum of nationalist discourses. This linguistic nationality which defined the identity

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of a linguistic community pressurized the construction of a new identity. This new Tamil identity, as in the case with many Indian languages, was deeply rooted in a proud age of ancient literature and culture, a dark medieval time of decline and distress, and a fresh spirit of renaissance coupled with modern culture and literary creations parallel to the west. It was in this backdrop that fiction, prose writing and many subgenres emerged since the 1860s in Tamil just as in the case of several other Indian languages (Trivedi & Bartholomeus, 2005). Vedanayagam Pillai produced the first novel in Tamil with the title Prathaba Mudaliar Charithiram in 1976. It was followed by an array of crime and historical novels for the next 50 years. Poetry was the only genre that made the Tamil elites feel proud of. With the translation of Tirukkural and Naladiar, into Latin and English even as early as the eighteenth century, the rich poetry tradition of Tamil had been established firmly. The Sangam poems of ancient Tamil and Tholkappiyam were also getting printed in multiple editions. (Rajesh, 2011) This spirit of modernity and renaissance led to the creation of the modern drama in Tamil so as to satisfy the western sensibilities and match the Indian classical tradition.

Drama as a Modern Genre in Tamil

Absence of a classical drama tradition was acknowledged with a great amount of humility by the Tamil intelligentsia. (Sastri 1897; Mudaliar 1998) Some of them considered it was their primary duty to create stage-worthy plays and 'decent drama' in Tamil, without which its literary pride and greatness would be laid aside. At the same time, they meticulously elaborated the existence of a considerably rich drama tradition in Tamil. For instance, Surya Narayana Sastri (1897) cited Cilappathikaram and plays celebrating the honour of the king Rajarajan as the evidence for a drama tradition in Tamil. The Tamil scholars also extracted manifold drama texts and treatise on drama which they claimed to have existed in the past and had been lost unfortunately in course of time. Simultaneously, as Stuart Blackburn (2005) points out, printing had an enormous impact over the nature of theatre performance in South India towards the end of the nineteenth century. Drama varieties like Nondi Nadagam, Kuravanji Nadagam and drama scripts preserved in palm-leafs got the privilege of getting printed. New plays also got written in small numbers since the 1870s. Dambachari Vilasam written in 1869 by Kasi Visvanatha Mudaliar is considered the first play authored in modern Tamil. The influence of Parsi theatre companies that toured throughout the Madras Presidency was obvious in the drama and theatre activities in Tamil too. In fact, Parsi theatre companies virtually worked as the agents of the western theatre to the South Indian playwrights. However, a distinct variety of Tamil theatre and Tamil drama in the modern sense emerged only in the 1890s, with the ingenious creative adaptations of western genres, plays, rhetoric and spectacle. Playwrights like Pammal Sambanda Mudaliar, Sundaram Pillai and Surya Narayana Sastri, who formed the drama-conscious set of Tamil elites, categorically rejected the then existing native performances as mere "stomach-filling filthy tactics". They wanted to completely break away from the contemporary native performances and create a brand-new drama faithfully emulating the western models and genres. Having studied

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Shakespeare thoroughly in schools and colleges, they structured their plays in three to five acts. The proscenium theatre, which was used by the Parsi companies, was used for staging plays for the urban elites.

Emergence of Tragedy in Tamil

The 1890s can be very well labelled as the splendid decade for Tamil drama renaissance. Sundaram Pillai wrote his Manonmaniyam in 1891, which is considered the first modern Tamil play in the western model. This play is an adaptation of Lord Litton's the Secret Way. Sambanda Mudaliar started his Suhuna Vilasa Sabha in the same year, through which he produced around 94 plays in his lifetime. Several experimentations and innovations were quite effectively executed in Tamil drama in the next ten years. An entire set of new rhetoric was adapted in the plays written by the educated Tamil elites like Sambanda Mudaliar, Sundaram Pillai, Surya Narayana Sastri and Shankaradas Swamigal. (Seizer, 2005) Kalvar Thalaivan (the Chief of thieves) written by Sambantha Mudaliar in 1893 is the first ever tragedy in Tamil. This was the fourth play produced by him and enacted by the Suhuna Vilasa Sabha. In his previous three plays, Sambanda Mudaliar experimented in adapting the Shakespearian scenes and dialogues, the plot being his own. As is the case with Shakespeare, most of his early plays were historical fictions set in the past. They also involve the royal characters and their lives. He explains the reason behind the writing of Kalvar Thalaivan as follows:

Then I wrote the play Kalvar Thalaivan. This is a play with sad ending, which they refer to in English as 'Tragedy'. In a tragedy, the hero and virtuous characters must die or fall down at the end. How much ever tragic it is inside, there is no such convention in our country to end the play with sadness. This kind of ending is not a characteristics of Sanskrit drama (Naadaka Lakshana)) too. I could not find any drama with a tragic ending. To the best of my knowledge, Kalvar Thalaivan is the first tragedy in Tamil. I shall tell my readers the reason for writing this play. When we staged my previous play Leelavathi Sulochana in Victoria hall, my boyhood friend Mr. Sreenivasa Aiyangar had also come to witness the performance. … He wrote a review in the Hindu about the play. He also told me his opinion frankly when we met each other after some days. The nutshell of his criticism was this: the playwright should have finished the play with a tragic note. Instead of the hero Sridhathan saving Sulochana at the end, Sulochana should have been killed by Kamalanathan and Sridathan should have committed suicide on seeing his dead lover. The happy ending of this play is out rightly unfit for the present drama trend. Even with his English education and fair knowledge about tragedy, the playwright is not courageous enough to make this a tragedy." My ego got hurt, and I was desperate to satisfy my ego by wiping out this shame on me. I told myself, is this your wish? I shall kill all the characters except none on the stage, and you shall get enough tragedy with bonus and interest. Thus, I made all the major characters die on the stage at the end, with heavily loaded tragic scenes all throughout the plot. (Mudaliar, 1998 P. 62)

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This play is a perfect appropriation of the Cenacan tragedy with the stage loaded with corpses at the end. Jeyabalan, a poison physicist makes a deadly slow poison and gives it to Sauriyakumaran, prince Emanthagan's younger brother. There follows a series of murders and betrayals, and everyone is dead at the end.

Another tragedy Manorama or Irandu Nanbarkal (Two Friends) was written two years later. Sambanda Mudaliar's elaborate discussion of this play shows how this genre was simultaneously advocated and hesitantly received by the educated elites and actors and audience at large. He writes:

This is one of the most important plays that I wrote. I wrote this play for My good friend C. Renga Vadivelu to act the part of the main woman character. I made it a tragedy in which the heroine Manorama, the hero Chandrathithiyan and the villain Jayadevan die on the stage at the end. However, my dear friend refused to perform the tragic role, and pleaded with me to make the ending a happy one. I tried hard to convince him, failing to do which I changed the ending to a happy one. When we staged this play in august 8th 1896 in Madras Victoria Hall, Mr. V.V. Srinivasa Aiyangar wrote in the Indian Stage magazine that the happy ending of the play is not at all appropriate. He further wrote when the drama in other languages was growing with new experiments and fresh kind of creative genius, Tamil alone suffered with this lacuna of insufficient dramatic varieties. Realizing the truth in his argument, I changed the ending into a tragedy when I printed the play some three years later. My friend never played Manorama's role after I changed the ending, though he appeared in tragic roles in other plays. (Mudaliar, 1998 P. 89)

This explains the performance related tensions, negotiations and clashing concerns of the audience as well as actors from different classes, educational and social orientations. Cultural dialogues between the elites desperate to create a colonial modernity of their own and the traditional theatre aesthetics that did not permit tragedy on the stage are also seen standing in contrast to each other in the staging and printing of this play.

Sambanda Mudaliar wrote his third and final tragedy in 1897 under the title Sathrujith or Blind Ambition. Notably, the second title was given in English for the First time in Tamil drama. This trend prolifically continued for the next 40 years at least. This play is an experimentation modelled upon the Parsi performances. What he says about the writing and success of this play exhibits the fantastic strategies adapted by the Tamil playwrights to bring in this new and generally unaccepted genre:

It is a general notion among our drama companies that tragedies will not fetch much crowd in the theatre. I was also a victim of this notion for quite some time. At that time, A Parsi drama

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company came from Bombay for a three-month tour in Madras. They performed plays every day and the tickets were rare to get. … when our own drama companies did not make tragedies, they performed tragedies with glorious scenic arrangements and proper stage-settings. Even though they performed in Hindustani language that was unknown in madras, they could gather a large group of audience for their dramas and went off earning a huge profit. I learned the lesson from them that even if it is a tragedy, the people will come if presented with a variety of colourful settings and appropriate properties and costumes. Then I wrote the tragedy Sathrujith with several innovative scenes like the burning house, demolition of the palace, two men swimming across a huge river, on the stage wars and so on. The play was received with a warm crowd. … (Mudaliar, 1998 P. 97)

This shows the efforts put in by Mudaliar and his Suhuna Vilasa Sabha to modernize the Tamil theatre performance with new settings, costumes and stage techniques. The playwright responded to the need of the day to write experimental plays without losing his earning, with several changes he brought into the manner of performance and staging.

The second phase for making tragedy into a well-established genre in Tamil language happened through Shakespeare adaptations. There were 91 Shakespeare adaptations between 1876 and 1920 in Tamil, as indexed by Sisil Kumar das and Poonam Trivedi. (Trivedi & Bartholomeus, 2005 p. 26) Apparently, all the four great tragedies as well as the Roman tragedies of Shakespeare were adapted into Tamil drama, both in textual and performance varieties for several times by at least a dozen playwrights. Though Shakespeare adaptation started in 1870s, the tragedies were adapted only since 1902. However, Shakespeare's was not the first tragedy to be adapted into Tamil. Milton's Samson Agonistus was adapted into Tamil as early as 1884, authorship and text for which are not traceable. Romeo and Juliet was the most frequently adapted play among the Shakespearian tragedies. Around 8 adaptations were written based on this play. Romaiyanum Jolithaiyum (1908) by S.V. Srinivasan and Jeevalitha Ramanan (1910) by Vaduvur Duraisami Aiyangar were the early adaptations of this play to appear in Tamil. Sambanda Mudaliar was again the first to stage Shakespeare adaptations since 1902. He wrote an adaptation of Hamlet in 1907 and performed it on the same year. He writes about his adventure in the following words:

Hamlet is the most complex among Shakespeare Mahakavi's plays. Even the western actors and directors are said to be struggling a lot for performing this play. I thought if I am fit at all to render this great Mahakavi's great work in Tamil. Hence, I postponed my attempts several times, and it took me five years to complete this work. (Mudaliar, 1998 p. 145)

Needless to state the awe and reverence with which the intellectual intelligentsia held Shakespeare. Notably, Renga Vadivelu, who refused to play the tragic role in Mudaliar's early

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tragedy, acted as Ophelia many times. Mudaliar (1998 p. 179) recounts this as: "My dear Friend Renga Vadivelu enthusiastically took up Ophelia's role. He, who refused to act in my Irandu Nanbarkal some years ago, acted as a dead person, then as corpse to be carried on the stage and buried. He had much admiration for Shakespeare Mahakavi as I have, and that must be his reason in playing this role without any complaint." This exemplifies the decisive role played by Shakespeare in the colonized elite's mind and in establishing the brand-new genre of tragedy in the world of Tamil drama.

The play Hamlet was adapted as Amaladithan or Kurjara Nattu Arasilangumaran. In this text, Mudaliar omits the sexually loaded conversations of the source play. He also leaves out the culturally irrelevant references in a few incidents. Hamlet Becomes Amaladathan, Ophelia Abalai, Paulonias Balanesan, Claudius Kaladevan and Getrude Gowrimani. He also adapted Macbeth in 1910, although it could not get into stage performance in Sambanda Mudaliar's lifetime for various reasons. This play was more closely adapted than the previous one, and there are not many omissions. However, main women characters in both plays are given a more sympathetic treatment whenever possible. The author justifies this in the following words: "I have taken a firm oath that I shall never write or stage plays that would demean the character and morale of our women, and would be even slightly disgusting to the eyes and minds of the honourable women coming for my plays." (Mudaliar, 1998 p. 35) Gertrude and Lady Macbeth get a soft treatment perhaps due to this conviction of the author. Interestingly, Mudaliar did not adapt Romeo and Juliet. On the other hand, Shankaradas Swamigal, who contributed prolifically to Tamil drama through his Puranic, mythical and musical drama, adapted this play in 1910. However, the script is lost. It would have been quite interesting to see how he had responded and negotiated with the Shakespearian love tragedy.

Another parallel trend was the importance given to the puranic and folk characters having a tragic end. Karna, Abimanyu, Indrajith, Ravana and Driyodana were given a tragic treatment in this period in many Indian languages. There were also hard efforts made by the Indian scholars to establish the existence of tragedy or immense tragic elements in their respective cultures. In Tamil too, this trend is apparent. Kodayali Karnan, Indrajith, Abimanyu Charithiram and a host of such plays were written by Sambanda Mudaliar, Shankaradas Swamigal and other theatre enthusiasts. In addition to this, the Tamil folk texts with tragic elements also became the prevalent source for the Tamil playwrights. Blackburn (2005) mentions the tragic elements present in the folktales of Tamil country. He also elaborates how they got into print and were transformed into stage drama at the beginning of the twentieth century. Nalathangal Charithiram was written by both Mudaliar and Swamigal with an immense tragic tone. Kovalan Charathiram was also produced by several boys' companies and troops professional and amateur.

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Concluding Remarks

Thus, Tamil identity and colonial modernity shaped the emergence and establishment of tragedy in Tamil. In turn, Absence of this genre was conceived to be a lacuna for the Tamil language, and its birth was received with a great amount of reverence. Thus, Tragedy also shaped the process of constructing Tamil identity and colonial modernity.

There were at least three trends most visible in the birth of tragedy as a genre in Tamil drama:

1.   Creative Experimentations in the urban theatre,
2.   Shakespeare adaptations, and
3.   Plays centred on the tragic Puranic and folk characters.

The elite intelligentsia rushed forth to redefine and rectify anything that would differ from the canonical western model; tragedy was advocated energetically, and any violation was seen as a grave deed of injustice to the language and their colonial education. Tragedy made its way into the Tamil stage drama and text editions during the period of Tamil cultural and literary renaissance, roughly from 1890 to 1920. The prominence accorded to elitist moralistic concerns, heavy exploitation of the western forms as well as an effective marginalisation of the native performances happened to be the major aspects in the making of tragedy as a literary genre in Tamil drama.

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Mood and Comment Adjuncts:
A Study of Persuasion in Written Tourism Discourse

Nureen Mahajan, M.Phil. (English)
Research Scholar, Guru Nanak Dev University, Amritsar
nureen1280@gmail.com
Mobile 9877957996

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Abstract

This paper extends the existing research in the field of functional linguistics. The aim of this paper is to analyze the language and content of written texts of tourism discourse to find out the presence of overt as well as covert means of persuasion employed in them. In the texts of tourism promotion, the use of modality shows that what is expressed by the writer is a personal point of view rather than a bare fact. Selected articles from the specific kinds of travel magazines have been studied in terms of interpersonal metafunction to understand the grammaticalization of mood and comment adjuncts in order to decipher their short as well as long term impact on prospective travellers.

Keywords: Tourism Discourse, Persuasion, Comment Adjuncts, Mood Adjuncts, Interpersonal Metafunction, Modalization, Modulation

The old conceptual notion of differentiation between language as a grammatical tool and its functionality has grown faint. In the recent evidential approach, language is started being seen as a systematized tool to methodologically examine the apparent or sometimes hidden ideologies of those who fabricate them and how they try to implant those ideas. Among the various types of texts, study of media texts such as magazines, journals, websites, paintings and the like indicate their pertinent features like comprehensiveness, biases, prejudices, intentions and oversight of authors and publishers. Language in 'media texts' provide sociologists with the useful data to see how companies trick to promote consumerism.

The term 'Tourism Discourse' is not formally defined by linguists. However, it is lucidly used by researchers like Graham Michael Stuart Dann, Adam Jaworski, Crispin Thurlow and others. Tourism discourse is a form of spoken, written and visual discourse by which prospective tourists can almost practically experience and plan the holiday. It is, in fact, a sort of preparation of people to get an insight of other places of tourism. It is virtually the touristic gaze created by the writer/advertiser wherein the language is pre-designed to attract the recipient's attention. This wide area of discourse offers different genres: in-flight magazines, trade signs and business

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cards, travel brochures, online websites, television holiday shows, travelogues, guidebook glossaries, e-mails, destination advertising etc. It cannot be denied that the 'Tourism Discourse' is multi-dimensional in which combination of texts and visuals boost up the meanings of the conveyed messages. But in the present research only the written texts appearing in specific types of magazines have been selected due to the limit of space and time.

For this purpose, travel magazines in three sub-broad categories were scrutinized: those which are available on-board and are also called in-flight magazines like *Darpan, Jetwings, Go getter, Airports India,* etc. The second category consists of magazines like *Outlook Traveller, Conde Naste Traveller, Lonely Planet India Magazine,* etc. which are a sort of guidebooks presenting ideas and options with advice and tools to make your next trip distinctive and well planned. The magazines of third category feature short travel episodes. These magazines like *Holiday, Endless Vacations* by holiday companies like RCI (Resort Condominiums International), Club Mahindra feature informative and targeted write-ups by the travel writers covering a world of destinations. These magazines are loaded with holiday ideas, membership benefits, discount offers etc. and also provide information about new, renovated or modified resorts.

The study deals with the three basic kinds of articles in these magazines: the 'destination advertisements' of familiar and exotic locations posted by their respective tourism department to make the destination seem more appealing; 'travelogues' consisting of the short travel experiences narrated by individual travellers; 'travel services advertising' disguised in the form of short travel episodes to various destinations by bunch of like–minded travel enthusiasts appearing in the magazines like Holiday, which are sourced and funded by companies like RCI and Club Mahindra to strengthen its interaction with its members consequently consolidating their markets globally. To carry out the study, 15 units of each of the above mentioned three main kinds of articles were picked, dating from June 2002 till December 2017.

Persuasion is defined as "a symbolic process in which communicators try to convince other people to change their attitudes or behavior regarding an issue through the transmission of message, in an atmosphere of free choice" (Perloff *Dynamics of Persuasion: Communication and Attitudes in the 21st Century*,8). The Oxford English Dictionary defines 'persuasion' as "The action, or an act, of persuading or seeking to persuade; the presenting of inducements or winning arguments; the addressing of reasonings, appeals, or entreaties to a person in order to induce him to do or believe something".

The motive of 'persuasion' is to influence people to elicit the desired response. It is the means to make people agree to any ideology, attitude or action through emotive attachment. It should neither be confused with 'convincing' which aims to influence through clearly structured

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logic nor with 'manipulation' which aims to make a person agree with anything that is not in their best interest. 'Persuasion' is an organized system meant to benefit both the parties in the end on the basis of "appeals" rather than force.

Drawing upon texts, these can be viewed as the outcome of social interaction. Every kind of text is characteristically three-dimensional in meaning as the constituent clauses forming these texts, have all the three metafunctions mapped on to them: ideational, interpersonal and textual. These act like the inter-twined constituent threads that form the composite meaning of any clause or clause complex. Interpersonal metafunction on which the methodology of this thesis is based is "concerned with the establishment of the social relations and with the participation of individuals in all kinds of social interaction" (Halliday, *An introduction,* 3rd ed. 176).Applying the Interpersonal metafunction, I have tried to uncover and explain the realization of interactive texts through the grammatical functions of *Mood* and *Modality.*

MOOD consists of two parts - Subject is the element which conjoins with the finite element to form the MOOD component in the clause. **Residue-**'Leftover' part of the clause after the designation of MOOD is called the Residue. It consists of three functional elements namely Predicator, Complement and Adjunct.

Modal Adjuncts- Adjuncts are that additional (but non-essential) elements of the clause which are realized by adverbial groups or prepositional phrases. They can be classified as: mood adjuncts, comment adjuncts and vocative adjuncts. **Polarity Adjuncts-** An essential additional feature of finiteness is polarity. Polarity in terms of positive and negative forms an important systemic choice in the speech functions.

Modality- In between the positive and negative, lies the intermediate region of indeterminacy, known as modality. This area of grammar hints at different ways of intrusion of language user and reflects his attitude towards what he is saying. Modality, on the continuum of extreme poles of polarity, indicates the possibilities of probability and usuality for expressing the variant meanings of propositions together with those of obligation and inclination for proposals. The former system to generate meanings is referred to as modalization and the latter as modulation.

"Even a high value model ('certainly', 'always') would be less determinate than a polar form" (Halliday, An Introduction, 3rd ed. 177). It means, the more the speaker presses upon the certainty of something, the less certain it becomes, because if absolutely sure, he/she will not use any modality. You only say you are certain when you are not. The bare statements without any touch of modality in them are more definite in meanings.

Results and Findings

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To state the facts the writer/advertiser, makes use of bare statements. They are absolute in the sense that they are either positive or negative with regard to polarity. They are simply devoid of speakers' own judgement and hence there is no assessment in terms of modalization in them. They are simply written to convey information to the addressee as absolute facts. Generally speaking, texts are designed to persuade the prospective tourists towards a particular point of view. In order to achieve this, writer/advertiser makes adjustments in the text to express and fine tune their points of view or opinions. The speakers encode their position by scattering variable linguistic devices at various positions within the text. The use of modality shows that what is expressed by the writer is a personal point of view rather than a bare fact.

Data analysis identifies the mood choices, ranging from declaratives, interrogatives and imperatives along with their speech functions. Being mood less, minor clauses and non-finite clauses do not convey any interpersonal meaning hence these have not been considered. In discourse functions, declaratives have statements as their semantic category which is primarily used to convey information. Sadock and Zawicky have tried to harmonize form and function by defining that a declarative sentence is that which conveys "assertions, expressions of belief, reports , conclusions, narratives, assessment of livelihood, expressions of doubts and the like" (Sadock and Zawicky165).It was found that declarative clause was the most used mood choice in the whole data. The writers were found to be using declaratives for the various pragmatic purposes ranging from introducing of something, describing its positive aspects (at times even negative for the sake of authenticity), asserting his point of view, hypothesizing, making predictions and then presenting the conclusion. These are some of the pragmatic categories that indicate their use in actual utterances. In their capacity as constatives, declaratives usually act as propositions by informing the people how things are, for example,

> One among the many banks that marks Ganga's arc at Varanasi, TrilochanGhat epitomizes the quaint life of a lazy river front.

Apart from describing, declaratives may also have assertive force attached to them. Through the use of assertive statements, the writer tries to assert himself forcefully with respect to whatever he is saying. By supplementing the description of destinations, events, things, etc. with the additional force of assertive, he tries to persuade the reader towards the assured positive image of the same. It is important to note that the truth or falsity is not the criterion for the assertions as these depend on the context of their use. Mey sates that assertions often, may be even always, represent a subjective state of mind; the speaker who asserts a proposition as true does so in force of his her belief" (Mey 120). There is no fixed formulae to achieve assertion. Illocutionary force behind assertive gain strength due to the various linguistics features that may be present in the clause complexes.

Role of Mood Adjuncts

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It is observed that mood adjuncts are employed in all three types of travel writings. They occur 224 times in the whole data out of which 165 occurrences portray its significant usage in terms of its role of persuasion in the text. 59 times, these have been used to merely present the linguistics facts to create the picture of what is going on, without playing any topical role in drawing the reader towards any particular desired point of view. The point gets clear in example: *It was just another day in the life of Trilochan Ghat and the steps looked clean for a change.* It shows that mood adjuncts necessarily do not function solely for persuasion but are deployed for the plain purpose of furthering the text. By contextualizing them, writer uses them as means of presentation of content that created the clause structure. This makes it clear that linguistic devices do not function as absolutes. They can be used for various purposes in the text.

Table 1 shows the distribution of mood adjunct choices found in all the three types of data in terms of percentage:

Mood Adjuncts	frequency	percentage	Mood Adjuncts	frequency	percentage
always	14	8.48	so much	9	5.45
also	32	19.39	Still	11	6.66
just	19	11.51	Even	8	4.84
really	16	9.69	So	6	3.63
once	3	1.81	probably	3	1.81
only	4	2.42	almost	3	1.81
definitely	4	2.42	perhaps	3	1.81
rather	3	1.81	certainly	2	1.21
ever	3	1.81	actually	2	1.21
already	2	1.21	Never	1	0.60
rather more	1	0.60	Much	1	0.60
merely	1	0.60	nothing	1	0.60
almost	1	0.60	Sure	1	0.60
somehow	1	0.60	At least	1	0.60
as much	1	0.60	Fairly	1	0.60
usually	1	0.60	Likely	1	0.60
*not just	1	0.60	*not only	4	2.42

165 times the mood adjuncts actually realize the interpersonal meaning of modifying the arguments expressed in the mood block. As already known, mood adjuncts are highly used by the writer as a means to temper the agreements thereby modifying them.

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Mood adjunct 'always' occurring 14 times indicate the high value on the certainty scale in the presentation of propositions. It shows the writer's attempt in directing the reader's focus towards the high probability of occurrence of fun- filled activities as shown in the example: *From beach adventures and exotic cuisine to exceptional fishing and power yoga sessions, the moments are always extraordinary, the memories always special.* It shows high probability in highlighting the promising experience, persuading the reader *to* visit those places for maximum enjoyment and fun.

With 19.39 % of occurrence, Mood Adjunct 'also' plays a significant role in revealing the intrusion of writer in modifying the nub of the agreement. In order to make the information impressive, he supplements his own opinion in presentation of otherwise factual information as shown in the example: *Melbourne is also home to some of the important annual events in sports: Australian open, the first of the Grand Slam events in the tennis; the Australian Grand Prix, which kicks off formulae 1 racing calendar.*

Apart from highlighting the additional aspects of information, 'also' is generally used as an emphasizer. Such types of statements begin by a direct address to the reader with the second person pronoun. Its combination with the modal finite, makes them a subtle means of suggestion to catch hold of the attention of the reader and pursue him for the same. Used in this sense, its use grammaticalises modulation in the clause. The point is clear in the example: *While in Kataragama, you could also visit Hummanaya, one of the largest blowholes in the world created in the middle of the rocky cliff.*

'Really' occurring 16 times with 9.69 percentage too rests on the higher scale of probability. It is a linguistic device used to have several kinds of persuasive effects on the reader. The most notable role played by "really" is that of an emphasizer wherein the writer tries to press upon his point. By employing this mood adjunct in his arguments, he tries to reshape the reader's opinion as clear in the example: *It's a rather benign pass really when compared to our Himalayan counterparts.*

Use of 'really' is also made in modalized terms to put forward the high possibility of any event or experience. This is done to influence the reader by foregrounding the positive characteristic/s of the destination being discussed, for example, *Holidaying in Bali is really very affordable.*

The use of 'really' is also made for grammaticalizing modulation. The writer insistently tries to influence the reader through an inclination or a suggestion put forward using fairly mild pressure. This is done by employing 'really' in a sentence once or sometimes even twice for

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more effect as shown in the example, *Therefore if you are really up for the lifetime adventure… then river rafting in Teesta is something you should really try.*

'Just' a common mood adjunct, occurs 19 times in totality in data. It acquires different flavours of meaning depending upon its context of use. In order to withhold the attention of the reader, writers judiciously make use of 'just' for modalization and modulation purposes. Following are the meanings that may be conveyed through its deployment:

(a) Its use may convey the meaning 'absolutely' to add emphasize to the statement and hence used as a tool for persuasion in the sense as shown in the example: *With the introduction of the river rafting by Goa Tourism, Goa's water sports has just reached the whole new level of fun.*

(b) Its use may convey the meaning 'exactly' or 'only' when the writer wants to sharply focus on particular detail to grasp reader's involvement. On the face of it, it seems as a minute detail but through its use, the writer is able to catch the keenness of the reader. The following example clarifies the point: "*We don't like package holidays as you are in with the masses and since having children, we just wanted freedom and space.*" This clause complex quotes the subtle thought process in direct speech. The speaker's 'urge for freedom and space' becomes the locus of attention through the typical use of 'just'.

(c) In terms of modulation "just" is used to soften the tone of imperative, to emphasize the reader towards the desired action, for example: *You could hop… or just hunker down by the infinity pool which by the way is awesome.*

'So' is used 6 times in the data to compare and suggest a connection between two things. As an intensifier it accentuates the extent or degree of any event, place, experience etc. thereby making it more noticeable or prominent to the reader. The writer is thus able to strike a desired impact on the reader's psyche, for example, *Even the weather is so British, any Londoner would feel right at home in Melbourne.* 'So' may be used alone or may be juxtaposed with high probability modal adjunct 'much' to have an increased effect of intensity on what is being said. 'So much' has been used 9 times as a formula to heighten the effect of persuasion on the reader, for example, *It really hits you that there is so much to take in hidden away in a ruined old palace up on the hill.* In this clause complex, the use of 'so much' outrightly boosts the effect of what is being said. This augmentation in the proposition influences and focuses the attention of the reader towards those places.

Apart from its normal use as a conjunctive adjunct, 'still' is used 11 times significantly in data as mood adjunct grammaticalizing modality. It functions to emphasize the argument by

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adding the surprise element or excessive grandeur to the things being talked about, for example, *They might be getting old but they are still pretty grand.* 'Still' is also used for making comparisons to emphasize that something has even more quality than something else, for example, *If wine tour isn't your thing, you can still enjoy a sumptuous Mediterranean meal paired with the delicious wine at wineries' restaurants.*

'Even' with 4.84% occurrence, is used to emphasize something extreme or surprising in the comparisons, thus trying to influence the reader in an argument, for example, *Goa stands favourite for its rich Indo-Portuguese heritage : night-clubs, beaches and rest everything else under the sun but even when the sun is not around , the crisp air and yellow fringes in the grey sky manage to leave the travelers mesmerized.* Also, it is observed that when used with the negative, the meaning of 'even' acquires a forceful tone to lay an obligation on the reader, as clear in the example: *Speaking of Hedonism, don't even think of leaving without tasting the renowned French Hot Chocolate.*

Apart from above mood adjuncts which occur in higher percentage, there are several others which though being very less in terms of number play a significant role in emphasizing the arguments put forward. Some mood adjuncts even act in the manner so as to turn the whole meaning of the clause complexes, thus making the arguments sound more persuasive by being semantically more authoritative, confident, reliable or highly emotive. The examples given below will clarify the points:

Here I found some of the best scuba diving I have ever encountered and some of the cleanest beaches too. In this clause complex, the writer describes his experience such an outstanding one that has never been experienced before.

The use of superlative 'best' along with the mood adjunct 'ever' gives it an extraordinary awe-inspiring feel to impress the reader. *For example, Cold war enthusiasts should definitely not miss the House of Terror, a chilling, heart breaking monument to the tumultuous years following World war 2 when Hungary's secret police waged a campaign of terror.* This clause complex achieves the emphatic tone through the deployment of mood adjunct 'definitely' juxtaposed with 'not' to lay direct obligation on the 3rd person, that is, 'cold war enthusiasts'. The authoritative sense gained through the deployment of 'should definitely not' in the imperative mood set up makes the argument persuasive.

There are other apparent examples where the use of 'not' used in combination with other mood adjuncts in the clauses render them persuasive tone, for example, *The rapids of the rivers not only offer a stunning view, but also an adrenaline gush for the adventure lovers who travel to this town from all over, to indulge in the sport of white water rafting.* Here, the writer tries to

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allure the readers with wide range of options available for them to experience. The use of mood adjuncts 'not only' with 'also' enhances the expectations of the prospective tourists towards the respective places.

With the use of mood adjunct 'sure', the writer sounds more reliable as its value on the 'scale of usuality' is high. It portrays the confidence of the writer in his argument. With 'sure' knowledge or understanding of something, he emphasizes with certainty his belief that the things will happen, consequently gaining the readers' trust and faith. For example, *It sure is beautiful drive though, well worth the extra time.*

The use of high probability mood adjunct 'certainly' emphasizes the speaker's belief that what is said is true. Through its use the writer tries to show that something is extremely likely to happen and that there is no doubt about it. This confident tone draws persuasion upon the reader's psyche that starts believing in what is said, for example, *The dancers are intense and certainly involve you with their charming eyes and extra longwell-sculpted fingers.*

Role of Comment Adjuncts

It is observed that comment adjuncts are employed 54 times in the whole data**.** Table 2 shows the distribution of comment adjunct choices found in all the three types of data in terms of percentage:

Comment Adjuncts	frequency	percentage	Comment Adjuncts	Frequency	percentage
simply	8	14.81	really	5	9.25
truly	7	12.96	of course	4	7.40
relatively	3	5.55	literally	2	5.55
apparently	2	5.55	reasonably	2	5.55
in fact	2	5.55	especially	2	5.55
without/no doubt	2	5.55	absolutely	1	1.85
alternatively	1	1.85	affectionately	1	1.85
by the way	1	1.85	frankly	1	1.85
as far as	1	1.85	in particular	1	1.85
disappointingly	1	1.85	incidentally	1	1.85
conversely	1	1.85	excellently	1	1.85
interestingly	1	1.85	surprisingly	1	1.85

Though in quantitative terms, comment adjuncts are relatively lower in number as compared to mood adjuncts, but persuasive role played by them is significant as they mirror the

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writer's   comment on the experiential analysis but do not form the part of it. Writers consciously drop these into any part of the clause to incorporate their own attitude and point of view into words used to experience. They signal the typicality, obviousness, intensity or degree of writer's thought process   and act as useful device by allowing the speaker to stand apart from the action and appear openly persuasive, downrightly bossy about how the world should be, could be, or ought to be arranged. The examples given below clarify the points.

The above table shows that among the comment adjuncts use of 'simply' is highest with 14.81%. It occurs 8 times. It is used to convey some thought or opinion in a direct way to emphasize whatever the writer is saying, without using a lot of words, for example: *Simply put, Karnataka has everything to boast about.* Here, comment adjunct give the writer's own perspective in a way that it seems obvious and naturally true.

Comment adjunct 'truly' with 12.96% occurrence in the data is employed to emphasize emotional sincerity and seriousness of writer to bring forth his own conceptions. As an indicator of certainty, it helps the writer to use it in the sense that gives his arguments the status of genuinity, for example: *The beach was truly amazing, white sand and turquoise waters it was postcard perfect.* The writer's thoughts are masked as statements without doubts. The element of assurance brushes aside any discrepancies or suspicion in the mind of readers, influencing his opinion about the destination, thus there is an indirect persuasion to visit it.

'Really' is versatile enough to be used in the capacity of both mood as well as comment adjunct. As a comment adjunct it makes it appearance 5 times in the data. It is used to express surprise while discussing the real facts about something in contrast to what the readers might already believe. It is employed by him to show that as the readers are surprised to know some uncommon or special feature, he himself is also equally surprised to tell it to them .Apart from this, comment adjunct 'really' is employed to make the statement more definite or certain. This 'surprise factor' along with the element of certainty, makes the writer/advertiser sound more confident and interesting, hence drawing the reader's attention wholly towards text and influencing him. The point is clear in the example: *Really, Mauritius does after all feature high up on the list of 'where- to- go-on-honeymoon for us Indians'.*

Comment adjunct 'of course' is used four times as an emphatic means to emphasize the statement made, by introducing an idea or action as being obvious, for example: *Of course, no US visit is complete without some retail therapy at the outlet shopping malls and with two of them at Vegas it's just as well.* Comment adjunct 'of course' grammaticalize modulation by showing that the particular course of action is normal and naturally expected of the person visiting in the respective destination.

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Comment adjunct 'reasonably' is used twice in the data. By saying that the explanation or expectation is 'reasonable', the writer means that there may be good reasons why it may be correct or reasonable. It is used in a way that shows a good judgment of the writer to a fairly high degree, for example: *You can be <u>reasonably certain</u> that the flavours will be authentic.* It shows the justifiable statement of the writer endowed with reason to convince the writer.

Comment adjunct 'in fact' is used to introduce or draw attention to comment that modifies or offers explanation for the previous statements. It is employed in order to emphasize the truth of an assertion of the writer to achieve reader's confidence upon his text, for example: *<u>In fact</u>, there are many wonderful memories we've carried back with us: beautiful beach at Bell's Beach at Torquay; the lovely little town of Lorne; the tale of Loch Ach shipwreck at a gorge just beyond the Twelve Apostles and as many as seven brilliant rainbows, some within handshaking distance.*

Comment adjunct 'especially' is used to emphasize the quality of something to a marked degree. Its basic motive is to highlight the importance of one thing among others of its type or to point out particular thing among others. For example, *<u>The history museum was especially interesting</u> with exhibits tracing the 2000 –year history of the conflict filled city. T*he use of 'especially' gives 'unusual importance' to history museum by pinpointing its historical significance.

Comment adjunct 'without doubt' is an indicator of surety. It indicates the writer's firm belief that the opinion put forward by him is definitely true. It is a linguistic device employed to convince the reader and make him accept the particular point of view by increasing its certainty value, as shown in the example: *The great Ocean Road, where the Twelve Apostles are located is <u>without doubt the most spectacular coastal roads anywhere in the world.</u>*

Comment adjunct 'literally' is used to emphasize that what the writer is saying is true, even though it seems exaggerated or surprising, for example, *Night falls and Bundi <u>literally comes alive</u>.* The use of 'literally' tries to influence the reader about the marvellous beauty of Bundi. It helps to colour the reader's perception of the place and woo him towards it.

To conclude we can say that the lexical and semantic strategies employed in terms of mood as well as comment adjuncts in the text of tourism discourse are an effective means of persuasion. These adjuncts reveal the presence of speaker's own opinions and judgments that are encoded through these linguistic devices present throughout the text.

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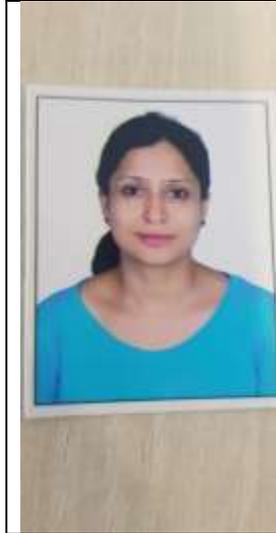
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	Nureen Mahajan, M.Phil. (English)
	Research Scholar
	Guru Nanak Dev University
	Amritsar
	nureen1280@gmail.com
	Mobile 9877957996

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Deviation of English in Modern Usage

Padmaja, Kilambi, M.Phil.
University College of Arts & Social Sciences
Osmania University, Hyderabad - 500007
Phone: 9949106448
kilambipadmaja@gmail.com

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Abstract

Language change is a natural phenomenon which is the characteristic of every language. "When a language ceases to change, it is no longer considered to be a living language." (Baugh & Cable, 1993, pp. 2) But still, language keeps its identity and is recognized as the same language that was born many centuries ago. Many changes took place in the evolution of language due to social, linguistic and cultural factors. After the advent of internet, language mutation took place both in written and spoken form. To cope up with the societal changes, a deviation is seen in the usage, which is observed at all levels of a language both morphologically and syntactically. According to Oxford English Dictionary (OED), deviation is an action of departing from the norm. There is a need to study these deviations and the factors that contribute to their formation because they are regularly causing slight tremors, which in turn are causing a major quake in their usage. Apart from factors like utility and acceptability, other factors such as cult shift, youth quake and role of technology are discussed. These factors gave rise to modern usages like acronymic expressions, superfluous expressions, truncations, e-words and words that are formed by productive analogy which are explained here.

Keywords: English Modern Usage, mutation, deviation, truncation, youth quake, nonce words

Introduction

It is very interesting to observe the transformation undergone by English language over a period of time. English has become Englishes. Changes like I to i (capital to small), /t/ silent to /t/ pronounced as in the word 'often' are often seen in present usage. Nearly hundreds of words are added to OED every year. To perform its primary function, that is communication, language is undergoing mutation. During this process, some words die out, others change their form or meaning, sometimes insignificantly, but at other times, they transform beyond recognition. Due to development of technology, a drastic change in the society led to a vast drift in directing English to become a global language. So, no demarcation is seen between purpose of learning language (for communication) and language learning for its own sake. And this became the first sight of deviation.

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Deviation is defined as 'The action of departing from an established course or accepted standard.'(OED). To perform fast, short, trendy and effective communication, a deviation is seen in distinctive structural properties of English. Pinker (1994) called them 'discrete combinational system' which is unique for every natural language. English, being one such language that is used all over the world, is undergoing deviation in its discrete combinational system for effective communication. There are many reasons that triggered deviation in English usage.

Reasons for Deviation
Utility

According to Bickerton, '…language began as a free for all catch-as-catch-can mode that utilized sounds, signs, pantomime and any other available mechanism that would carry intention and meaning.' Due to greater utility of meaning, language is gradually getting focused on vocal mode. Users are creating signs and sounds for words which would deliver the deepest intention. Ex: woah, hmm, grrl, achcha, emoticons etc.

Cult Shift

'There has never been a time when so many people wished to travel to so many places.' (Leshem & Markoviz,2013) So, there is an urgent need for a global language that would flow through the global village. Fast travel induced cultural intermixing. This shift of culture urged intermixing of languages. English has become the largest solvent capable of dissolving languages of almost all the countries of the world that it has been to. Words of Latin, French and Spanish are already in the vocabulary. Due to intercontinental migration, words from almost all countries found a place in the English vocabulary. For example, many Hindi words like bazaar, naatak, dadagiri, jugaad and words of Indian cuisine like idli,sambar, gulab jamun,vada and words from Arabic like alcohol, coffee, lemon etc. are added into the vocabulary.

Acceptability

Many users today prefer to talk about acceptability, that is, the degree to which users of a language will judge an expression as ok. According to John Algeo, "an acceptable expression is one that people do not object to, indeed don't even notice unless it is called to their attention." In modern times, the degree of acceptability is directly proportional to the degree of utility. With the introduction of technology in communication, shortened and contracted vocabulary is accepted. Ex: obvi,vom,popo, mini-me, defo, bro, sis.

Youth Quake

As Salman Rushdie said, 'What seems to be happening is that those people who were once colonized by the language are now rapidly remaking it, domesticating it, becoming more and more relaxed about the way they use it – assisted by the English language's enormous flexibility and size, they

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are carving out large territories for themselves within its frontiers.' His words clearly explain how young people identify the flexibility of English and are exploiting it for their convenience to communicate.

In his book The Tipping Point, Malcolm Gladwell writes 'the paradox of the epidemic: that, in order to create one contagious movement, you often have to create many small movements first.' In the free development of global English, the language has had many small movements. Today's youth are creating small movements in large quantities. To make easier, faster and quicker communication, youth are preferring to use acronyms, initialisms, emoticons, among other strategies of communication. They prefer this lingo because it is 'cool' and it distinguishes them from others. Ex: YOLO,☺,ttyl , bfn, asap, etc.

Role of Technology

Technology made its way into the lives of people. Throughout the years, technology became faster, smaller, affordable and accessible. Internet changed the way people communicate, study, work, entertain and socialize. This technological blow up resulted in linguistic mutation which is an unstoppable reality. The launching of SMS (Short Message Service) became a global phenomenon that lead to synchronous and asynchronous shortening of words, phrases and even sentences like, wn for when, gdnyt, hwru. The text speak consists of abbrvs, typos, emojis, deletion of subject pronouns in order to reduce typing time. To express an intense emotion in the shortest possible way, the user invented word blends like fantabulous, gigonormous, hangry and absobloodylutely. Acquaintance with computers brought the users of all age groups to understand and coin words connected with the computer. Words like click bait, window blogging, tweet (message posted to Twitter), info mania (one who has a desire to check information from his mobile), and noob are a part of regular conversation.

Text speak has made its way into the online culture. Instead of diminishing, it continues to expand and presents new and creative ways to facilitate communication, tailoring language to meet society's needs. Through texting, it is evident that language will undergo a makeover due to dramatic changes because of technology and the obsession of some people to be trendy. Young people have been labeled as the ones responsible for making changes in written language in their text speaking. But they are not the only ones. The influence has spread to older age groups as well. It is inevitable that text speak has weaved into culture and language nest. Ex: V shl dscs abt it b4 8.

Types of Deviation in Modern English
Nonce Formations and Neologisms

Nonce word is the one coined 'for the nonce'- made up for one occasion and is not likely to be encountered again. According to Leech (1969 pp.42), 'the newly created words are called nonce formations since they are created solely for the purpose of enlarging vocabulary.' For example, Lewis Carroll coined frabjous (delightful) and fluddle by David Crystal('Nonce Word'). Neologisms are brand-new words or brand-new meanings for existing words, coined for a specific purpose. Examples

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are spam, BFF, ego surfer, etc. Their meaning can be deduced by previously known familiar words and occasionally these words will enter the standard vocabulary. Kastovsky assumed that the words that are listed now might be new at some point of time. He said, "...we do not have sufficient record of all the words that never made it to the lexicon." To test Kastovsky's assumption, we have to keep track of new words. Kjellmer (2000) summarizes the outcome of such studies as follows "…it appears that neologisms due to semantic change have in general, a much better chance of survival than other neologisms, but in other cases only half or less than half of them stay on in the language."

Words coined by Shakespeare like cold blooded, blushing, gnarling were once termed neologisms. Due to their extensive use in everyday situations they are no longer called so. In modern English usage, neologisms are born for the sake of social networking sites. For example, tweet cred (social standing on twitter), 404(someone who is clueless. This is taken from the www error message not found), app (a software application). These words represent the evolving nature of English in terms of technology.

However, poets and reporters also use nonce formations and neologisms for eye catchy effects. Contrary to the intention of the writers, nonce formations by poets are more colloquial rather than flaring because their writings are judged, read, memorized and put to use orally and in written texts. For example, Sir Walter Scott, in his novel Ivanhoe, devised the term "Free Lancers" for people hired as militants. This word is no longer a nonce because it is extensively in print media.

Truncations

Shortened word formation as a part of active discourse, is another deviation. It is obvi that such formations are in active vocabulary because they express the meaning of a word in the briefest possible way. Ex: mini-me, po-po, defo, totes, pro, demo, bro, sis, etc.

Superfluous Expressions

They are words which express a mixture of feelings the user wants to put in a single word. As Allen and Greenough's New Latin Grammar says, "in current discourse the word most prominent in the speaker's mind comes first, and so on in the order of prominence." Examples are fantabulous, chillax, bromance, showmance.

Acronyms and Initialisms

To keep up with the fastness of time and work users like to express their thoughts in a couple of seconds. Words like YOLO, YODO, YOMO, LOL, BFN, NBD, OMG, ASAP are no longer used as esoteric codes but used extensively.

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Productive Analogy

Instant words are created by users to fit their context. Words like yoga moon, child moon are analogies of honeymoon. Oxy junkie, adrenaline junkie, techno junkie, tinder junkie, media junkie are other similar analogous productions. Words like manikini, burkhini, blue whale, pink whale, green whale, vacation followed by funacation, runacation, staycation, kingdom followed by fandom, youthdom, teenagerdom are some of such instantaneous formations.

Conclusion

Deviation is observed not only in the syntax of the language (for example, my bad for sorry), but also seen in the morphological, phonological, phonetical, grammatical, idiomatical, contextual and through lexical or vocabulary and spelling. This might be due to need, acute requirement of time and sometimes, intentionally for specific reasons. As the existence of an individual depend on the society he lives in, any change in the society reflects the language one is using. The coining of words from already existing ones, adding or deleting some part of it is easier because the user already knows the meaning of existing ones and can easily guess the meaning of the newly formed word by intuition. So, the user tries to express his intention in the strongest possible way with the known words. The more the word equates with the situation the user is in, the faster and permanent it enters the lexicon. Therefore, the coinage of words like buzz kill, screenager, twittarati, clicktivist are used that reflects the role of technological society in which he lives. The invention of emoticons, abbrvs, sounds states that the user wants to express in the briefest way.

But language is not just for communication. It is for effective communication. It is not a crowd of words that convey the meaning, but it is a group of words that can express an intention. So, education in language ought to show the major and minor patterns of our language, the way in which they interlock in function so that they can be used for effective communication.

Though to love a good book for its own sake is important and joyous, to analyze it is less joyous, but still it is important to analyze the deviation that is taking place in the language. As William J. Long points out,

"Behind every book is a man. Behind the man is the race
 Behind the race are the natural, social environments."

This compels us to analyze the influence of social, natural, historical and cultural environments on deviation.

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Padmaja, Kilambi, M.Phil.
University College of Arts & Social Sciences
Osmania University, Hyderabad - 500007
Phone: 9949106448
kilambipadmaja@gmail.com

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Clifford Odets'
Social Criticism and Economic Determinism

Dr. S. Chelliah, M.A., Ph.D., D.Litt.
Professor, Head & Chairperson
School of English & Foreign Languages
Department of English & Comparative Literature
MADURAI KAMARAJ UNIVERSITY
MADURAI – 625 021.
Tamil Nadu, India
Cell :9442621106 / 7339129324
schelliah62@gmail.com

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Abstract

     This paper projects Clifford Odets 'Social Criticism' and 'economic determinism' employed in his plays. Clifford Odets is considered as one of the most prominent American playwrights and he tries to show the reality of the American society and the suffering of ordinary people and their struggle to fulfill their personal ambitions during the time of depression. Added to this, he had a belief that socialism offers only solution for the social economic problems.

Keywords: Clifford Odets, Societal relationship, economic determinism, Individual benevolence, depression, economic   System

     What is generally stated is that social criticism starts with a conviction that art's relation to society is vitally important and that the investigation of societal relationships may deepen one's aesthetic response to a work of art. Everyone knows that the social criticism has been discussed along three lines. The first line is of those critics who are political zealots, who did not view it outside their party politics and who have been attacked by the later generation for vulgarizing Marxist theories. Christopher Candwell and Granville Hicks are generally brought into this fold. The second category which includes George Thompson, Ralbh Fox, Terry Eagleton, Raymond Williams etc., made other go to Marx and Engels and reinterpret their theories. The third category includes those critics who became later disgusted with Marxist tools or who realized that the Marxist theory does not tell the whole truth. But at the same time could not part with them altogether. Edmund Wilson, Lionel Trilling and many others fall into this category. Therefore, the best social critics' duty is to place the work of art in the social atmosphere and define that relationship from point of view of social criticism.

     What seems essential is to describe and define the influence of society on literature and to judge the position of literature in society. Very often literature simply means anything that is written

but it is more than that, for literature is considered an institution and as such, it grows and evokes in conformity with other social institutions. As an institution, it is subject to the pressure of the spirit of the age, giving expression to its conventions, standards, usages, norms, symbols and myths. It also obeys the pressure of social organization which includes technology, class-structure, economic and political foundations of life. According to Matthew Arnold, literature is a criticism of life. Truly speaking, a creative writer is not a lonely figure; he is part of the society. Sometimes the writer influences the society and vice-versa. This relationship between literature and society can be seen in Dicken's ***Oliver Twist***. He was influenced by the industrial revolution. The society, in turn, was influenced by his writing and the result was improvement in the society. The writer is a constituent of the society, participating in its happenings. Wellek and Warren studies the actual relations between literature and society under three divisions: "The sociology of the writer, the social content of the works and the social influence of literature" (P 90).

Chaucer was the social chronicler of England at the end of the fourteenth century. He offered a direct transcription of reality, of daily life as it was lived Chaucer's deep insight and acute understanding enabled him to represent the very spirit of the age. The age was remarkable for many significant political, religious, social and literary activities. Chaucer's world was largely medieval, and he grew up under the influence of medieval literature and medieval ideas. The relation between literature and society can be determined by the social content of the work. As a social document, literature yields to the outlines of social history. Most histories of literature are either social histories or histories of thought or the impressions and assessment on particular works.

The English novel grew up and matured as a patterning of imagined events against a clearly realized social background. The English novel deepened on society and social relationship – love and marriage, quarrelling and reconciliation, gain or loss of money or of social status in such a way that the relation between spontaneity of feeling and social convention as Jane Austin did, or the relation between gentility and morality as Thackery did or the effect of industrial society on private character as Dickens did. In every case, society is there to be taken account of and accepted as a basic fact about human life.

A similar series of social pictures can be assembled for American life from the novels of Harriet Beecher, Hawthorne and many others. In ***The Scarlet Letter***, Hawthorne speaks of the collapse of spiritual consciousness in America. The awareness of American social and economic life was characteristic of the later literature of the realistic movement. The Restoration English Comedy also tells something about the society of a time. Ben Jonson wrote the comedy of humour having satirical aim. The comedy of manners reflects the society of Charles II's court, which was carless and was intent only on pleasure. Its aim was to show the manners of the upper ranks of contemporary society. William Congrave's play ***The Way of the World*** is the best example of this quality. In ***the Way of the World***, Congreve has realistically portrayed the life of the court and the courtly circles of the day. In his ***Hard Times***, Dickens shows a social picture in which the characters are arranged on class lines and the remedy is seen as the readjustment of the social system through individual benevolence and Lawrence in ***Lady Chatterley's Lover***, the social symbols are transmuted into

personal sexual symbols and the social problem resolves itself into the personal one. Virginia Woolf, Galsworthy, Bennett and Wells were concerned with presenting life situations in terms of man's relation to social institutions.

As the tendency to associate art and social values in natural circumstances is perhaps intrinsic of the realistic movement, in America, Howells, Jack London, Hamlin Garland and Frank Norris have all been concerned with the relation between literature and society. In the words of Wilber Scott, "When the critic substituted social or political theory for the term 'society', he found he had an integrating view of large masses of literature" (P 124). But with the economic depression, writers began to add a powerful tool of judgement to their examination of literature as a mirror of society: the Marxist interpretation and evaluation of social forces. Scholars, of course, have long been interested in the ties between the art, the writer and the social milieu and very often their studies contain implicit judgement based on those associations. Henry Levin has stated thus:

"….. the relations between literature and society
Are reciprocal – literature is not only the effect of
Social causes; it is also the cause of social effects" (126)

So, it becomes clear that as long as literature maintains its bonds with society, it continues to be a vigorous force in criticism. As the important role of social criticism is found to be visualized in all such genres as poetry, novel and drama, projection of social significance in the plays of Clifford Odets needs analysis from a societal point of view.

As a leading dramatist of the Group Theatre, Clifford Odets is said to have been the most important of the American social dramatists of the 1930's whose concern focused on the working class man, his aspirations and his place in the modern society. Odets wrote proletarian, social problem plays in the 1930's light Hollywood sceneries in the 1940's and psychological dramas for the Broadway stage in the 1950's.

Of Odet's three writing phases, the best dramas came out of his first period. *Waiting for Lefty* (1935), a one – act play concerned with the plight of striking taxicab drivers in a capitalist society, won first prize in the New Theatre – New Masses Theatre contest as well as the George Pierce Baker Drama Prize at Yale. *I've Got the Blues* displays at its best Odet's talents for psychological characterization and well-balanced tragic-comedy. *Till the Day I Die* (1935), a play about the problems of communists in Nazi Germany and *Golden Boy* (1937), round out Odet's efforts on behalf of proletarian drama, "Odet's contributions to proletarian literature in the United States should be placed at the qualitative summit of that movement in American Letters" (P 8).

Widely known as the Decade of the Great Depression, the 1930's in America were a period of turmoil and flux. This was an era of great social, economic, political and moral upheaval. One of the worst impacts of the economic collapse was to turn men into paupers and some of them quite unable to stand the humiliation committed suicide. Unemployment was a widespread phenomenon

during the Great Depression. As a result of poverty, unemployment, the dwindling away of personal savings, working families were faced with the real threat of death from starvation during the Depression. The condition of the farmers also took a catastrophic turn during the Depression. The ruined farmers either remained as tenants on their former holdings or packed up joined the huge army of the unemployed Housing problem was also very acute during the depression. In New York, homeless people slept in subway stations, in doorways or on park benches and in Chicago thousands of homeless people slept on the grass of Grand Park. The fact of economic breakdown brought forth the search for social alternatives. In conformity with the Marxian theory that "It is not the consciousness of men that determines their being but, on the contrary, their social being that determines their consciousness" (Mishra 75). It was precisely the socio-economic pressure that worked hearing on men's minds and ultimately played a significant role in shaping their outlook on life. Among the various literary forms, drama particularly offered a very powerful means for expressing the social concerns attracting a number of talented writers like Clifford Odets, Lawson, Sherwood, Rice, Behnman, Anderson, Barry Hellman, Kingsley who all joined hands in projecting socio-economic issues in their dramas, out of whom Odets in his more successful earlier plays fused the zeal of militant social reform with insight into human behaviour.

Having consistently shown as a profound respect for and understanding of human dignity, Clifford Odet's basic concern rested with social issues for he viewed his obligation as a writer as being more social than artistic. Odets was aflame with indignation at the plight of men who had lost their self-respect and self-confidence. He transformed this indignation into a sound dramatic presentation in *Waiting for Lefty* and later in such plays as *Awake and Sing*, *Golden Boy* and *Paradise Lost*. *Waiting for Lefty* is undoubtedly the most-angry play which Clifford Odets has ever produced. In *Waiting for Lefty*, Odets is a righteously indignant man, speaking in his most stentorian tones, writing an angry social document, the product of youth and vigor. A sophisticated variant of the form *Waiting for Lefty* presents a struggle between the corrupt leaders of a union of taxi drivers and the honest rank and file who want a representative union and are considering a strike. Scenes of their meeting alternate with scenes of their private lives, which show why they became drivers and why they are in need of higher wages. When their leader, Lefty, is reported dead with a bullet wound in his head, they head another young leader Agate and call for a strike.

Strike, a contemporary symbol of Marxian revolution, happens to be the most important element in leftist drama as it involves direct warfare between the capitalists and the proletariat. Odet's *Waiting for Lefty,* an excellent play based on a strike, was suggested by the strike of taxi drivers in 1934 and was very much effective as a 'tour de force'. As they are *Waiting for Lefty,* the insurgent leader of the strike committee, a hot debate takes place between the corrupt head of the union and the committee of workers on the question of a walkout. While the corrupt, double-dealing head of the union is arguing against a strike, different drivers act out terse scenes commenting on the conditions which brought them to this underpaid profession, and which now compel them to call for a strike. The five episodes revealing the plight of the cab drivers lead to the protagonist's final declaration, his cry for alliance with the proletariat. "It's war! Working class, unite and fight! Tear down the slaughterhouse of our old lives!" (Mishra 77). Ultimately comes the triumph of Marx.

Agate	:	(To audience): Well, What's the answer?)
All	:	STRIKE
Agate	:	LOUDER
All	:	STRIKE
Agate and others On Stage	:	AGAIN
All	:	STRIKE, STRIKE, STRIKE!!

(WFL 31)

Odets' first produced play *Waiting for Lefty* has been called the definitive specimen of the whole proletarian drama in America. "Strike! Strike!" was something more than a tribute to the play's effectiveness, more even than a testimony of the audience's hunger for constructive social action. It was the birth cry of the thirties. Odets structured the play as a series of brief vignettes, each of which spotlights certain individuals and shows how their problems reflect the larger conflict which forms the framework of the play. The play opens with the Union Assembly Hall Scene, in which Harry Fatt, a union organization, is attempting to dissuade the members of the taxi drivers' union from striking. The play is staged so that the theatre becomes the union assembly hall, with the union officials sitting facing the audience and actors playing union members planted in the audience. It quickly becomes obvious that the taxi drivers are eager to strike and are awaiting the arrival of Lefty Costello, a leader who will support them. One man, Joe, speaks out, shouting that the country is on the blank, and he comes on stage to argue in favour of a strike. The final scene in the play is The Agate Episode, in which Agate Keller takes the floor to urge the members not to wait for Lefty but to strike now. His speech is impassioned, and when a man comes to announce that Lefty has been found shot dead, the men rise to their feet in a unified call to "strike".

Till the Day I Die is founded upon nothing except the printed word and the characters are mere men of wax. "In so far as we believe it at all, we do so only because we have been told that such things do happen" (P 323). There is little in the play itself to carry conviction and neither its hero nor its villains seem very much more real compared to those of the simplest and most old-fashioned melodramas. The acting in the two pieces is as different as they are themselves. His strikers are so real – perhaps so actual would be better – that when the play is over, one expects to find their cabs outside, *Waiting for Lefty* jerks along through resilient little scenes, sometimes remarkably graphic, secure or moving. It gains greatly over *Till the Day I Die* by its nearness and vernacular. The whole tone of it is essentially gay; which is a great compliment to it as theatre; and yet the conviction of grave reality is strong. Creation of character (realistic), if strongly achieved, is in itself so full of satisfaction for us that it rises above mere depression. The vim and sharp eyes and theatre invention of much of this play are such as to bring the whole of it up to theatre delight. And nothing is lost thereby, the progress of a zest for life, combined with a fighting spirit, is, however rousing, prophetic or passionate, not grim. In *Waiting for Lefty*, a taxicab strike become synonymous

with among other things, the overthrow of economic exploitation, betrayer by labour bosses, poison – gas manufacture, racial discrimination in medicine and unemployment in the theatre …" (P 332). Though the play was acclaimed primarily as a political statement, one could argue that beyond the issue of the taxi strike, *Waiting for Lefty* asserts the right of every individual to have his share of human dignity. The villain in the play is not just Capitalism, but any system or set of values which strips a man of his self – worth and destroys personal relationships.

Encouraged by the success of *Waiting for Lefty* the Group Theatre finally decided to run *Awake and Sing*. Their decision was hardly a mistake. Many critics include it among Clifford Odet's finest plays. *Awake and Sing!* Presented with an extraordinary freshness, the story of Ralph Berger as he frees himself from his obsession with a purely personal rebellion against poverty which separates him from his girl and determines to throw himself with enthusiasm into the class struggle. Odets' ability in bringing life into his play fascinated Alfred Kazani; "in Odet's play, there was a lyric uplifting of blunt Jewish speech, boiling over and explosive, that did more to arouse the audience than the political catch words that brought he certain down." (440). The very important thing about *Awake, and Sing!* is the fact that the play stems first from zeal character, life and social background of the people. His early version of *Awake and Sing!* Under the highly personal title of *I've Got the Blues* had to acquire a social rational before the play could emerge out of its private chrysalis into the Group Theatre's repertory. "Ostensibly the moral of the play is a revolutionist's moral" (Krutch 268). It ends when the young son of the family frees himself from his obsession with a purely personal rebellion against the poverty to throw himself with enthusiasm into the class struggle. Actually, the subject of the play is not one specific protest and rebellion but the persistent and many-sided rebellion of human nature against everything which thwarts it. All the characters in *Awake and Sing!* Share a fundamental activity; a struggle for life amidst petty conditions. Like *Waiting for Lefty*, the play *Awake and Sing!* Condemns the economic system which traps individuals into a treadmill of hopelessness. It is not an angry diatribe. Indeed, it is a full-length three-act play which examines the relationships, ambitions, and frustrations of the members of a struggling Jewish working – class family, the Berger. Clearly, the theory of economic determinism underlies *Awake and Sing!* There is no villain in the play except the economic system; the characters have all been gravely affected by their financial circumstances Moe and Morty, who have achieved success as capitalists, are crippled, me physically the other spiritually. The remaining characters are victimized by capitalism.

Awake and Sing! deals, no doubt, with a lower middle-class Jewish family in which characters with different temperaments are juxtaposed to highlight the various issues emerging out of the Depression. Portrayed as a miniature society, the Berger household consists of members who obviously assume allegorical significance; a dominant mother, a submissive father, a Marxist grandfather, a capitalist uncle, a radical son, a promiscuous daughter, a frustrated son-in-law and a bitter star boarder. "All of the characters," says Odets, "share a fundamental activity: a struggle for life amidst petty conditions" (Mishra 70). The theme of *Awake and Singh!* is the perennial conflict between generations and Odets symbolically presents this conflict within the Berger household.

Gerald Rapkin observes:

"The basic image of *Awake and Sing!* is
resurrection, the emergence of life from death.
For the life of the Berger family in Depression –
age America is spiritual death, dehumanized
by a thousand irritants, frustrated by the
exigencies of economic break down" (10).

The title *Awake and Sing!* is certainly an imperative call to awake from spiritual death and sing the songs of revolution in order that the blues can be eliminated. The person behind this imperative is Jacob, the spokesman of Odets. The characters in *Awake and Sing!* are extremely frustrated in their social relations, their normal development is blocked and as a consequence they seem to regress to primitive, or infantile, modes or desire and expression. As a result of their pervasive frustration on both the personal and the social level, the characters in *Awake and Sing!* evince strong aggressive drives and a preoccupation with death. It is still another mark of Odets' skill as a playwright that he is able to fuse the death imagery of his language with the resurrection motif in the play. Somewhat similarly, *Paradise Lost* concludes with its middle-class, middle-aged protagonist, who has lost his home is a business failure, experiencing a sort of apocalyptic vision of the good life to be enjoyed soon by all men in a peaceful, fearless and presumably classless society. *Paradise Lost* (1936) presented the proposition that the middle class was dying and *Golden Boy* (1937) promoted the thesis that our materialistic society diverted men from humanly satisfying modes of self-realization. In *Golden Boy,* Odets continued to probe the themes of his previous plays but kept his political and economic theories in the background. The story of an Italian boy who abandons the fiddle for a fighting career, *Golden Boy* re-established Odets's reputation as a leading dramatist. "Mr. Odets is the most promising writer our theatre can show" (Locher 440).

To conclude, it may be said that Clifford Odets privately harbored the belief that socialism offers the only solution for the social-economic problems. Perhaps his desire to share a comradely closeness to his fellowmen might attract him to those who hoped to bring about socialist society. The quality of his plays is young, lyrical, yearning – as of someone on the threshold of life. Odets may be called as the most accomplished of the American social protest dramatists of the nineteen-thirties.

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Ecological Consciousness in Recent Indian English Fiction

Dr. Jagdish Batra
Professor & Former Head, English Language Centre
O.P. Jindal Global University
Sonepat (NCR) INDIA
Ph.: 8930110720
drjagdishbatra@gmail.com

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Abstract

The spectre of global warming has shaken mankind like never before. Uncontrolled urbanization and industrialization coupled with emissions from vehicles, air-conditioners, etc. on the one hand and senseless deforestation and exploitation of natural resources on the other have brought us face-to-face with a daunting scenario. It is but appropriate that the literary world should take up cudgels and make reading public including the young generation aware of the urgency to take corrective measures. Leading Indian writers have produced literary works that underline their concern in this regard. My paper explores the domain of Indian English Fiction and critically studies works by eminent authors like Amitav Ghosh, Kiran Desai, Arundhati Roy and some not-so-eminent ones and concludes common concern even as these deal with life in different areas affected by different types of problems in different milieu.

Keywords: Indian English Literature, Ecology, Global warming, Postcolonial, Postmodernism

Literature has always been engaged with different moods of nature. It sings nature's beauty, freshness and tranquility that have had a salubrious influence on humans. At the same time, it also narrates the sublime and terrifying moods of nature which humbled man and showed him his place in the universe. This is a truism that applies also to the most ancient form of literature, viz., poetry which developed in all societies of the world.

In English literature, the focus on nature can be seen since the time of Shakespeare which goes on till the 18th century, when the term 'nature' got supplanted by human nature and a

gradual confrontation set in between nature and culture. Culture was then weighted more than nature, with the fillip it got from advances in science. Reaction set in with Rousseau's concept of 'noble savage' that ignited the French Revolution and the short-lived Romantic phase which could not survive the onslaught of industrialization. The advancement of science could not be checked.

Culture was supported by science. So, far from correcting the imbalance for future generations, the sharp focus on psychology in modern literature further distanced it from the physical world. The political crises in Europe that followed the First World War had a deep impact on individual mind and so literature turned from colourful pageant of nature to a functional art form, shorn of all trappings with the microscope zooming in on the human psyche only. The tussle has remained intractable so that in these postmodern times, we look upon this relationship as an ambivalent nature/culture binary or nature/humanity binary in which neither term is to be preferred to the other. This being the case, it is quite 'natural' or 'in order' to admit nature as an independent entity.

At the same time, empirical evidence shows that the actual consequences of giving a raw deal to nature have been very serious for humankind. The phenomenon of global warming leading to a hole in the ozone layer around the globe, melting glaciers, rising sea levels, climatic catastrophes being felt all around in the world are too glaring to be glossed over. It is more than clear to man that he can neglect nature at his own peril only. Consequently, literary scholars have once again focussed their attention on nature.

In contemporary Indian English literature, the normal tendency has been to follow the trends in Western literature even as the basic tenets of postmodernism lend legitimacy to the native and local elements. Whatever the case, there is consolation in finding nature being treated differently from the purely scientific-intellectual standpoint, which itself has mercifully seen its weaknesses in having mercilessly ravaged nature all along and brought the world close to an ecological disaster.

While surveying Indian English Literature for marking its links with nature, what strikes at first instance is that in poetry, the concern with nature is at its utmost, which is justified, considering that poetry is the first genre that enchanted humanity at the dawn of civilization. Drama, on the other hand, seems totally bereft of this engagement but then Indian English drama is not so rich either. Let us, then, analyse some contemporary fictional texts – a genre that is presently the most voluminous -- to find out the attitude towards nature.

As we undertake this exercise to focus on place, land, niche, home, habitat, etc., our main concern is to discover the writer's point of view with regard to nature. The various issues can be:

Is it just to provide a background and give a sense of physical context to what is denoted by the term 'pen-picture' in literature so that the reader feels that he is viewing a scene through the mental eye? Is nature portrayed as an independent entity out there just as the existentialists speak of 'being-there' in its own right? Does it have any impact on humans living in its lap like the symbiotic relationship between the mother and child? Are the values expressed in the work consistent with what is termed as 'eco-ethics' or sound ecological principles? Also, is there some fresh thinking on ways to tackle the suicidal destruction of nature that mankind has been indulging in? Does the literary work seek to re-mould our aesthetic appreciation of nature – of what we consider as scenic or sublime etc.?

Indian English Fiction and Ecology

In Indian English Fiction, the ecological concerns have always been there in various degrees. In early fictional writing, as in Raja Rao's *Kanthapura,* the villagers venerate the river Kanchamma as the Hindus all over India worship the Ganga. In R.K. Narayan's Malgudi-centric fiction, we find the benevolent influence of the river Sarayu on different characters. There is mention of the retreat across the river, of jungle-tribes living in hills, etc. all of which makes it a mysterious place imbued with the spirit of the place. Later in Kamala Markandaya's novels we see the evil impact of urbanization. The love for one's inherited land is integral to any environmental discourse. In her novel, *Nectar in a Sieve*, industrialization and drought – as onslaughts of man and nature – combine to pauperize Nathan. Being old, he is unable to take to any other trade and is forced to migrate to city with his wife and they turn to beggary!

In fiction, the use of names of flora and fauna is done sometimes to symbolize human condition which shows the ecological concern of the author. At other places, such description becomes necessary to the context of the narrative. In novels by Arundhati Roy, Anita Desai, Kiran Desai and many others, one finds that the description of local culture and lifestyle cannot be complete without reference to birds, insects, animals and even vegetation.

Arundhati Roy, an author-turned-activist, has passionately championed the cause of ecology. With Vandana Shiva and Medha Patkar, she fought against the proposed Narmada dam project. In her celebrated novel *The God of Small Things* (1997), one finds nature in its pristine glory in the form of the free-flowing river Meenachal. The beauty of the landscape attracts the attention of the writer and the river Meenachal, seen through child's eyes – as the entire novel's point of view – evokes a beautiful picture in the reader's mind: "It was warm, the water green like reapplied silk. With fish in it. With the sky and trees in it. And at night, the broken yellow moon in it" (123). But modernization changes things. Over a period of time, we find the change in culture with modern trappings of life changing public attitude: "Years later when Rahel returned, it greeted her with a ghastly skull's smile, with holes where teeth had been and a limp

hand raised from a hospital bed….Despite the fact that it was June, and raining, the river was no more than a swollen drain now" (124).

The river had lost its pristine beauty and it "smelled of shit and pesticides brought with World Bank loans. Most of the fish had died. The ones that survived suffered from fin-rot and had broken out in boils" (13). The river is full of plastic bags, weeds and untreated factory effluents. The novel gives a vivid description of harmful effects of modernization on animals. A temple elephant dies when it comes into contact with a high tension electric wire, but Chacko is indifferent to this news. On the other hand, a puppy follows Estha when he returns after twenty-three years to Ayemenen and tries to show his intimacy but Estha is indifferent towards him.

The theme of degradation of natural habitat due to urbanization and industrialization is not new. We have seen tragedies on a gigantic scale in the form of the Bhopal Gas Tragedy in which the American multinational Union Carbide took all the earnings when the going was good but when, due to the poor upkeep of machinery, the lethal gas leaked out killing some 2500 people and maiming for life a large number of people, the company simply shut the door on the people including its employees. The hapless people were taken for a ride not only by the MNC but also by their own government which colluded with the multinational. A graphic account of the tragedy that life had become for the people is given by Indra Sinha in his novel *Animal's People*. The protagonist, a 19-year old boy, cannot stand up; he has to walk on all fours due to the effect of harmful chemicals released from factory. He was not always like that as Ma Franci tells him: "Such a beautiful little boy you were, when you were three, four, years. Huge eyes you had, black like the Upper Lake at midnight plus a whopping head of curls. How you used to grin. […] your smile would break a mother's heart" (1). And now he dreads the mirror! His plight can be compared to that of the people of Hiroshima and Nagasaki, who were maimed for life due to bombing by America.

Here in Aymenon, Velutha is the god of small things. He is a man in harmony with the habitat, so he earns his living by making small things from wood and other natural materials. Roy describes him as making "tiny windmills, rattle, minute jewels boxes out of dried palm reeds; he could carve perfect boats out of tapioca stems and figurines on cashew nuts" (74). When he is driven out of his house by his mother, he takes refuge in the lap of nature near the bank of the river. He catches fish from the river and cooks it in open fire and he sleeps on the bank of the river reminding us of the heroine of Margaret Atwood's *Surfacing*. His thirteen night physical relationship with Ammu starts and progresses near the bank of the river. Nature is the witness of their relationship.

Nature does have impact on the way people conduct their lives. It is raw nature that is at work in brother-sister liaison in *The God of Small Things*. The two transgress the barriers raised

by society and respond to the natural urge. Does the writer approve of this kind of relationship? This is left unanswered as no fallout from this link ensues and no character comments on it.

Amitav Ghosh's *The Hungry Tide* (2004) is a perfect piece of eco-fiction. Not only does it highlight the ecology of a unique natural region, the lifestyle of the people and animals, etc., but also deals with important questions that have a bearing on ecology and the human population that is umbilically attached to it. Long back, the economist T.R. Malthus had pointed out that "the power of population is indefinitely greater than the power in the earth to produce subsistence for man" (73). How, in search of subsistence, the dispossessed tend earth to bear fruit for them is graphically portrayed in *The Hungry Tide*. Also, the novel discusses the politics of multinationals that results in a horrible episode in which thousands of people are killed. In addition, there is a tender love theme that progresses through the warp and woof of the novel but which transcends the barriers of language, class and culture.

The reader comes across the protagonists Kanai Dutt and Piyali (or Piya) Roy early on in the novel. While the former is a Delhi based businessman running a translation agency, the latter is a Bengali-American scientist from the US. Kanai, in his forties, is on his way to an aunt, who runs a charity hospital on one of the islands – Lusibari and has invited her nephew to come and take charge of a bundle of papers of her deceased husband, who was also an intellectual activist. Piya is in her twenties and is in India to study the behaviour of dolphins.

According to the environmentalist Jonathan Bate, the dilemma of Green reading is that "it must, yet it cannot, separate ecopoetics from ecopolitics" (266). The MNCs, for example, tinkering with the genes of seeds and flowers for their exploitative innovations must be at loggerheads with the ecologists. The central political issue in Ghosh's novel is the infamous 1979 Morichjhapi massacre of Hindu migrants from the then East Pakistan. Around 30000 migrants had settled in the Sundarbans despite its inhospitable terrain with a large number of small islands which got submerged with frequent waves rushing in from the sea. These islands had mangrove forests and dangerous creatures like tigers. The West Bengal government which was in collusion with the business house known as Sahara Pariwar is on record as having evicted around 10000 people from Jambudwip Island in 2002 because the corporate wanted to set up a tourist resort. On the face of it, the idea of a beautifully maintained natural habitat to be touted to the tourists seems to favour ecological maintenance, but the reality is different.

But we are not concerned as much with this story as with the backdrop of Sundarbans spread over parts of India and Bangladesh, where nature always challenges man. However, the refugees were able to live in a symbiotic relationship with nature – deriving their sustenance while at the same time minding the conservation part. They had the dream of resettling in the Sundarbans which they considered as part of their motherland. (165). They rapidly established

Marichjhapi as one of the best developed islands of the Sundarbans. Within a few months, a thriving localized economy without any government support was built in the region. However, the negative fallout was that the Left Front government of West Bengal felt slighted at the successful resettlement of refugees in Marichjhapi and accused them of having violated the forest acts and caused serious ecological imbalance. (Mohanty 176).

The novel throws in bold relief the novelist's understanding and espousal of the cause of nature. According to Ghosh, nature is all that "included everything not formed by human intention." (142) and it is self-sustaining, as for example, the fish "scrape off the diatoms and other edible matter attached to each grain of sand" (142). The writer also examines various myths, legends, anecdotes and beliefs that circulate in the layman's domain. At the same time, he has taken up various historical facts and scientific theories which form the intellectual discourse of nature and habitation.

Ghosh has gathered large data on the way man has ravaged nature. For example, during the Khmer Rouge insurgency in Laos, the rebel forces killed dolphins to extract oil for running their vehicles (305). He has also explored history, as he clarifies in the epilogue to the novel and found out that Money S' Daniel wanted a new society set up here where there would be no exploitation. Ghosh has tried to unearth the history of different environmentalists who helped the cause of nature. They include people like Mr. Paddington who disfavoured setting up of a port at Matla but Lord Canning did not heed his warning. The result was that a powerful gale washed away the port in 1871. (286-87).

Through the character of Piya or Piyoli Roy, Ghosh has crafted a character who has devoted her life to the study and preservation of nature. A woman, it is ironically believed by the eco-feminists in our times, is a better custodian of nature than man. "Women have been associated with nature, the material, the emotional, and the particular, while men have been associated with culture, the nonmaterial, the rational, and the abstract" (Davion 9). The support for this stand is found in early human societies. "Eco-feminists have claimed that archaeological research reveals that such early societies were ecological, equal and matriarchal" (Gimbutas in Derek 21).

There is also the supporting concept of 'gaia' – the earth goddess of Greek mythology, which has been dug out to fit in with the ecological view of earth as a self-supporting organism. This is not unknown in India where the first morning Puranic mantra to be chanted after rising from bed refers to the earth goddess. Therefore, Derek is right in concluding that "The concept of an Earth goddess is nearly universal and certainly ancient. Egyptian, Greek, Indian and Jewish traditions, to name but a few, provide us with female Earth deities" (74).

We find an interesting dialogue between Kanai and Piya on the issue of preservation of dangerous animals like tigers. While Kanai is a leftist who blames the Western 'patrons' who disregarding human cost that goes into protecting wildlife with the aid of Indian accomplices like him even as they themselves keep a large number of animals in captivity, Piya is in favour of keeping the animals in their natural habitat. She says that it was intended so by nature:

Just suppose we crossed that imaginary line that presents us from deciding that no other species matters except ourselves. What'll be left then? Aren't we alone enough in the universe? And do you think it'll stop at that? Once we decide we can kill off other species, it'll be people next – exactly the kind of people you're thinking of people who're poor and unnoticed. (301).

This conjecture is in sync with the postcolonial paradigm shift from the exploitation wreaked by colonizers, to the exploitation perpetrated on the downtrodden in indigenously governed societies. About the difficulties of undertaking projects to study and preserve nature, she herself tells Kanai: "Easy?' There was a parched weariness in Piya's voice now. 'Kanai, tell me, do you see anything easy about what I do? Look at me: I have no home, no money and no prospects. My friends are thousands of kilometers away and I get to see them maybe once a year, if I'm lucky. And that's the least of it. On top of that is the knowledge that what I'm doing is more or less futile" (302).

One has to add to this scenario the official apathy and corruption are the major factors responsible for the degradation of eco-system. When Piya applies for the permission to scour the Sundarbans rivers for her research project, she is forced to have an official guard as escort. Ironically, it is the guard who, in cahoots with the boatman whom she is again forced to hire much against her wishes, fleeces her and even steals her camera at the end of the work-day. They could have done her physical harm too as was apparent from their behaviour, but Fokir's entry at the right time averted it.

The philosophical guru of 'deep ecology' Arne Naess puts forth some key observations which must find mention here before we turn to the crucial problem faced by the denizens of the Sundarbans. According to Naess, the well-being and flourishing of human and non-human life on the planet earth has value in itself and secondly, this value is independent of the usefulness of the nonhuman world for human purposes. But the flourishing of human life and cultures is compatible with a substantially smaller human population. (Naess in Sessions: 68). Now, this observation at once pits the human interest against the interest of the non-human world, for what we see is the depletion of non-human population and a rise in the human population. This human/non-human hierarchy in inter-species rationality is linked to other such binaries like civilization/savagery or culture/nature and is indeed intractable.

While the ecologists have their point of view regarding preservation of nature, the migrants demand their right to life. The government's stand is this: "This island has to be saved for its trees, it has to be saved for its animals, it is a part of a reserve forest, it belongs to a project to save tigers, which is paid for by people from all around the world."

The postcolonialists point out that when the colonizers annexed lands of the artless and simple humans living in close proximity with nature as in the settler colonies of America and Australia, they considered the native people as little better than animals. Therefore, when these colonizers of yore come forward to protect the animals, there are bound to be misgivings. Quoting Robert Cribb on the issue of the Dutch colonizers' legislation in Australia, critics Huggan and Tiffin point out: "The creation of national parks and the protection of endangered species have both excluded indigenous peoples from regions they have occupied and managed for centuries and have hampered them from using natural resources as an economic base from which to seek modernity' – a modernity into which European incursion had already propelled them" (Huggan and Tiffin 187).

Here, in the context of the Sundarbans, the migrants' response to the 'project tiger' is articulated before Nirmal by Kusum, which also takes on the delicate issue of notional right of the animal world to exist vis-à-vis needs of human existence:

"Every day, sitting here, with hunger gnawing at our bellies, we would listen to these words, over and over again. Who are these people, I wondered, who love animals so much that they are willing to kill us for them? Do they know what is being done in their names? Where do they live, these people, do they have children, do they have mothers, fathers? As I thought of these things it seemed to me that this whole world has become a place of animals, and our fault, our crime was that we were just human beings, trying to live as human beings always have, from the water and the soil" (261-2).

Even though Ghosh examines the different theories propounded by J. Feurer regarding how the tigers turned into maneaters (240), for the landless people the tiger becomes a symbol of the state which seeks to discipline them in the name of the tiger.

Towards the end of the novel, when Piya finds the carcass of a dolphin, the circumstantial evidence and Fokir's testimony suggest that the careless official guards were responsible for its death: "…it was probably some kind of official boat, used by uniformed personnel – maybe from the coastguard or the police or even the Forest Department. It had one speeding down the channel, earlier in the day, and the inexperienced calf had been slow to move out of its way" (346).

A powerful note is sounded with the nature overruling the human division of society on the basis of class and leading to the union of Piya and Fokir at a time when a powerful cyclone strikes the area. Both of them have to take shelter on the branch of a sturdy tree. She hugs the tree and Fokir sitting at her back too hugs her and both of them are tied to the tree with the help of Moyna's old sari. "She could feel the bones of his cheeks as if they had been superimposed upon her own; it was as if the storm had given them what life could not; it had fused them together and made them one" (390). On the whole, Ghosh gives a balanced treatment to various issues involved in maintaining the ecological balance.

Another great novelist and Booker winner Kiran Desai's focus in her novel *The Inheritance of Loss* (2006) on the geographical nature, apart from being an aesthetic embellishment, also forms an allied motif of home. If the consciousness of home lies at the deeper level in the novel, that of the habitat is felt at the surface level, at the level of allied motif. The idyllic description in the vein of pastoral representation of the hill station shows Desai's ecological leanings, which she has inherited from her mother Anita Desai, the well-known novelist. If Nanda Kaul merges with the atmosphere in *Fire on the Mountain*, in *The Inheritance of Loss*, it is the house that merges with the landscape: 'When she looked back, the house was gone; when she climbed the steps back to the veranda, the garden vanished. […] The gray had permeated inside, as well, settling on the silverware, nosing the corners, turning the mirror in the passageway to cloud' (2).

Exotic details of nature -- of flora and fauna and lush vegetation -- at the foot of the Kanchenjunga present a veritable feast for the nature lovers. Even the solitude of the inhabitants of Cho Oyu has been described in terms of the giant squid spotted there on rare occasions: "No human had ever seen an adult giant squid alive, and though they had eyes as big as apples to scope the dark of the ocean, theirs was a solitude so profound they might never encounter another of their tribe" (2). The symbolic significance of the animal world is, of course, found in countless narratives produced in all times and climes. What stands out is the co-existence of the human and the animal world in that section of the Cho Oyu that is governed by the rustic cook and other servants. A saucer of milk and a pile of sweets is placed by the cook to pacify a pair of black cobras living in a hole. The archetypal cook, as his namelessness suggests, lives in harmony with nature believing that "The natural world exists in its own right and other beings have a will, a way of their own and their own stories" (Drengson 20).

However, as in *The Hungry Tide*, we find conflict in this novel also. The ethnic Nepalese Gurkha people are fighting for Gurkhaland, their homeland to be carved out of West Bengal, and Gyan, a Gurkha, gets drawn to the movement. It is a fact that the environmental problems cannot be divorced from social problems like housing and agricultural land. There is the question of

environmental justice and it "gives these positions a clear affinity with environmental justice movements that protest the common association of acute environmental degradation and pollution with poverty" (Gerard 20).

Sai gets emotionally involved with Gyan, her teacher of Nepalese origin, who lives in the poverty-stricken Bong Busti. Transcending the cultural barriers, nature brings them together as it did Ammu and Velutha in Arundhati Roy's *The God of Small Things*. Against the scenic backdrop of the Delo lake or by the shores of the Teesta river, they tell each other tales of themselves and their families. While nature brings them together thus, the cultural politics creates a gulf between the two lovers. The growing discontent among the Indian Nepalese takes the form of Gorkhaland agitation. Gyan joins this movement and is brainwashed so that he distances himself from Sai and even uses harsh words for her. There is a nasty quarrel between the two. Gyan places his geo-ethnic identity above everything else. He berates his beloved and mocks at the 'fake English accent' and 'powdered faces' of 'that fussy pair' at Cho Oyu. He now looks down upon them as encroachers on his homeland. However, nature does not make any living creature her permanent guest. "Even if a group has been here for several generations, the fact remains that it is true so far as the recorded history goes. One cannot make history a ground for claiming a piece of land in these postmodern times when any identity, leave aside the one based on settlement, is fluid and changeable" (Batra 170).

Suravi Sharma Kumar's *Voices in the Valley* (2012) is a novel that is suffused with ecological overtones as it highlights the topography, climate, flora and fauna of Assam in a big way. Besides, there is a sharp focus on local customs, food and dress habits, taboos, etc. of the community living in harmony with nature. The writer's narrative, at least in the early part of the novel, is marked by beautiful pen-pictures:

Millie would observe the kingfisher sitting still on twigs in order to snap up a tiny fish or a tadpole camouflaged in sheets of algae. Dazzling white, the egrets would wade all over the paddy beds with their necks moving back and forth. At a distance from Borkuiiagaon, the Burha Luit [Bramhaputra] flowed in melodic ripples sounding like the clinking of bangles on a bride's heavily ornamented wrists. (42).

Here is a specimen in which the writer reads the language of fish in the leaves: "Some trees were covered by vines, some stood bare, some bore leaves pointed like a singi fish, some spindle-shaped like the kuhi fish, some tiny like the puna fish" (68). The struggle in nature is noted at the minutest level: "Red weaver ants stitched up the leaves of a guava sapling in a corner into enclosures for homes. Drones and bees attacked a thick wasp, that had intruded into their hive, engulfing it in a ball of bees, exterminating it for its audacity" (71).

Some of the images are indeed fresh, as for example, "The reddened river at a distance flowed trembling with the boats and ferries sailing on it butterflied to their reflections" (116) or "…yards away from the highway lounged a green pond with thick lining of moss and with turtles who looked like upturned saucers floating on the water" (38). However, this focus on ecological aspect is not retained throughout the narrative. After some eighty pages, the description takes the form of journalistic report and the issues covered are also of socio-political interest rather than of ecological interest.

Some other novels may briefly be considered here for their ecological interest. Aruni Kashyap has come out with an Assam-specific novel *The House with the Thousand Stories* (2013) which is focussed on the issue of insurgency in Assam. It has nature description in plenty, but it is still a backdrop. She talks of the scent of the earth, the river Bramhaputra, the animals, the insects, etc. essentially to present a pen picture to the reader. True to its name, the novel *Adrift: A Story of Survival at Sea* by V. Sudarshan relates a gripping account of a tourist couple marooned at sea in the company of the crew. The backdrop is the Andaman and Nicobar Islands with their pristine beauty. The novel *Frozen Waves* by S.S. Kumar takes up the Sundarbans region as the backdrop of the thriller that this novel is.

Nature is thus increasingly being focussed upon in contemporary Indian fiction in English. However, this focus is mostly in the form of a backdrop. Dealing with ecological issues in a serious manner the way Amitav Ghosh has done in his novel *The Hungry Tide*, is still a rare phenomenon. As a mode of textual representation, literature does contribute to the construction of both nature and culture. Now, the challenge is to accept the existence of nature in reality, away from textualization. It must be realized that this is not one-sided phenomenon. In fact, it is mutual, "of physical environment (both natural and human built) shaping in some measure the cultures that in some measure continually refashion it" (Buell 2001: 6). There has to be a via media whereby the conflicting demands on both sides can be met.

Wall Derek suggests the remedy:

Economic systems should be infinitely sustainable, cyclical in nature and able to recycle energy and resource inputs. Rather than being based on quantitative measures of gross national product, their goals should be ecologically centred and qualitative. Above all, preservation of, and interaction with nature are vital. The reduction of human wants and the abolition of degrading, alienating work are also sought. Social justice and the creation of a sense of community are equally important; the end goal of a sustainable economy may in a sense be the abolition of economics as a category separate from other areas of life" (Derek 118).

We must not forget the belated realization by a section of the ecologists that economic transformation alone is not adequate and that instead of consumerism, we should be following a kind of 'Green spirituality' (Derek 182). This has, indeed, been the mantra held aloft by ancient Indian culture. But to lead the way in our times, not only the scientists, the politicians or the literary scholars, but mankind at large also has to wake up to thwart the catastrophe knocking at our door.

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Reducing the Female Body to Ashes:
Domestic Violence in Ananda Devi's *Le Sari Vert*

Dr. T. Priya, M.A., Ph.D.
Assistant Professor & Co-ordinator
Centre for French, School of English & Foreign Languages
Bharathidasan University, Tiruchirappalli 620 024, Tamil Nadu, India
Mobile : 82200 08255 manupriya58@yahoo.com
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Abstract

Ananda Devi takes a critical look at the Mauritian and Indian societies. As an anthropologist, she observes and decodes social laws to highlight the subjugation of the female body in patriarchal cultures. Man objectifies the female body and inflicts violence through marriage, domestic violence, rape, prostitution, pornography, and incest. An examination of Devi's *Le Sari vert* brings to light how marriage as a social institution victimises woman, reduces the female body as an object and contributes to violence. To be feminine, woman must be passive, silent, timid, obedient, reverent, submissive, dependent, and cheerfully surrender herself as her husband's servant. Overlooking the patriarchal codes and conventions is labeled deviant and irrational.

Ananda Devi is a literary prolific, a new generation mauritian francophone writer. The island of Mauritius, which becomes the backdrop of most of Devi's novels has been an inexhaustible source of inspiration to her. Though Devi refuses being labeled a feminist, her themes represent the stark realities of the patriarchal cultures. Devi's writings focus on the exploitation and confinement of femininity and highlights the struggle and revolt for autonomy. In an interview with Patrick Sultan, Devi states that a woman cannot be free with her body. She is born with the chains imposed on her that accumulate all through her life. To Ananda Devi, it has always been a question of ownership of the female body because the two countries, Mauritius and India deny woman the right to her body. Devi rejects the image of the ideal woman established by man. She desires to let woman live as she wants with her body. She asserts that woman must regain possession of her body and reaffirm the right that she has on her body. In a militant way, Devi reacts affirmatively to deconstruct the patriarchal society and this deconstruction is expressed through her characters. Violence is omnipresent in Devi's texts. On the subject of violence packed in her novels, she explains in an interview that " in a world where there are as many battered women... in a world where women are raped daily, I do not see how my vision is excessive!". Devi also notes in an interview with Fabien Mollon that:

> There is in Mauritius a latent violence that we do not necessarily perceive as a stranger. It feels very sweet, everyone lives very well together, but there are things bubbling under the surface. The harmony is superficial, a little mechanical for the society to work. But very deeply, in the mentalities, there is a strong mistrust towards the other (Translation is mine).

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In *Le Sari Vert*, Devi explores the terrorism of domestic violence evoquing the readers to reflect on how the female body has been objectified through patriarchal ideologies in indo-mauritian cultures. According to the United Nations, the term " violence against women" means any act of gender-based violence that results in physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty in public or private life (Mary Ellsberg, Lori Heise : 11). The physical, psychological, sexual and economic abuse inflicted on woman saps her energy and self-esteem and leads to certain mental health problems, including depression, anxiety, phobias, and post-traumatic stress disorders. In *Rethinking Domestic Violence,* Donald G. Dutton asserts that " wife assault, kept largely out of public view and tolerated by prevailing attitudes, was regareded by feminists as an evil symptom of Patriarchy " (Dutton : 17). The assault of woman has its roots in the subordination of women and the assertion of male authority and control. Marriage is a social institution which contributes to exploitation and domestic violence and keeps woman in a state of fear. Marriage is a sexual contract that affirms the patriarchal right over the female body. Patriarchy glorifies the institution of heterosexuality which is a hierarchical and repressive system; man dominates and dictates, woman is enslaved, objectified and exploited. Radical feminists Susan Brownmiller, Sheila Jeffrys, Catherine Mckinnon claim that objectification is dehumanizing and degrading and violation of woman's human rights. Man's gaze objectifies the female body and imposes the hierarchical social structures that subordinate woman amd infllict violence on the female body. Culture encourages power in the male and passivity in the female; power is thrust on the female body. Women internalize fear and passivity which prevent her from considering her own potential and energy.

In *Le Sari vert*, Devi gives us the portrait of an authoritarian and tyrannical old man, Dokter-Dieu, who crushes to nothing his wife, daughter, and granddaughter. The cancer stricken old man awaits his last days in Curepipe with his daughter, Kitty and his granddaughter, Mallika. He is a dictator who is proud to have mastered the codes the conventions of the patriarchal world. When Kitty and Mallika interrogate the old man about the death of his wife, the secrets of the bygone days resurface and unveil the perpetrator of physical and psychological abuse. The old man's confessions take Kitty and Mallika by storm. A violent dialogue breaks out between him and the two women when he justifies his actions and accuses his poor wife. The Dokter expresses his misogyny and his masculine strength when he declares that all women deserve to be beaten as Neil S. Jacobson, John Mordechai Gottman state in *When Men Batter Women: New Insights into Ending Abusive Relationships* that "men are generally physically stronger than women and they are often socialized to use violence as a method of control" (35). In *Loving to Survive*, Dee Graham states that men terrorize women for sexual, emotional, domestic, and reproductive services. Like hostages who work to placate their captors, women work to please men. As Dee Graham argues, domestic violence is an assertion of patriarchal power in the family, the old man emphasizes the patriarchal right of man to torment the body of the woman.

Domestic violence is a process of sexist domination. Claire Chamberland believes that spousal abuse is a way of controlling women with roots in the relationship of unequal power between men and women. The aim of the violence is to control and dominate the body of the woman who is under the influence of the aggressor. He states,

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Family violence has led researchers, especially feminists, to see in the unequal power of men and women, deeply rooted in patriarchal societies, the essential cause of violence against women in the sphere of private life. Within this type of society, the authority of man is socially legitimized by patriarchal structures that endorse the coercion and control he exercises over his spouse (Chamberland:15 ; translation is mine) .

Burying the terrible events of the past, the ailing man resumes his verbal abuse when he feels the thrill of fear in his daughter Kitty. He continues to fabricate stories about his wife's death in order to manipulate his daughter Kitty and granddaughter Mallika who fulfill his culinary needs. The old man screeches that an ideal woman is one who excels and surpasses in culinary art; cooking is the most important of all the traditional roles of women. Society conditions woman to believe that her fulfilment lies in marriage and motherhood. She is domesticated and enslaved in the private sphere and confined to the traditional gender roles; kitchen is the very space to which she is confined and which restrains her. With reference to this patriarchal attitude, Chamberland notes that " the confinement of women in the domestic sphere has strengthened the role of the man as the sole provider which has resulted in greater control of the wife by his spouse" (Chamberland : 16, translation is mine).

The affirmation of Carole Counihan in *The Anthropology of Food and Body: Gender, Meaning and Power* is relevant to our analysis of *Le Sari vert*:

Men may weild power by controlling food purchases and claiming the authority to judge the meals women cook. They can disparage the food or demand certain dishes. Men can refuse to provide food or to eat. Husbands often legitimate wife abuse by citing meal failures (Counihan: 11, 12).

The statements are true in this novel. The narrator judges every meal served by the women of three generations. He recollects that the underrcooked food becomes the source of his fury and violence against his wife. The rice was badly cooked, the chicken was elastic and the vegetables were burnt. His wife is punished and eventually burnt for her inability to cook well. He accuses that his daughter Kitty was not a good cook like her dead mother. Even when Mallika makes a succulent biryani with spices and meat for her mother's birthday, the grandfather gobbles, but shows no sign of appreciation. The Dokter had always dreamt of an ideal woman who would conform to the traditional norms of society. His anonymous wife failed to meet the narrator's expectations of being an ideal woman. He says that his wife never obeys him. She was neither a good housewife nor a good cook. Disgust, hatred, and violence which have been boiling within the Doktor burst out when his wife continued to burn the vegetables and rice. He declares that she was unfit for marital life. He had punched and thrashed her thinking that the lessons of violence would teach her that she ought to serve her master sincerely and with dedication. This could be supported by Neil S. Jacobson and John Mordechai Gottman's statement that "battering is pysical aggression with a purpose: that purpose is to control, intimidate and subjugate another human being " (25). The abuser states that his wife's refusal to conform to the traditional gender roles had resulted in her destruction. He elaborates,

She had started to burn the meal, put salt instead of sugar, ironed my shirts leaving creases everywhere, did not pick up my knits, did not sew the buttons properly,

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leaving holes in my socks, misplaced my books while arranging them, brought hot boiling water for my bath when there was no water supply – she was like a bad genie in the house, the more time passed and the more she did things wrong and I could not stand to shout and hit. She challenged me, I'm sure. She wanted to see how far she could go (Devi: 125, translation is mine).

This highlights the existing imbalances of power in patriarchal cultures where man expects domestic services from women authoritatively but fails to render the same domestic services to women. This is evocative of Counihan's affirmation in *The Anthropology of Food and Body: Gender, Meaning and Power*:

Food provisioning often reproduces female subordination by requiring women to serve, satisfy and defer to husbands, who do not feel a similar need to serve their women. Reciprocity of giving and receiving, of cooking and eating, makes for equality among partners and its lack contributes to power inbalances. In many ways, food establishes and reflects male and female identity and relationships (Counihan : 1).

The anonymous wife was a silent and passive woman, dissapprovingly she waged a war of silence. Having given birth to her first child, she enjoyed her motherhood and spent her time reconstructing herself, feeding her child, changing clothes, bathing and rocking the baby, singing songs to cuddle her. It appeared to the Doktor that his wife was neglecting all her responsibilities. Impatience and fury had mounted in this man who grumbled that his wife lived like an angel and had no intention of taking back her responsibilities. He struck his wife again, asking her to cook and clean the house as usual. He even punished her not to wear expensive saris and sandals. From this event, the Dokter's wife refused to speak. Abused by her husband verbally, physically, and psychologically, she engaged a war of silence and refused the established order of society. One day, when the poor woman prepared disintegrated rice and charred lentils, the Dokter was diabolically furious. He wondered how she expected the master of the house to eat that meal. Clenching his jaws and cracking his teeth, he seized his wife's plait so hard and hit her against the table several times. Covering herself in a shell of silence, she neither screamed nor protested. Once this scene of violence is accomplished, the aggressor feels " an eruption of triumph" (Devi : 28). Chamberland observes that "physical violence attacks the integrity and sense of physical security of the woman or child by physical means of varying severity, ranging from jostling to homicide" (Chamberland : 33, translation is mine). This event forces the victim into a state of confusion, fear, shame, guilt and helplessness. The victim loses her self-esteem.

Here is a victim of domestic violence. Her body is constantly threatened, tormented, and destroyed by male turbulence and turmoil. Her body trembles out of fear and pain and bleeds as Neil S. Jacobson, John Mordechai Gottman argue that " battering is always accompanied by emotional abuse, is often accompanied by injury, and is virtually always associated with fear and even terror on the part of the battered women" (25). The trembling of his wife's body brings pleasure to the husband. He rejoices his heroism having conquered the corporeal territory of his wife. He says whole-heartedly that " Violence is a grace " (Devi : 29). With regard to this patriarchal attitude, Chamberland notes that " the emotions

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felt by these men are certainly shaped by a traditional socialization strongly marked by a patriarchal structuring of the relationships between men and women " (Chamberland : 77, translation is mine).

According to Chamberland :

> These different types of aggression threaten the sense of security and development of women and children: feelings of fear that can lead to the experience of post-traumatic stress disorder that paralyze and immobilize more or less severe the development of the concerned people; feelings of mistrust and betrayal that damage the ability to maintain relationships of trust with one's environment and that challenge the learning of positive social relationships; feelings of depression and helplessness that threaten the development of a positive self-concept and compromise the capacity for autonomy, self-determination and self-realization. These assaults also undermine the integrity of the family system (36, translation is mine).

His statements are true in the novel. One day, the Dokter kicks at his wife's fragile body. She falls to the ground, those powerful blows completely annihilate her body. She remains motionless, silent and almost faints because her weak body could not bear anymore. Owing to the physical and psychological abuse, she becomes completely isolated, silent, and depressed. Reacting to perpertrator's abuse, Donald G. Dutton states in *Rethinking Domestic Violence* that "it is the holding of absolute power that leads humans to act abusively " (24). The Dokter has the impression that he is disrespected at home whilst he is glorified in the outside world. The wife's silent revolt, clumsiness, indifference, negligence, disorder, and impropriety triggers impatience and hatred for the Dokter who regards her as a witch. He even convinces his daughter that she is no longer her mother but a nasty witch. Kitty obeys her father and refuses to caress her mother. Kitty's indifference paralyses the mother who plunges into complete silence. She fails to bathe, does not change her clothes, moves in the house frozen by fear and silence. She is traumatized by fear of violence and insecurity. She is overwhelmed by feelings of depression and helplessness. Her state of mind could be supported by the statement of Muriel Salmona, a doctor who finds that " domestic violence creates a sense of inferiority, worthlessness and humiliation through denigration, criticism and hurtful words about the physical, verbal expression, intellectual abilities, work, domestic chores, education children, sexuality ". It also makes us reflect on the affirmations of Del Martin in the article *Society's Vindication of the Wife-Batterer.* Del Martin analyses the status of the battered women who continuously lets herself be assaulted without stepping out. He argues that

> the battered wife is constantly accused of being masochistic. Why else would she stay? She stays because society has not made room for her in any other place, because she cannot obtain help, and because she is economically dependent. She stays because the structure of her society says she cannot do anything ahout a man who wants to beat her. Religiously she is tied to him "for better or for worse, until death do us part" - and that often happens. Socially, she is looked upon as a failure unless she holds the family together, and family service agencies arc more concerned with reconciliation than with her safety. Legally, the wife cannot find relief or protection. Economically she is likely to be destitute, and in trying to apply for welfare she finds that she has to have an already established separate domicile of

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her own, something which she can't do if she has no money', Psychologically and emotionally she is completely demoralized and devastated. (Martin: 398)

The sari is the only testimony of the death of the Dokter's wife. On the day of the horror, at dinner time, the Dokter's wife brings the pot of rice to the table. The Dokter wonders how she would serve glutinous and greasy rice to the master of the home. Fury and fatigue drive the father monstrous and volcanic. In a fit of rage, he pours the pot of boiling hot rice on his wife's head; the rice drips from his head to his feet releasing heat and smoke. The boiling rice burns the body of Kitty's mother. She remains motionless without crying, goes back to her room with hot rice congealing on her body. These violent incidents bring to light the absolute power and right of the husbands to punish and torment the female body. Man believes that the female body belongs to man which culture supports. These incidents of violence is reminiscent of the arguments of R. Emerson Dobash, Russell P. Dobash in *Women, Violence and Social Change.* They explain,

> The sources of conflict leading to violent events reveal a great deal about the nature of relations between men and women, demands and expectations of wives, the prerogatives and power of husbands and cultural beliefs that support individual attitudes of marital inequality (3). ... The four main sources of conflict leading to violent attacks are men's possessiveness and jealousy, men's expectations of women's domestic work, men's sense of the right to punish their women for perceived wrongdoing and the importance to women for maintaining or exercising their position of authority (4).

She chooses death, the only form of liberation from this society that devours little by little her dreams and her desires. The green sari, which has touched a young, tender, beautiful, and illuminated body perishes losing its beauty. It is no longer an attractive body of the woman that can seduce. It is a skeleton with charred and perished flesh. She becomes a mass of garbage in the bed. The body of the woman is in a state of extreme degradation, stripped of its femininity. The female body becomes a "chicken on a kitchen table ... It has no soul, no consciousness, no emotions " (Devi : 165, translation is mine). Unable to perform the traditional female role of cooking, the woman is reduced to the state of the meat. The Dokter justifies his actions by saying, "A woman's body is made to be pierced, troubled and tormented, but not a man's body. No such humiliation has never been our due " (Devi 150, translation is mine).

Kitty's exposure to scenes of violence at home traumatizes the little girl. Interiorizing the scenes of violence, she shudders with fear. After the death of her mother, Kitty begins to take care of the house. She is still terrified by her father's gaze. Later, as a young girl, she finds relief and comfort in a love affair with a librarian. The Dokter begins to hate her and makes fun of the love and desire of the newlyweds. With eyes filled with hatred and rage, he cuts Kitty's pink sari into rags and throws it in the trash. Throwing the sari in the trash, he throws his wife, daughter, and their femininity into the garbage can. He could not stand to see another man possessing all the things in his territory. The father complains, " He had his wife. He had my Kitty. He had my things " (Devi : 146, translation is mine).

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With Mallika to her rescue, Kitty questions her father about the mysterious death of his mother. Mallika does not remain silent in front of her grandfather. She is a brave girl who is ready to face the omnipotence of her grandfather. The old man who lives with his daughter Kitty prides himself in saying that he has lived an exemplary life and that he has the responsibility to put everything in order at his daughter's house. He lauds that man has discovered fire, wheel, tools, hunting, farming, and mechanization. He affirms that man is the one who pushed science and culture forward. He believes that woman is the creature destined for home and domestic chores and that she ought to be a puppet in the hands of the puppeteer man.

As usual, the father awaits the tasty meals of his daughter and granddaughter. As he is now dependent on them for food and other needs, it is through food that Kitty and Malika seek to revenge him for his crime and his attitude of nullifying woman. On many occasions, the narrator complains that he is hungry because Kitty and Malika force him to wait for his meals. Malika serves him arrow-roots and other insipid meals justifying that they were food meant for the old men. Mallika boils with anger and frustration. She exercises her power over the grandfather by refusing to cook, preparing food that he hates, and forcing him to eat the tasteless meals. Counihan's statement in *The Anthropology of Food and Body: Gender, Meaning and Power* is appropriate to our reading of *Le Sari vert*. He argues that "women can exert power over men by refusing to cook, cooking food men dislike, and forcing them to eat " (Counihan:12).

Mallika, terrified by the inhumanity of her grandfather, forces him to confess and apologize for his sins. Slamming her teeth violently, she asserts that the rage and violence of her grandfather were worthless and would leave him in solitary confinement until his death. Realising that her grandfather was a fierce dictator, she makes a revolt against the established structure of the man and proclaims herself a lesbian. The Dokter does not support the rebellious vision of his granddaughter which plunges him into disgust and shame.

Mallika is a rebellious woman who transgresses the male order to expose her hatred against man and to destabilize the image of a silent woman. Mallika is a courageous girl with a laughter of a man and a grave tone whose expression scares the grandfather himself. To avenge her grandfather, Mallika says that she loves another black woman. She glorifies her lesbian affair that gives no space for the existence and violence of man. Without humiliation, she speaks about lesbian sex, intimate smell, touch, feminine desire, caress, and enjoyment with Marie-Rose Patience. For the Dokter, who believes that a woman's body exists only to be pierced by man, lesbian existence is a subversion and a violation of the constructions of patriarchy. The idea that Mallika and Marie-Rose make love in bed to find pleasure is awful and disgusting for the grandfather. The sexual deviance of a lesbian life, unacceptable in the patriarchal society blows up the grandfather. Malliks believes that lesbian sex overthrows male supremacy and the omnipotence of the wild man. By her lesbian sexual transgression, Mallika revolts against patriarchy and breaks the patriarchal image of the silent woman.

India and Mauritius are two countries rooted in the customs and traditions of patriarchy. Devi's characters are trapped by patriarchal conventions. Women who introspect on their enslavement and want to liberate themselves are labeled witches and anti-social. Devi exposes the suffocating societies where

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women struggle to value their existence and their autonomy. Devi's perceptions attempt to redefine female stereotypes and social values in order to liberate the female body from patriarchy and create a space that is unique to women. To conclude, may I recollect Ananda Devi's statements in an interview at Jaipur Literature Festival which support the reclamation of the female body in order to deconstruct the patriarchal thought of objectifying the female body : " ... *a woman will always be a mystery to men, she holds a powerful secret of creation and this secret, which can turn her into a goddess or a witch, is dangerous to men. All the rules are made to curb this power, to make a woman disown herself, lose her capability of choosing for herself, and most of the whole, the freedom to do as she wishes with her body. The first step is to take back the ownership of her body. The rest will follow* ".

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Brechtian Reading of Usha Ganguli's Play *The Journey Within*

Dr. Rahul Kamble
Assistant Professor
Department of Indian and World Literatures
The English and Foreign Languages University, Hyderabad 500007
r4rahulkamble@gmail.com
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Abstract

Usha Ganguli's play *The Journey Within* (2000) is a solo performance in which she narrates experiences of her own life in an "autobiographical introspection" mode (Mukherjee 32). The play lays threadbare the journey of her mind and soul since her childhood. The narrative throws light on her own personality, her involvement in theatre, the recurrent themes in the plays directed or performed by her, and her interest in characters and living persons. It also partially reveals Indian 'theatre-women's journey' and women's theatre in India since early 1970s. However, at no point does the playwright use restrictive personalized narrative nor does she intend the spectators to identify with her emotions, feelings, or anger. Instead she throws, through her reminiscences and character speeches, situational questions at the audience regarding gender inequality, oppression of women, denial of rights, and adverse living conditions. The questions make the spectators examine their own behaviour in similar circumstances, provoke them to resolve, articulate, and respond. In order to achieve these goals, the playwright uses certain devices while writing and performing the play. I find that the playwright has applied characteristics of Brecht's Epic Theatre. This paper analyses *The Journey Within* by using, among the nineteen characteristics of the Epic Theatre, the following characteristics— narrative, transformation of the spectator into an observer, arousing the capacity for action, extract decisions, picturising the world, argument, making the spectator to face the situation, human beings the object of enquiry, alterability of human beings, and eyeing on the course of action rather than the end.

Keywords: Usha Ganguli, *The Journey Within*, autobiographical introspection, women's theatre, gender inequality, epic theatre, narrative, argument, alterability of human beings

Introduction

Usha Ganguli (b.1950) is a veteran playwright, actor, and director in Hindi and Bengali theatre. With her theatre group Rangakarmee she directed and performed many plays like *Lok Katha, Mahabhoj, Beti Ayee, Court Martial* and so on. All the plays she has written, performed or directed have been highly experimental in nature and instrumental in raising burning social

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issues. She not only strives to bring theatre to the doorsteps of the people who cannot afford to go to the mainstream theatre but also makes it understandable so as to bring changes in their lives. As all of her experiments are to make the theatre performances highly educative and political there is less attention on making them entertaining. All the features of her plays—experimental, educative, episodic, narrative—are reworkings of the features of Brecht's Epic Theatre in Indian context. In this paper I would examine how Ganguli uses those features in *The Journey Within[1]* to make the theatre useful for the oppressed in India.

Narrative

Structurally *The Journey Within* has no plot, organized in acts and scenes, but is a narration of episodes. Usha Ganguli narrates reminiscences about her nature since childhood until present. She reveals her equivocal nature through the narrative. She records her grievances straightforward, without hesitation. She begins to feel things unlike others since her childhood. She records her unhappiness during childhood about few things. One of which is about her inability to cope with arithmetic and the other is, that her birthday was never celebrated because she was a girl child. She has rebellious bent of mind and her work reflects her rebelliousness. It becomes quite clear from her interview by Atul Tewari during Prithvi Theatre Festival in 2006. He acknowledges that Ganguli's works deal with the "revolts against narrow, parochial and regional biases as well as economic, social, and sexual oppression" (Ganguli Int. 1). Ganguli herself reveals her nature during the interview. She says:

> During my childhood I reacted a lot, questioned a lot. There was a wall in our village. My mother always told me to stay away from that wall. I always felt breaking through that wall. (2)

She explains why instead of choosing to live a contented and cocooned life, she has chosen the area of theatre, and even Hindi theatre in Bengal. It shows her desire to swim across the current. She performs plays portraying issues like gender discrimination; economic, social, and sexual oppression in society; struggle for empowerment; and establishment of self-identity and self-worth by people. None of Ganguli's characters is tame, dull or insipid. They are ordinary human beings with extraordinary desire to struggle against injustice, inequality, exploitation, and annihilation.

While performing on the stage Ganguli recalls her experiences about the plays and the performances she had in past. Matkari's play *Lok Katha* (1987)[2] was performed by her theatre

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[1] *The Journey Within,* originally written in Hindi as *Antaryatra,* was written by Ganguli in 2000. Since then the Ganguli performed this play in India and abroad at various locations, including Universities, several times.

[2]Ratnakar Matkari (b.1938) is a noted Marathi writer, director and playwright.

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group Rangakarmee. It depicts a story of Savitri, a rustic, but courageous woman, who, after her husband's death leads the struggle against the atrocities and oppression of local zamindars (Ganguli 32). *Yehudibibi* is about the era of World War II in Nazi Germany. Yehudibibi is a Jew wife of a pro-Nazi German husband. In the wake of war and the racial cleansing undertaken by Nazi dictatorship, her husband asks her to leave Germany. She lashes out at her husband and his racial prejudice and hypocrisy, so peculiar to the Germans. Mahasweta Devi's *Mukti*, again performed by her theatre group Rangakarmee, dramatizes the plight of a working mother. She is abused and deserted by her husband and misunderstood and insulted by her daughter. Mahasweta Devi's another play *Rudali* (1992) depicts alienation of Shanichari, a rudali in Rajasthan, who is hired to cry at the deaths of prominent persons. During her loneness she finds Bhikhni, another rudali, as a companion of soul. Even destiny snatches Bhikhni from her. After the death of Bhikhni, Shanichari loses everything in her life.

Each character's speech is an episode in itself and shows a familiar story to the spectators. There is nothing surprising or suspense. What adds to the spectators' knowledge is the responses of those characters to the given situations. They all are separate anecdotes related to each other with a common theme rather than building a plot leading to a proper end. These episodes of her narrations are perfectly Brechtian.

Reasoning of the Decisions

The characters she played or directed in her plays share certain characteristics. They are never dumb, passive or meek; even if they are illiterate or rustic. They are revolutionary in thought, expression, and action. They have clear vision about the life they want to live and demonstrate capability of taking and executing decisions. She recreates familiar situations on stage which require the actors and the spectators to decide about their responses in those circumstances.

Parichay[3] played by her group, portrayed a protagonist, Beena. Being an ordinarybus driver's daughter, she is not very confident earlier. Sudeep, a boy from a rich family, falls in love with her. Initially Beena imitates his words. Later on, when she is insulted and humiliated by him, she realizes the class difference. She realizes her foolishness in imitating him and becoming a dumb shadow of a selfish and shallow man. After realization her own self, she discards imitating him. She speaks her own words and begins to believe that her words are not less valuable. She discovers this as she says:

> Strange! What am I saying? Not a single word of this is Sudeep's. All, all the words are mine. I can speak for myself now. Look, Sudeep, I can speak, using my words, my own

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[3]*Parichay* was a Hindi translation of Arnold Wesker's play *The Roots* by Usha Ganguli and Madhuri Dikshit, it was produced by Rangakarmee in Kolkata (1978) and was directed by Rudraprasad Sengupta.

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words and own sentiments. I no longer need your crutches but can stand on my feet by myself, totally alone. (Ganguli 71)

This is an awakening. She realizes the power of her independent speech compared with the imitated words. From tacit imitation of borrowed speech, she grows to discard the same and begins to speak her own words. The revelation of hidden energies, which were eclipsed by willful self-denial due to selfless love for a selfish man, gives vigour to her resolve. This is a token revolt against forced identity. The looking inside, instead of relying on some external source of inspiration which again would delay the self-realisation, is a sign of empowerment of the self. This in fact encourages the spectators to emulate her in their own life.

Another play performed by her theatre-group is *Guria Ghar,* which is an adaptation of Henrik Ibsen's *A Doll's House* (1879). Munia, the chief protagonist in the play, asserts her identity unambiguously, "My first identity is that I'm a human being. And must strive to become a complete human being" (73). They performed *The Mother,* which is an adaptation of Maxim Gorky's *The Mother* (1907). The play portrays the mother, who "stands as the catalyst of revolutionary change" (75). Even after her sons are shot dead, she exhorts the workers by saying, "Don't run away from death. Run away from the wrong kind of life that you are leading…" (75). Savitri in *Lok Katha* leads the struggle alone against the atrocities and oppression of zamindars. Deliberate portrayals of these women characters aim at multiplying such behaviour in real life.

All the instances of reasoning by the characters are nothing but their reasoning about choices, situations, alternatives and probable outcomes of their actions. Brecht asserts firmly this characteristic of reasoning in his idea of Epic theatre.

Argument
Not only the characters performed by Usha Ganguli are argumentative, the subject of the play also evolves argumentatively. Maya in *Subah* is a working woman. She lashes out at the complacency of her husband being an idler in sharing the household responsibilities on the ground that he works. She says:

Who goes out for vegetables? – I. Who cooks the food? Who washes the vessels? Who takes the responsibility to run the house within the limited salary?-I, I, I. If you are a whole-timer in the factory then so am I. But who washes your dirty socks? Have you ever washed even a hanky of mine? (79)

Yehudibibi in the play *Yehudibibi* scolds her husband's dual nature over the issue of race:

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If the shape of my nose and my black hair are different, why should I be punished? I was born in this country, but I am being thrown out of it to save expenses! What sort of people are you? What kind of a man are you? (79)

She hurls anger against the cruel nature of men in power who on one hand spend resources on creating artificial lungs on the other bomb innocent people (79).

The playwright focuses on their argumentative nature so as to reduce the instances of unconditional acceptance of patriarchal dictates by women and protest what is wrong. Short and unconventional plays on issues about women were really instrumental in bringing strong gender consciousness and solidarity among women than the mainstream theatre. While citing the enormous influence of short episodic plays like *Mulgai Zhali Ho* (Girl is Born) performed by women in colleges, offices and parks Pushpa Sunder says,

Apart from the role it has played in forging solidarity among women, women's theatre is significant because it signals an increased self-confidence among Indian women, after years of suppression and submission. That they can publicly perform in plays dealing with issues such as rape is indeed a great step forward. (135)

These performances helped women further their argument and bargain with the patriarchal odds.

Active Intervention by Spectators (Spectators as Alert Observers)
She also mentions instances where her performances were actively intervened by the spectators. It is possible only when the spectator is alert and ready to intervene either by action, speech or gesture. She remembers the twenty tribal *Santhal* women, in a small town Trilokchandrapur, before whom she played Request Concert, an Indian adaptation of German Silent Theatre, in 1986. "Twenty pairs of riveting eyes" (77) of those women, with full of zest for life, compelled her to change the pessimistic end of her play in which she was about to swallow the sleeping pills meant for death and she had to throw them at the end. She also recalls an old man rising from his place to come to her rescue when in her performance the actor goons try to capture her. This follows Brechtian theatre as, 'it did not want only to provide its spectators with an experience but also to squeeze from them a practical decision to intervene actively in life' (Brecht 130).

Picturising the World
The social issues she has chosen to portray on stage reveal her serious inclination towards social concerns. In order to dramatize such issues, she established her own theatre group *Rangakarmee,* which is committed to portray social issues. *The Journey Within* has given her an

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opportunity not only to reveal the journey of socially committed theatre and her own take on such issues but to experiment with a new performative strategy of solo narrative that could be tried in such theatres. The solo narrative reveals that the protagonists in almost all the plays performed by her group are ordinary women in ordinary situations, but while facing the difficult circumstances they become extraordinarily courageous. Her women characters are clearly visible in the multitude of masses because of their independent mind, clear vision of life, and love for freedom and self-worth. These qualities help them maintain their identity unaffected from the coercive patriarchal intimidation.

In her personal life, including her career in theatre and as she confirms through her performance, Ganguli has seen many ups and downs. Through her own as well as other women's experiences, she is aware of the great distress women have to suffer. But she is neither pessimistic nor antagonistic to the idea of confluence between the conflicting parties. She believes in respectable co-existence of a man and a woman. She dreams:

> One day there will be a situation where a woman wins legal battle to get her son back from her husband, where a husband and a wife work in kitchen, where girls will have their heads held high while marching towards their dreams. (Ganguli 83)

She concludes her narrative with the performance of a character Mrinal in her play *Strir Patra*:

> You kept me covered under the blanket of the dark custom. But within a short time Bindu pierced through that darkness and discovered me. It is she who with her death has torn away from me totally that sheath of darkness that had encumbered my vision. (84)

The 'covering' of women in our society by the 'blanket' of 'dark' customs is similar to imprisonment, which has severely hampered the growth of mind, soul, and body. The blanket is so thick and dark that it requires tremendous efforts on the part of the person covered to tear it through. Usha Ganguli uses the image of 'blanket' instead of shackles or prison, because even the shackles and prisons do allow the inmate to see the world partially; can allow air from the outside to come in for the inmate. The inmate can surface his/her grievance and that can cross the wall. The very possibility of inhaling and exhaling is completely shunned by the use of dark and thick blanket. The dark blanket successfully muffles the voice of the sufferer under it. It is when the "Bindu of freedom pierces through the blanket; her journey towards light freedom begins" (84). The realization of the freedom of self catalyses the sufferer's movement towards freedom. Even that moment of realization gives reasons to the sufferer to exhilarate. Ganguli glorifies the present moment of meaningful independence along with a sense of honour for herself, "I am not one to die easily. I have just started living"(84).

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She portrays the world in its totality, with its pros and cons, and makes the spectators see with open eyes. There is no strategy to create any illusion with the help of costume, set up, language, or poetry.

Eyeing on the Course of Life/Action Rather Than End

The play does not aim at a 'round' or 'completed' end as such. Rather it keeps the journey going till the equality of women is not achieved. In the play her mind and soul lays threadbare her experiences, sweet and bitter; and her aspirations. She also shares the strugglers' predicament with her characters while they are striving for identity and self-worth in their fictive existence. The play is not only the journey within, but journey with them towards the common destination. The subject matter of her plays and the characters in those plays reveal her concerns for the issues in our society from a woman's point-of-view. She deals with man-woman relationship in both tradition-ridden as well as modern society; she deals with intra-familial, intra-social conflicts; and she also deals with the nature and colour of theatre which attracts, engages, and immerses her.

Human Beings -The Object of Inquiry

The object of the play is human beings, she herself and women like her. Through her own introspection she introspects her 'self,' 'a woman,' and the 'womanhood'. During the course of her introspective narration Ganguli swings continuously between hope and distress but she is never gloomy. Her journey from a struggler to an established theatre-personality is not without trials and ordeals. Her characters, ranging from Bina, Reema, and Afsari Begum to Shanichari and Yehudi Bibi also reveal the similar trait of swimming across the current. Ganguli's fictive representatives show the feeling of dissatisfaction about the frozen life around them and that kicks the process of change in their as well as the spectators' mind.

The clarity of vision about her own life and vocation and readiness to swim across the current despite odds, carve out unique identity for Ganguli. She tells in her interview:

> I was pretty clear about what I wanted and was never really confused. I always had it in my mind that I have to do this my way. That's why later I did not do theatre with any other group but instead formed my own group – '*Rangakarmee*.' (Ganguli Int. 2)

Her constant struggle, to establish a socially committed theatre, which diagnoses the maladies in social relations and situations and attempt to ameliorate the situation from her side, proves that she is a committed theatre artist and activist. The glamour of commercial theatre, which purely stresses on entertainment to earn name, fame, and money, does not charm her. In her interview she says, "All of us used to fight and discuss about what kind of theatre should we

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do and by the time the year ended, the number was reduced to just fifteen of us. We went our ways."(Ganguli Int. 2) She asserts her special and close association with her theatre group thus, "My strength is my group. We have around three hundred members and nobody will believe me, but we have sixty female artistes in our group. We are like a family." (2) She, along with her writers, co-actors, and characters, provides the sparking impetus to dramatise the inspiring struggles of unsung and unnamed heroines of the society, to achieve the place of dignity and honour. She admits in her interview with Atul Tewari, "It is not for feminism, but I will fight for the rights of women. I will keep on doing it. I won't use my fists to do it, but I will fight for the rights of women" (6).

Conclusion

Epic theatre has a special purpose when it departs from the conventional theatre in practice and the philosophy. The philosophy was to change the nature of theatre-going activity form the passive and purely aesthetic reception to enforcing a critical engagement with the society through the medium of theatre. The philosophy was staged by using technical devices such as episodic plot, narration, argument and so on to break the illusion departing from the devices of plot, character, diction and songs used in conventional theatre for creating and sustaining illusions.

Open introspection by Ganguli about her life and the journey of her theatre asserts that the scrutiny of human life is the object of the play. Analysis of the play with reference to the features of Epic Theatre reveals that the devices used by Usha Ganguli are Brechtian and she succeeds not only in her theatrical attempts but achieves the purpose inherent in Brecht's educative and transformative theatre.

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The Cynical Attitude of Dimple in Bharati Mukherjee's *Wife*

Dr. S. Karthik Kumar	A. Raja
Research Advisor	**Ph.D. Research Scholar**
Asst. Prof. of English	**Annamalai University**
Annamalai University	**Annamalai Nagar**
Annamalai Nagar	**rajaappavu@gmail.com**
drskarthikkumar@gmail.com	
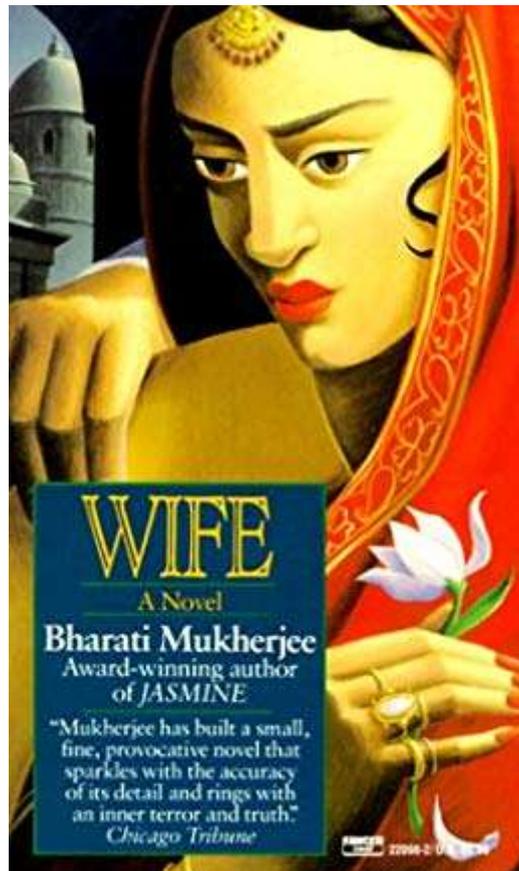
Courtesy:
https://www.amazon.com/s?k=Bharati+Mukherjee%E2%80%99s+Wife&i=stripbooks&ref=nb_sb_noss

Abstract

Bharati Mukherjee, an India-born American novelist, has received considerable critical attention from almost all the quarters of the globe in a relatively short period of just twenty five years. She does not like to be called an Indian migrant author and very firmly positions herself as an American author writing American literature. Her forte is her power packed diction penned in consortium with Indian and American cultures. This paper deals with her novel *Wife* in which the cynical attitude of the protagonist Dimple is portrayed. She starts hallucinating

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and conjures up variety of fantasies, a pathetic experience, yet a reality encountered by every female.

Introduction

In the U.S.A. Bharati Mukherjee sees herself as an immigrant American writer. In her works, which were either completed or fully written in USA, she explores the immigrant sensibility, recognizing its duality and flexibility besides taking into cognizance alternate realities. Mukherjee is her own theorist and exemplar since her novels illustrate the credo of immigrant writing as a "Minimalist" act. She foregrounds the experience of a woman forced to confront her marginalization within her own Indian culture. In **Wife,** Dimple, the female protagonist, has been named Dimple ironically. Dimple is described as 'slight surface depression', and the author uses this meaning to portray her character. In Indian context, *dimple* is more a symbol of physical beauty. The author uses it as a characteristic flaw in Dimple.

The present research paper examines the cynical attitude of the female character in the novel *Wife*. We see Muhkerjee constructing the identity as a psychological imbalance which causes neurosis. Throughout the novel the protagonist Dimple is portrayed as a free-minded and rebellious wife. She has no inhibition in expressing whatever she feels. Thus, we observe the female character in various dimensions.

Dilemmas and Rootlessness

The novel **Wife** depicts the plight of the female protagonist - torn between being the ideal wife like 'Sita' and the need for self-expression. Once she gets to U.S.A with her husband, Dimple is quite shocked at the violence, frankness and permissive environment there. She faces the cultural difference between Indian and American attitudes and finally becomes a woman living in dilemmas and rootlessness.

Madness

Dimple is ensnared with this conflict when she does not get an outlet for her pent up feelings, desires and whims. When she cannot come out of the web of her fears and inhibitions, she gets depressed, becomes almost an insomniac on the verge of madness. Eventually she turns into a murderer of her husband whom she feels responsible for her condition.

"Dimple commits murder when she aborts her child. It's like an act of freedom and she does not regret it, to the extent that she justifies it as a hurdle from old world. Early pregnancy in her case seems to enchain her freedom. Marriage to her is a road to freedom, and intermediary, through which she can have a new life, new beginning. It's not like murder", Dimple said one afternoon in June, "I could never commit murder". (**Wife, 42**)

Dimple's Dreams

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The cynical attitude in Dimple for her husband is evident as she becomes aware of the fact that instead of gaining freedom, marriage becomes an instituition which bonds a wife to function around the peripheries, the center being the husband. The demolishing of her dreams and the effort to break free weakens Dimple and leads her to worry about unfulfilled desire. This provokes her to think in a negative way. She desires for recognition for herself and for the fulfillment of her dream. But Basu behaves in a different way. He wants her to be a docile and submissive wife. So, the heroine hates Basu and his disdainful attitude towards her. He needs her only to satisfy his sexual desires. Finally, in a state of scornful mood, she kills Basu as an act of self-liberation and then commits suicide.

Refrain and Restrain

The fight to control 'self" to refrain and restrain the natural instincts of sensuality, dreams and expectations from marriage, would not have been so difficult for Dimple, if she had remained in India. But when faced with the "other", that is to say America and its open society, hunger in Dimple to refashion her "Self" is not easy to quench. To give voice to her suppressed feeling is not so easy for her because her society considers such act as abhorring. She considers the way to gain freedom from this flight of duality is by stabbing Amit.

> "It was only the per-infidelity stage that was difficult, she'd learned because there were no rules for that phase. Individual initiative, that's what came down to, and her life had been devoted only to pleasing others, not herself. Amit had no idea how close she had come to betraying him completely and not just paying the price for too much fear and loneliness". (*Wife,* **11**)

Self-Identity

Dimple Dasgupta in *Wife* gets entangled in a web of her own making. She gets totally lost when she tries to be a perfect Hindu wife, but her egoistic attitude, her desire for freedom and her quest for self-identity all get entangled in multiple knots, forcing her to cross the border of gender and experiment with American doctrines. The misplaced beliefs encourage Dimple to kill her husband. The motive behind Dimple's action is not the same as Devi's, another character in the novel. Instead of saving humanity, it is more of an act to save herself. Her self-preserving characteristics drive her to self-assert. Dimple is far removed from Devi, who changes her name and identity like a chameleon.

Conclusion

In *Wife,* Mukherjee reiterates the concept of marginalization of woman by explaining and exploring the way in which culture and ideology construct feminine identity.

The immigrant woman in the new world tries to get out of the oppression of enclosed atmosphere of the past culture, tries to balance the values and traditions of past culture with the present one. Their continuous struggle to absorb the culture of the United States changes them, which is not recognized by the male spouses, who are interested in realizing their own "American dream". Dimple refuses to be a daughter to her father and a wife to her husband in her attempt at submersion in the New World.

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To sum up, the cynical attitude of Dimple and her abnormal temperament do not belong to anywhere. She loses her sense of security. Her real self is pushed in the background initially after marriage when living in Calcutta. She tried to see herself as a "different" being. In the USA she tries never to be Americanized. Instead, she engages herself in search for glory by promoting her Indianness. But she always dreams of being someone different. Thus, increasingly she becomes a dissociated personality. Ultimately, she murders Basu and creates tragedy as a result of unfulfilled dreams.

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Extinct Languages and the Reconstruction of Ancient Indian History with Special Reference to the Bon Religion

Dr. M N Rajesh, M.A., M.Phil., Ph.D.
Assistant Professor
Department of History
University of Hyderabad
Hyderabad, India
mnrss@uohyd.ernet.in

Abstract

This paper tries to reconstruct the history of ancient India with special reference to the borderlands of north-western India that lie adjacent to Tibet and are represented largely through Buddhist frames. This paper argues that in the writing of Tibetan history, the Bon religion has been regularly referred and the same can be employed in the case of the Indian borderlands of Tibet. Though the Zhang Zhung language of the Bon religion is extinct, the material culture and the residual practices can help us not only the reconstruction of the religion but also in the Zhang Zhung language.

Keywords: Zhang Zhung, Bon, Tibet, India, extinct language

Ancient India is largely identified in the proto-historic period with the Indus Valley civilisation and in the early historic period with the Vedic and post-Vedic civilisation centred in northern India. During the early medieval period, the history of India becomes more expansive with the abundant number of literary sources. Among literary resources, that comprise of the texts, inscriptions and other materials, predominantly written in Prakrit, Sanskrit and the other regional vernaculars (Sircar, 1996) that have been regularly used in the writing of history. We hit a blank when we come to the peripheral regions of North-Western India as these regions that are inhospitable and mountainous flanked by the Himalayas are often ascribed as regions with nomads who do not have literary culture and therefore, we do not have any tangible histories of these regions and have to depend on myth, oral histories and so on as historical sources (Singh, 2018). Ladakh, the western Himalayan regions of Lahaul and Spiti in modern day Himachal Pradesh fall into this bracket (Singh, 2018). It is here that the idea of using certain extinct languages would give agency to the region and also bring out its real personality that has been suppressed under the present methodological approach relying on texts only.

This paper is concerned with trying to problematise the approach to the borderlands of north-west India by trying to employ the notion of borderlands (Singh, 2018) as an analytical category and

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also read the region by trying to use the extinct languages as sources for which there is a great potential (Saxena, 2011).

In the classical Sastric texts composed in Sanskrit, like the Smriti literature, we find the concept of India or Bharatavarsha as the region of India whose borders extend as far as the black gazelle roams and as far as the munja grass grows (Sastri, 1970). Beyond these regions were the regions of the nomadic people who were variously classified in Indian history as the mlechchas or the unclean people and, when they became victorious as the fallen kshatriyas and included people like the Kushans, the Parthians, the Indo Greeks, the Sakas, the Huns and so on. In the Indian representations, these people do not have any literature and are therefore degraded to the status of nomadic people without any civilisational traits, but their martial prowess is acknowledged (Thapar, 1978).

On the other hand, the Chinese sources from the classical period also have a similar problem with the borderland peoples and relegate them to the level of barbarians (Liu, 2017). In contrast to these representations, we find that from the last century or so, many new works that combined archaeology, linguistics and anthropology have brought together a holistic understanding of the borderlands of north western India.

One of the most important contributions is the work titled *Himalayan Histories: Economy, Polity, Religious Traditions* (Singh, 2018) that gives recognition to these regions and treats them as entities with distinct personalities and not just as borders. (Singh, 2018)

Tibet is predominantly identified with the Buddhist religion just as ancient India is identified with the Vedic religion and the heterodox religious traditions. In this process, many other religious traditions have been left out, and in today's understanding, such religions would have been labelled as folk religions.

One of the problems with folk religions is that they do not have a written tradition and therefore have become hidden from history. Through fieldwork, there is an exercise to rehabilitate the folk religions and the folk traditions in many parts of India and China. In the case of north-western India, we see that the Bon religion was a fully developed religion with an elaborate pantheon of deities and developed traditions (Karrmay & Watt, 2007). The end of the Bon religion did not lead to the demise of this religion as there were survivors who remain to this day in the form of Bon monasteries (Karrmay & Watt, 2007).

On the other hand, the Buddhism of Tibet is at a considerable distance from the Buddhism of Sri Lanka or Laos, Thailand, Cambodia or Vietnam or even of the Mahayana Buddhist societies like China and Japan (Jr & Jr, 2013). This is very intriguing to any outsider for whom the standard Buddhism would mean the domesticated and textual tradition epitomised by the dominant constructions in Theravada which is itself problematic as in the case of Thailand (Kitiarsa, 2005). Therefore, the Buddhism of Tibet includes the tantric tradition of India and the Bon religious

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tradition which has not died out but has become absorbed into the Buddhism of Tibet and it is often referred to as the Tibetan assimilation of Buddhism (Kapstein, 2002). Therefore, we find the residual traditions of the Bon religion clearly expressed in Tibetan Buddhist religious practices and also in cultural practices. One of the glaring examples is that even after 1000 years of Buddhist religion in Tibet, the peasants even to this day use the Bon cosmology and not the Buddhist cosmology (Ramble, 2013) and this shows the surviving power of indigenous tradition.

Coming closer to north-west India, we see that in the regions bordering India Tibet and Iran, which form the westernmost extremities of Tibet and Tibetan culture area, there is the region of Tajikistan, which is part of the Persian cultural region and also a borderland where the Persian, the Indian and Tibetan traditions and the other Central Asian traditions met and interacted. It was here that we find the origin of the Bon religion in the Kingdom of Zhang Zhung, which is supposed to be to the west of Tibet (Norbu, 2013). This is supposed to be the Kingdom which included many parts of Ladakh and north western India. The region included the various sites in Lahaul and Spiti that have been the subject of enquiry by Indian historians only recently (Martin, 2001). Such a development had happened primarily because of the non-recognition of the extinct language of the Kingdom of Zhang Zhung (Norbu, 1989). The story would become clear and also be on a sound historical footing if we examine the early history of Tibet and some of the landmark events in reading this period.

According to traditional Tibetan historiography, Tibet was ruled by 41 Kings, but the historians thought it essential to remember the names of only three important things which were known as the Dharma kings as the followers of the Buddhist religion (Smith, 1996). The reason is obvious as these historians were Buddhist monks, and therefore, they were faithful to their religion and wrote from Buddhist bias. Most of the kings were followers of the Bon religion, and the last great ruler of this religion was killed, and the Kingdom of Zhang Zhung was absorbed into Tibet (Smith, 1996). This was because the first great empire builder of Tibet Songtsen Gampo had a sister who married the King of Zhang Zhung. But Sadmakar, the wife of the last ruler of Zhang Zhung and sister of Songtsen Gampo, was more loyal to her brother than to husband and tricked her husband into an ambush after which he was killed (Laird, 2007). Finally, the Kingdom of Zhang Zhung ended and is absorbed into early Tibet (Laird, 2007).

Having outlined the history of some of the landmark events in the formation of early Tibet, we see that it is not a straightforward story but is complicated by the necessity to read the Bon religion and also the history of the Kingdom of Zhang Zhung (Norbu, 2013).

The language of Zhang Zhung has also become extinct and herein lies the problem. It is not the only language in this region that has become extinct and compounds our problem of understanding the history of the Indo Tibetan borderlands. The Tocharian language is also a linguistic puzzle in this region as it belongs to a different linguistic group that goes against the general trend of this region (Akiner & Sims-Williams, 2013). In artistic representations also, the Tocharian people are represented as belonging to a different phenotype with red hair (Pulleyblank,

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1966). As the Tocharian language has been reconstructed, there is more clarity on the interaction between different ethnic groups during the early period till the eighth century of the common era in this region (Hummel, 2000).

Zhang Zhung is only revealed in a few representations on caves and rocks and is being historically reconstructed since the 1960s when one of the most important texts named the *Treasury of Good Sayings* as available in Zhang Zhung language (Martin,2013). This served as a virtual Rosetta Stone which has included both the Zhang Zhung language and the old Tibetan language (Norbu, 2013).

When we talk about the Zhang Zhung language and the scope for the historical reconstruction, we are reminded of some of the important landmarks in the field, so clearly articulated by Dan Martin in his article titled Knowing Zhang-Zhung: The Very Idea (Martin, 2013). Here Martin talks of three important contributors whom he calls as the three H's and one S meaning the four personalities Helmut Hoffmann, Erik Haarh, Rolf Stein, and Siegbert Hummel (Martin, 2013). Their works mainly deal with the origin of the Zhang Zhung language, its characteristics, form and relation with the Bon religion.

The 1960s was the golden age of Zhang Zhung studies with the publication of not only a glossary but also a dictionary of the Zhang Zhung language and the Zhu glossary. Later work was also continued by people like John Vincent Bellezza who painstakingly undertook fieldwork and also pointed to the existence of many established archaeological sites in Central Tibet and in Western Tibet before the rise of the Tibetan Empire in the seventh century CE (Belazza, 2008). The major site activities of all this region were Western Tibet and the region beyond to the west (Thar, 2009). We have now a clear understanding of certain aspects:

1. There were settlements before the establishment of Buddhism in Tibet, and these have been confirmed by archaeological excavations (Belazza, 2008).

2. Most of the settlements are in western Tibet and the regions of the borderlands Tibet and Persia and North-western Himalayan India (Kuznetsov, 1978).

3. The connection between Zhang Zhung language and the Bon religion is very clear and established based on language and material culture (Martin,2013).

When we come to the regions of western Himalayas, we are confounded with a large number of people who do not have literate culture, and it is here that a study of the Bon religion and the Zhang Zhung language would help us to uncover some of the lost histories. It is surmised that the regions of Kinnaur where the Kinnauri languages are spoken are related to Zhang Zhung language (Bellezza, 2014). Another path breaking connection was unravelled with the rise of the study of the Zhang Zhung language and its relation with another tribal group known as the Rang who inhabit the Indo Tibetan border lands in the region of the modern state of Uttarakhand predominantly found in

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Dharchula in the district of Pithoragarh (Martin, 2013). There are many studies done on the Rang people, and most of the conclusions that were posited have become historically erroneous, and prompt us to look beyond the superficial layers revealed in these conclusions.

To begin with, these people known as the Rang, to quote Dan Martin in linguistic terms, are part of the "The West Himalayish or Kanauri subgroup [which] comprises several languages of Northwestern India. Included (from west to east) are Chamba Lahuli, Patani or Manchati, Tinan or Ranglo, Bunan or Gahri, Kanauri or Kinnaurik, Kanshi, Rangkhas, Darmiya, and Chaudangsi/Byangsi... Zhangzhung is now generally agreed to fit here (Martin,2013). Those last-mentioned languages, those of the more eastern side, include speakers of not only Darma, but the quite closely related dialects/languages known as Chaudangsi and Byangsi. The speakers of all three languages are known as the Rang People, or as they say: Rŭng Mŭng" (Martin,2013).

This has solved two important problems, one of them being the Tibetan origin of these people and the second being that of the Hindu Rajput origin of these people. The earlier scholars recommended the Tibetan origin of these people based on the shared Mongoloid phenotype and also because of the cultural traits like the use of butter tea and many other Tibetan aspects. It should be remembered that they were traders who actively traded using Indo Tibetan caravans. Such caravan trade was a regular feature till 1962. Their trade to and fro Tibet helped foster and exchange of culture and language. It is from these regions that aspects of material culture flowed to their homelands and became internalised in everyday usage leading scholars to conclude the story of the Tibetan origin (Bellezza, 2008).

With regard to the Hindu Rajput origin one can easily notice that the Rang people are devout Hindus, and on account of their ascendancy in the Hindu social order of which they were only part of a geographical periphery with no political competitors, their absorption into the larger Hindu fold was mainly due to their contact with the neighbouring Himalayan kingdoms of Kumaon and largely on their terms. As the ruling dynasties of India claimed a Kshatriya status the Rang people immediately articulated it in the form of the Rajput caste (Dash, 2006) that was the ruling caste in the Himalayan regions. This is further compounded by the fact that the Rang people also had domestic servants, and therefore, this higher status also served to reinforce their superordinate position (Dash, 2006).

One of the critical points is that we get from both these examples is that the settlement of people in this region was ancient and before the seventh century CE or the establishment of the Yarlung dynasty that started ruling in Tibet from the seventh century CE onwards. What it also points is that after the decline of the Bon religion many of the people did not transit to Buddhist religion as it is generally assumed. But they also followed different traditions that led to many hybrid processes as seen in the case of the Rang people.

Many of the equivalents in the Zhang Zhung language have been rendered into the Bon religion, and this gives the characteristic of the early Tibetan culture (Śar-rdza, 2005). This can also

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be extended to the study of medicine as was proposed in the famous text, the *Treasury of Good Sayings*. Archaeology has not only extended the reach of the Bon religion to meet the borderlands of north-western India but also led to the region of Mustang in Nepal as revealed by the recent archaeological findings (Bellezza, 2014). This, therefore, reveals that the spread of Bon religion and, by extension, residues of the Zhang Zhung language went as far as the central Himalayas that would geographically look like an arc stretching from the north-west to the central Himalaya is bordering India.

In the westernmost extremities, we have clear ideas of the independence of the Zhang Zhung language and culture as revealed by some of the early maps. These maps are not in a modern cartographic tradition but is in the form of a diagram with Olmo Tazig. The diagram depicts the four regions in the four cardinal directions and also the four Rivers. The four regions are India to the south, Persia to the west, Tibet to the east and the northern lands (Ramble, 2013).

According to traditional Tibetan legends, the founder of the Bon religion did not enter Tibet but lived in the land west of Tibet and is today known as the Bonpo Buddha different from the historical Buddha also known as Sakyamuni Buddha (Karrmay & Watt, 2007). Tonpa Sherab, who was also the Bonpo Buddha, came to Tibet following a rainbow searching for his horses in pursuit of the thief and this was supposed to be his only visit to Tibet (Kværne, 1995). However, the gods and goddesses of the Bon religion hail from not only Tibet but also from a very wide geographical expanse as far as the early Persian regions and have become incorporated into the Bon religion.

While the origins of the gods and goddesses of the Bon religion have been worked out to some detail, their travel to all the regions where we have the Bon culture is not fully worked out. When we see that the prevalence of these gods and goddesses are there as far as the eastern Himalayas, one can only say that all this has travelled because of the Zhang Zhung language and culture and its prevalence (Kværne, 1995). Current linguistic evidence using methods of co-relation between the words of the Zhang Zhung language and the different dialects of the Himalayan regions in both the Western Himalayas like Kinnauri, Rang and also in the central Himalayas like Lepcha lead us to the point that these were actually transactions in terms of language and culture through contact that has survived even after centuries of dominant cultural influences (Nagano & LaPolla, 2001).

We may, therefore, point out that using the archaeological evidence, particularly the carvings on rocks in the western Himalayas, that depict the animals and also the inverted swastika, the latter being an integral part of the Bon religion establishes the spread of Bon religion in clear archaeological terms (Singh, 2018). Combining this with language and religion, we see that both of them are located in a substratum with Tibetan being at the top as the Tibetan language was also the official language of the Tibetan Empire and later of the Buddhist religion. Spread of the Tibetan language was not wholesale, and in many of these regions had to encounter many of these words of the Zhang Zhung language that were incorporated leading to hybrid situations (Kværne, 1995). In terms of religion also we see that many of the gods and goddesses of the Bon religion have travelled

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and became elaborated as part of the Bon religion and later even part of the Buddhist religion in the Tibetan context. The explanation for this is given not on religious terms only but on linguistic terms after an analysis of the Zhang Zhung language terms for white and luminous to represent the early god like Okar who was later transformed from a god of the Bon religion to that of the Tibetan Buddhist religion as the white Tara (Kværne, 1995).

Most of our confusion regarding the Zhang Zhung language comes on account of two factors on being the anti-Bon religious attitude Buddhists took in Tibet after the conflict between the Bon and the Buddhist religions beginning from the eighth century CE (Laird, 2007). The second part of the problem is also because of the European understanding of Tibet and Central Asia using Buddhist frames without acknowledging the Zhang Zhung language and culture. Therefore, we have demonstrated in this paper that a study of the extinct Zhang Zhung language would not only give a personality to the western Himalayan borderlands and establish their historicity from early period but it would also help us to finetune our understanding of the early history of Tibet based on linguistic evidence backed up by archaeological and historical evidence.
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Humour: A Tool to Enhance EFL Learning

Ms. Sufia Sultana
M.Phil. English Literature
sufiasuhaib@gmail.com

Ms. Rakhshinda Jabeen
M. A. English Literature
RShah@kku.edu.sa

Ms. Mariuam Jamal
M. A. English Literature
mariuamkku@gmail.com

Ms. Shaista Hassan
M.A. Linguistics
shaistahassanchashoo@yahoo.com

Department of Languages and Translation
King Khalid University, Abha. Saudi Arabia

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Abstract

A sense of humour counts as a virtue in our society. It is often a desirable leadership quality. Displaying a sense of humour in the classroom sends a signal to students that having a sense of humour is important. If teachers can teach a student to have a sense of humour about the very serious things in life, they are teaching much more than facts and figures.

The purpose of this study is to use Humour as a powerful teaching tool to impart knowledge to the students. Humour, provided it is not used in excess, can increase attention and interest and help to illustrate and reinforce what is being taught.

The use of humour in Foreign Language Teaching and Learning is still more or less an unexplored territory. As an effective factor, the use of humour can greatly affect both the classroom atmosphere and student motivation. Research has shown that humour has the ability to influence creative thinking in the students. It has been noticed that in college classrooms, language teachers are using humour more often than other teachers. Teachers use funny stories related to the topic to improve students' overall attitudes. This paper tries to explain the effective use of humour in classroom teaching.

Keywords: Humour, EFL Learning, Teaching tool, Classrooms, Benefits

Introduction

The definition of humour is broadly anything that is perceived to be funny, comical or amusing. It is determined by context and cultural sensitivity .The use of humour in educational settings is related to positive student perceptions of the instructor and the learning environment **(Huss, J. & Eastep, S. 2016)**, a foundation and rationale established to further consider the expanded use of humour as a critical element of any instructor's classroom orientation.

Humour can also reduce stress, capture and retain student attention, expand student comprehension, build relationships with students and colleagues. It can support classroom management, enhance joyful craft of teaching and learning and even promote long-term recall. According to **Jones, (2014)**, the use of humour as a viable pedagogical approach is on the rise in almost every discipline.

The purpose of this study is also to highlight how humour might be useful in making a more student-centric atmosphere for the students and ultimately making the instructor more effective in the eyes of the students and to explore students and teachers' perspectives on the use of humour in classroom. This study is also to determine the attitudes of professors within a College of Education towards the use of humour as a component of effective teaching.

A touch of relevant humour can perk up even the dullest topics. College teachers have more subject matter for humour as they are teaching mostly grown-ups. In western countries, much research has been already done in this area and the results point to an increasing need to use humour to achieve effectiveness in the classroom. The two major objectives of college teaching i.e. to build teacher student connection and to engage in the learning process can be realized by the apt use of humour in teaching **(Berk, 1996)**.

The present paper also highlights the impact of using humour and laughter in creating a relaxed and open atmosphere for language learning, to grab and hold students' attention, increase retention of what is learned, foster a constructive attitude towards mistakes, and stimulate both creative and critical thinking during a language classroom. Humour in language classes reduces tension, improves classroom atmosphere, increases enjoyment and has a positive impact on the student-teacher interactions.

Why Humour?

When humour is planned as part of the teaching strategy, a caring environment is established, there is an attitude of flexibility, and communication between student and teacher is that of freedom and openness. **(Watson and Emerson, 1988)**. Humour, when applied in the language classroom, influences learning outcomes. Many students often enter classrooms lacking motivation and feeling stressed. To keep them motivated, **Berk, (1996)** says that the psychological and physiological benefits of laughter can have a direct impact on teaching and learning, especially in five significant areas: teacher -learner rapport, classroom atmosphere, student responsiveness, test - performance, and student attendance. It builds rapport between the students and teacher. —When teachers have a sense of humour and aren't afraid to use it, students relax and become listeners. Having a sense of humour is an indication that the teacher is human and can share with the group. Education and psychology researchers have focused on humour as a componential element. Positive connections between teachers' use of humour and academic achievement

even follow students into colleges and beyond. **(Hickman, Gregory P.; Crossland, Garnet L. 2004-2005).** This research presents "Humour" as an effective tool to help students pay more attention during classes and helps learning difficult material with greater ease.

Benefits of Humour
Psychological Benefits

The psychological and physiological benefits of laughter can have a direct impact on teaching and learning, especially in these areas: teacher -learner rapport, classroom atmosphere, student responsiveness, test performance, and student attendance. It builds rapport between the students and the teacher. It also alleviates pain, tension, fear, anxiety, and depression. It improves mental and physical health and helps cope with stress. Humour reverses negatively conditioned feelings Enhances students' well-being. Humour isn't just a tactic to keep students' attention, it's crucial for keeping the instructors positive over the course of the year. It elevates self-image and self-esteem also.

Social Benefits

It improves students' morale and encourages a sense of trust. Humour also works as a tool to establish professional relationships with students. It breaks the ice and reduces fear and tension.

Reveals the humanness of instructors

Bridges the gap between instructors and students

Educational Benefits

Captures students' interest and enhances boring or dreaded subjects

Increases students' attention and motivation

Inspires creativity

Elevates confidence

Facilitates comprehension of course materials

Assists in problem-solving

Encourages risk taking

Things to Avoid

Degrading remarks

Offensive humour

Excessive humour

Personal remarks

How to Use Humour in a Class

Smile and be lighthearted

Be spontaneous/natural

Foster an informal climate

Begin class with a smile

Use stories and experiences…

Relate things to life…

Plan lectures in short segments…

Encourage a give-and-take climate

Ask students to supply stories…

Tell a joke or two …

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Strategies to Use Humour

In order to provide the most positive environment for students in the classroom through humour is to follow these four strategies. Instructors should only use humour in the classroom that they are comfortable with. Instructors do not have to be funny to be effective in the classroom.

The research shows that the only humour that should be demonstrated in the classroom is the humour that provides the most positive perceptions. Instructors should avoid negative or hostile humour, especially humour that isolates students.

Instructors must be sensitive to the ages of the students and the setting when incorporating humour. Instructors should use humour that's relevant to the material. Research shows that four jokes per hour is optimal in a classroom setting.

If the goal of instructional humour is to increase learning, specific steps should be followed. The humour should illustrate a concept that has been presented in the class. Instructors should then summarize the material again after the laughter subsides. Paraphrasing the concept again reinforces the information and improves learning. Effective application of humour can assist teachers to engage students, and even ease distress during exams. Instructors that provide the most positive environment for students in the classroom are the Instructors that present humour following these four strategies making them funny in the classroom.

Effects and Outcomes of Humour in Classroom

Krashen (1982) was of the view in the "Monitor Model" that affective filter (psychological barrier) must be lower to comprehend the L2 input. When the learners are relaxed and motivated, it is low, and the use of humour brings the affective filter. When the teacher creates a friendly and relaxed atmosphere in the class, the students become more motivated to do well in the class. The performance, proficiency and fluency of the students become more effective. Use of humour can be beneficial in order to gain the students liking and win their attention.

Outcomes of Positive Humour

In addition to having students learn curriculum, most teachers wish to have students enjoy time in their classes (Burgess, 2000). Humour increases motivation to work hard and learn subject matters.

• Positive attitude of students towards studies and one-another.
• Increase participation in learning process.
• Increase motivation to work hard and learn subject matters.
• Strong relationship between teachers and students.

Shortcomings of Humour

Baid and Lambert (2010) reported that inappropriate humour can actually create a hostile classroom environment and trigger a decline in student's self-esteem. Intentional negative use of humour, or even unintentional misuse, can be alienating and subversive (**Roth well, Siharath, Bell, Nguyen, &**

Baker, 2011). However, humour alone cannot be effective and sometimes, too much humour can work against learning and even destroys the whole teaching plan. To be effective, humour along with other teaching and learning activities in the communicative language classroom, must be well prepared and have a specific pedagogical objective behind. Language learners need to be prepared too. It could damage one's credibility and sometimes make negative impact on students' mind .Repeatedly putting one's self down could damage perception of teacher competence .Besides this ,the researchers opine that Students dislike those teachers who target them .In many cases ,it has been found that negative humour increases conflict and tension in classroom resulting aggressiveness in students.

Methods
Participants and Setting

In this study, Purposive and random sampling procedures were used in the selection of the sample. Two surveys of 98 **Intensive English Program** students were conducted in the College of Science and in the Community College. A set of interviews were also distributed to them as part of the Research. The researchers investigated the use of humour in both colleges. They examined how students perceived instructor's uses of various types of humour during class, and the types of humour that students and faculty recommend for use in the class. They also correlated the way instructors incorporated humour into their class lectures with their perceived competence and effectiveness, and it was investigated whether students felt their learning experience improved when their teachers used humour. We also discussed topics such as "sarcasm," professor gender, student and faculty support of humour, and humour in classrooms, tests, and the rest of life. Can humour, when used appropriately has the potential to humanize, illustrate, defuse, encourage, reduce anxiety, and keep people thinking?

Responses showed as expected positive feedback on general classroom humour usage. Some positive effects perceived were their improvements in retention, willingness to participation, enjoyment in learning and classroom atmosphere, as well as a lowering of stress. Based on their experiences as a student, each student was asked to give their opinion to each statement listed below. Students were asked to respond strongly agree, agree, neutral, disagree, or strongly disagree (where these responses were assigned values from 5 to 1 respectively).

1) I feel more relaxed in the class when my teacher makes me laugh
2) I feel nervous when I need to make something humorous in my class
3) I feel like working harder when what I have to say/act is humorous
4) Our class atmosphere is more comfortable when we are making humorous
5) I am more likely to go to a class where the instructor uses some humour
6) A humorous teacher makes our class atmosphere more relaxed.
7) I can remember English easier when my teacher is being humorous.
8) The use of humour by an instructor is typically a waste of classroom time.
9) Use of humour appears to reduce my anxiety and stress in the classroom

Results

The results show that humour can be a powerful tool when used in the class room. Most of them were of the view that Humour helps to keep them at ease in the class. The teachers' responses were also

positive. Large percentages of the faculty members declared that humour is an integral part of their teaching strategy and that humour can serve to relax students, alleviate anxiety toward difficult

Material and testing, bolster retention of content, and generate excitement for the material being taught. Humour, if incorporated appropriately in classroom teaching is a good thing and also helps in better retention of the topic being taught. Students' responses were overwhelming. Majority of them feel that use of humour in classroom teaching facilitates a good teacher-student relationship. Majority of students also feel that having a good sense of humour is an attribute of an effective teacher. The Instructors also stressed that humour should be incorporated in the classroom. Also the most commonly stated reasons for employing humour were: its effect as a relaxing, comforting, and tension reducing device, its humanizing effect on teacher image, and its effect of maintaining/increasing student interest and enjoyment.

Conclusion

Use of humour in an English Language class is an instructional tool a teacher can use in a classroom to increase its effectiveness and enhance eagerness of the students of English language. When a teacher uses humour in class, it can result in a number of benefits and advantages for both the teacher and students. This is also a fact that by teaching students to be able to laugh at themselves, teachers are showing students how to cope in the real world which is one of the most important survival skills we have.

However, negative or harmful kind of humor such as sarcasm, mimicry and mockery should strictly be avoided as it leaves negative impression. It is therefore suggested that humor should become an integral part of any positive learning classroom. Instructors have to be aware of unintended consequences and interpretations of humor across cultural lines (**Nasiriya & Mafakheri, 2015**). Along with encouragement and praise, it should be one of the many useful tools used by teachers to make their classroom more inviting and conducive to learning.

A teacher should not keep students laughing for the sake of humor. She should rather want them to learn best when they laugh most.

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Claude McKay and Black Diaspora

Dr. C. Ramya, M.B.A, M.A., M.Phil., Ph.D.
Asst. Professor
Department of English
E.M.G. Yadava College for Women
MADURAI – 625 014
Tamil Nadu, India
Cell: 9626238788
rramyachelliah@gmail.com
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Abstract

This paper is an attempt to project the outcome of 'Black diaspora' and picturization of dehumanized 'blacks' in the fictional world of Claude McKay, who contributed his deepest involvement in the Negro Literary Renaissance. Most of his works are expressing the dilemma and frustration of the blacks in their American diaspora. McKay writings is known, which portraying the harsh reality of contemporary black existence in America.

Keywords: Claude McKay, Black Diaspora, Dehumanization, deprivation, racism, oppression, frustration, rootlessness

It is generally held that Black literature is marked by an undercurrent of misery, privation and oppression suffered by the blacks in an alien soil. As a race, they have been exploited for centuries. As Sartre puts it, "it has had the horrible privilege of touching the depths of unhappiness." (P 30) In the words of Richard Wright, The Black was held in bondage stripped of his own culture, denied family life for centuries and made to labour for others" (Bajaj 7). Truly speaking, the Blacks have expressed denial, deprivation, dehumanization, agony and angst at the hands of the Whites. As a result, to use the words of Shelley, the black writers "tell of the saddest tales" of the coloured people. Their literature is replete with instances of the excesses committed by the white oppressor and the segregation suffered by the ethnic minority. In this sense, the Afro-American literature may even be considered racial and ethnic. Claude McKay echoes the same sentiment:

"only a thorn-crowned Negro and no white
Can penetrate into the Negro's ken
or feel the thickness of the shroud of night
which hides and buries him from other men
So, what I write is urged out of my blood…" (P 50)

However, it should be made clear that the Black American literature has exerted a wider appeal and come to assume a larger literature significance. Phillis Wheatly was considered to be the first poetess to voice the love of liberty and protest against tyranny in 1770. Then George Moses

Horton (1797-1883) and George B. Vashon (1820-1878) estimated them as representatives voicing the concerns of the aggrieved people. Frances Ellen Watkins Harper (1825-1911) and Paul Laurence Dunbar (1872-1906) were regarded as the first prominent writers that the Black race produced. Immediately after World War I (1912), there was an unprecedented literary and artistic flowering among the Blacks in the United States. The Black American literature is greatly indebted to such makers of the Black literature as W.E.B. Dubois, Fenton Johnson, Jean Tomer, Countee Cullen, Langston Hughes, Sterling Brown, James Weldon, Johnson, Frank Marshall Davis, Richard Wright and a few others who obviously brought out their artistic creations. "That sudden flowering in literature" (Cooper 297) during the post-war period snowballed into a movement. Alain Locke coined a term and called it 'the Negro Renaissance.'

Claude McKay is one such writer who did significantly contribute to this literary flowering, paving the way for deepest involvement in the Negro Literary Renaissance. James Weldon Johnson observes:

"Claude McKay was one of the great forces
in bringing about what is now called
the Negro Literary Renaissance" (P 33)

McKay was called "the day star of the bright dawn" (Locke 405). Claude McKay "remains," according to Jean Wagner, "beyond a doubt the immediate forerunner and one of the leading forces of the Renaissance, the man without whom it could never have achieved what it did" (P 197).

Claude McKay was born in the parish of Clarendon in Sunny Ville, Jamaica which was then a British Colony on the West Indies on 15 Sep 1889. He had his early education at a denominational school in Jamaica on the British pattern. This nurtured in him a sense of being a young Briton. His father, Thomas Francis McKay and mother, Ann Elizabeth Edwards McKay, were peasant farmers, who developed in young McKay an appreciation for the purity of black blood and a pride in racial heritage. He is said to have inherited the universal spirit of love from his mother and the spirit of individuality from his father. Claude had access to the works of Dante, Milton, Pope, Keats and Shelley through his brother Uriah Theophilus and an English man Walter Jekyll, a folklorist. Having gone to America in 1912, he enrolled at Tuskegee Institute to Study agriculture and then at the University of Kansas. He never took his study of agriculture seriously but devoted most of his time and energy to English composition and writing essays McKay strongly believed: "If I would not graduate as a bachelor of arts or science, I would graduate as a poet" (A Long Way From Home 4).

McKay wrote poetry first and he took to prose fiction later. He published two volumes of dialect poetry. *Songs of Jamaica* contained poem on the lives of the *Jamaica* contained poems on the lives of the Jamaican people and the picturesque surroundings of the countryside and *Constab Ballads* was mostly a personal account of his experience as an island constable. The sheer beauty and vitality of his dialect poetry earned him the name of the "Bobby Burns of Jamaica" (Hart 623). McKay entered the American scene in 1917 under the pseudonym of Eli Edwards. His two poems

"Harlem Dancer" and "Invocation" appeared in **The Seven Arts** magazine and his best-known poem was a powerful, terse and dramatic sonnet, "I we must die" written in response to the bloody race riots of 1919 it runs thus:

> "If we must die, let it not be like hogs
> Hunted and penned in an inglorious spot
> O Kinsmen! we must meet the common foe!
> Though far outnumbered let us show us brave,
> And for their thousand blows deal one death-blow!
> What though before us lies the open grave?
> Like men we'll face the murderous, cowardly pack
> Pressed to the wall, dying, but fighting back! (SP 36).

Almost all the black magazines and newspapers immediately carried the sonnet and brought him instant popularity. He began to be looked upon as a militant and defiant poet. **Harlem Shadows** a collection of poems published in 1922 was McKay's first American publication. Then he published his three novels **Home to Harlem** (1928), **Banjo** (1929), **Banana Bottom** (1933) and then a collection of short stories namely **Gingertown** in 1932. His **Home to Harlem** was seen as a bold venture of a black to expose the social malaise which was only an outcome of white exploitation.

A.L. McLeod comments:

> "Actually, all that McKay had done was to take a
> wide canvas and paint in bright rather than in pastoral
> colours the often heroic struggle for survival in a
> celebrated setting of deprivation and distress ....
> **Home to Harlem** is, then, a reliable depiction of life
> In the largest black belt in America in the 1920's
> ….." (P 68).

Almost all his works aim at examining the depiction of the dilemma and frustration of the blacks in their American diaspora. The black race has suffered the most inhuman persecution, oppression and dehumanisation in the whole history of the world, perhaps with the only possible exception of the Jews. The intensity of their suffering was so much that Sartre was prompted to observe:

> "During the centuries of slavery, the black man
> Drank the cup of bitterness to the last drop" (P 32)

The disgrace heaped upon the blacks has been so very complete and universal that Aime Cesaire concludes that his race is "the fallen race" (P 32). The blacks got uprooted from their native African homeland in tens of thousands during the slave trade. Their ignorance coupled with their

poverty made them fall easy victims to the allurements of their captors. Regular shipments of this human cargo left the coasts of Africa to destinations in Europe and America. It was a one-way passage and those who trod the way never set their foot on their native soil again. Thus, the Africans unwittingly sealed their fate with their diaspora and get scattered throughout Europe and America. They were snatched from their idyllic but primitive homes and were cast among the civilized savages of a hostile world. The black diaspora culminated in their exploitation and bondage down the generations. If left behind an indelible scar and stigma on the black psyche which neither time nor bravado could erase from their memory.

The black diaspora was characterised by excessive movement and overwhelming rootlessness. While they longed to cling on to their cultural past, the western civilization made inroads into their very being. As a result, they felt more and more alienated. Driven by this inner sense of alienation and threatened by the everyday reality of social segregation, the blacks were an accursed lot. And Claude McKay is said to have attempted to capture and project their dilemmas and frustrations with astounding clarity and vividness. McKay's writings in general, and his three novels in particular reveal "his passionate gesture of identification with the people" (Nathan 300). To be precise, McKay's novels are a faithful record of contemporary life. He reproduces in print "the indignities and humiliations that make up the common experience of the black multitudes in America" (P 301). Like the majority of American black populace, McKay's characters in *Home to Harlem* and *Banjo* have no permanent living place of their own. The make up the floating population of the industrialized "jungles of civilization" (McKay's *Banjo* 136). They are always on the move. Jake's vagrancy takes him from Petersburg to Harlem through Brest. France, London and New York and again to Pittsburg, Chicago and Marseilles. Similarly, Ray has travelled from Haiti to Philadelphia, Harlem, Pittsburg, Washington, Australia and then to Marseilles. While Jake is portrayed as "one Black moor that nourished a perfect contempt for place" (Home to Harlem 42). Ray is described as having "lived like a vagabond Poet … quitting jobs when he wanted to go on a dream wish or love drunk, without being beholden to anybody" (Banjo 65). Almost all the other characters also show a tendency for shifting places. It is indeed a reflection of a facet of the author's own character. As Martha Gruening puts it,

"Claude McKay is another vagabond Poet
who has brought a somewhat similar experience
to rich friction in his novels" (P 510).

That the characters drift from place to place underscores their lack of deep attachment to society. They are excessively rootless. Being uprooted from their native land, they are cast upon an alien soil. Thus, they are unable to forge any meaningful and lasting relationship with the men and women around them. Ray is a typical case of a rootless exile. Born in Haiti, he goes to the United States to study Haiti is invaded by the American Troops. His father is jailed, and his brother is killed by the occupation forces. He is able neither to go home nor to contribute his education. Ray finds himself working as a waiter. He sees himself as a denigrated outsider and scorns the idea of becoming "one of the contented hogs in the pigpen of Harlem, getting ready to litter little black

piggies" (Home to Harlem 263). His rootlessness is complete to the point that "he enjoyed his role of a wandering black without patriotic or family ties" (Banjo 136). The beach-combers on the waterfront of Marseilles are all homeless vagabonds leading a hand to month life panhandling. And their leader Banjo was a great vagabond of lowly life …. With his unquenchable desire to be always going" (Banjo 11). Thus, McKay makes it clear that rootlessness and the state of not-belonging are a way of life with the blacks not only in America but throughout Europe.

The title of the novel *Home to Harlem* is ironic because neither Jake nor his creator McKay finds a real home in Harlem. Jake is in high spirits when he is about to return to Harlem after two years of wandering in France and England. He shouts "Oh, boy! Harlem for mine! Take me home to Harlem /Mistership/ (Home to Harlem 9). But soon he is fed up with Harlem and moves out. Richard K. Barksdale makes a pointed reference saying:

> "As the novel ends, Jake is on his way
> To Chicago to find another home …
> They will keep moving on in a fruitless
> Quest and never truly find a 'home'
> -   not even in Harlem" (P 344).

McKay is seen portraying the harsh reality of contemporary black existence in America. His plot, incidents, characters and narrative reveal the disoriented and truncated lives of the millions of blacks living there. Helen Pyne-Tinothy does evidently observe:

> "All of McKay's work reiterates the thesis that
> The black man stands in a peculiarly unhappy
> position in the Western world cut off from his
> roots, socially, economically and spiritually
> deprived…..." (P 152)

Home to Harlem lays bare the restlessness, impermanence and disorientation among the "transient outcasts of American society" (Bremer 48). And Banjo on the other hand carries the message that not only in America but also in Europe their lot is the same. In the words of Robert Smith, "Banjo is a novel which …. vigorously brings to light the problem of blacks in general in a world dominated by hostile, in sensitive, and profligate white" (P 48).

Thus, McKay's design in his novels is to emphatically illustrate the aftermath of block diaspora and raise the question of the non-white outsider's existence in an alien culture thereby focusing on their problems and privations. Schari Mali Ali observes:

> "He (McKay) epitomized the struggles
> And contradictions inherent in any
> oppressed group searching for self-reliance

and respect" (P 212).

To conclude, it may be said that McKay is preoccupied with racial discrimination and the resultant alienation.

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Phonological Processes in Children with Hearing Impairment Using Hearing Aids and Cochlear Implant

Ravali P. Mathur, MASLP, Ph.D. Scholar
Lecturer (Speech and Hearing)
Ali Yavar Jung National Institute for the Speech and Hearing Disabilities
K.C Marg, Bandra Reclamation, Mumbai, India- 400050
ravali.p@rediffmail.com
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Abstract

The aim of the study was to assess and compare the phonological processes present in the speech of the hearing-impaired children using hearing aids and cochlear implant. A total sample of 40 children with hearing impairment divided into two groups i.e. 20 using cochlear implant with mean age of 7.71 and 20 using behind the ear hearing aids with the mean age of 7.37 participated in the study. The subjects were native Hindi speakers and attending Hindi medium special school. To assess phonological processes a test of phonology in Hindi was developed and administered. The results indicated a total of 51 processes to be occurring in speech of children with hearing aids and forty-eight in children with cochlear implants. The phonological processes consonant deletion both initial and final, palatalization, neutralization, substitution of /l/ for /r/ and lateralization were found to be statistically significantly different between both the groups. These results were partially similar to other previous studies. This study will help us in understanding and further developing better intervention techniques to improve the overall intelligibility of the speech in children with hearing impairment.

Keywords: hearing impairment, language, phonological processes, amplification devices, Hindi.

Introduction

Stampe (1973) first introduced the concept of phonological processes. A language sound system is learnt through suppression of a number of innate simplifying processes. This process of elimination or suppression of simplifying patterns in children results in acquisition of number of sound contrasts and adult like sound system.

Children with prelingual profound hearing loss usually face considerable challenges in the acquisition of verbal communication and more so with good speech intelligibility. Smith (1975) had reported numerous segmental errors which he related to poor speech intelligibility in children with hearing loss. Some of these were vowel errors, final consonant omissions of word, voiced voiceless cognates confusion and manner and place of articulation errors.

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Various auditory rehabilitation devices like hearing aids or cochlear implants provide most of the hearing impaired children access to spoken language through amplification. Cochlear implantation is the current trend in the rehabilitation of the hearing impaired. This acts as a sensory aid, which converts mechanical sound energy into a coded electrical stimulus which further stimulates the auditory neural elements directly, bypassing the damaged hair cells of the cochlea. Numerous studies report increased sound repertoire and accurate articulation skills in profoundly hearing impaired children using cochlear implants compared to any other amplification device (Tobey & Hasenstab, 1991; Tobey et al, 1991).

Grogan, Barker, Dettman and Blamey (1995) examined segmental features of speech of children with hearing impairment with respect to phonetic and phonologic changes in pre and post cochlear implantation. A total of twenty subjects were divided into two groups of 10 depending on their level of intelligible speech preoperatively. The results indicated that post implant, all vowels including diphthongs, and consonants especially in the initial position of the word increased in representation. The average total percentage of correctly produced vowels, consonants, and clusters indicated a significant improvement from pre to post implantation. The most frequently occurring processes in subjects of both pre and post implant samples were in vowels prolongation, monophthongization, nasalization and in consonants voicing, stopping, deletion, and cluster reduction. Consonant deletion was the only process that was significantly reduced from pre to post implantation considerably for individual subjects. The authors concluded that the children receiving multichannel cochlear implant improve on their segmental features of speech production in everyday conversation over time. Younger children acquire more phonemes with time and use more intelligible speech. Certain vowels and consonants are more likely to be acquired, depending on the place and manner of articulation. Older children phoneme productions become more accurate with time. Gains are most likely due to a combination of maturation, habilitation, and implant experience.

A study conducted by Mines (1997) had evaluated phonological processes in 19 hearing impaired children in the age range of 5 and 12 years. The subjects were further divided into two groups depending on their hearing loss i.e. 09 with profound loss and 10 with moderate to severe hearing loss. The results indicated a significant relationship between phonological errors and degree of hearing loss. Seven phonological processes were evident in 33% of the obligatory contexts. The most commonly occurring processes were consonant deletion in final position and cluster reduction. The most common errors were with /r/ and /l/ phonemes. Subjects with profound hearing loss had higher phonological errors and frequent deletion of entire clusters compared to subjects with moderate to severe hearing loss.

The advantage of using cochlear implant was also indicated by rich inventory of speech sounds in a two years post implant case study conducted by Chin & Pisoni (2000). The phonological processes reported by them in 5.8 years old were deaspiration, fronting, cluster reduction and defrication. Another study by Buhler, DeThomasis, Chute and DeCora (2007) on cochlear implant children revealed the presence of five patterns in their speech i.e. stopping, cluster reduction, final consonant deletion, velar fronting and liquid simplification.

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A study was conducted by Dodd and So (1994) to identify the phonological abilities of Cantonese speaking children with hearing impairment using hearing aids. The authors concluded that the children phonological abilities were like younger speaking children and they were also using unusual phonological processes like frication, initial consonant deletion and backing.

In Indian context a study was attempted by Ramadevi (2006) on 5 to 9 years old 30 children with hearing impairment and 30 children with normal hearing. The study results indicated a significant difference between both the groups and children with hearing impairment performed poorer due to limited vocabulary and delayed language acquisition. In children with hearing impairment a total of 54 phonological processes were observed and in children with normal hearing a total of 32 phonological processes found. In hearing impaired children the phonological processes which occurred less than 20% of the subjects were epenthesis, gliding of liquids and medial vowel deletion and the frequently occurring phonological processes i.e. 20-60% were affrication, alveolar assimilation, backing, partial cluster reduction, final vowel deletion, lateralization, monophthongization, stopping of glides and liquids, voicing, vowel backing, vowel fronting, vowel lengthening, vowel raising and vowel shortening. The most commonly occurring processes i.e. >60% were cluster reduction, deaspiration, denasalization, devoicing of consonant, fronting of palatals and retroflexes, deletion, nasal deletion, stridency deletion, and vowel lowering. The author related these results to Kannada language phonetic structure and auditory perceptual problems in children with hearing impairment.

In Indian context there is a dearth in the comparative studies investigating the phonological production skills in the children with hearing impairment using cochlear implant and hearing aids. The outcomes of this study can be of great importance in indicating language specific normative of phonological processes and planning intervention in hearing impaired children. Thus, this study focuses on phonological production abilities in children with hearing impairment using cochlear implant compared to hearing aids with a similar degree of hearing loss.

Aim of the Study
To assess and compare the phonological processes present in the speech of the children with hearing impairment using behind the ear hearing aids and cochlear implant.

Methodology
Participants: A total sample of 40 children with hearing impairment (CWHI) divided into two groups equally i.e. 20 CWHI using cochlear implant (CWCI) and 20 CWHI using behind the ear hearing aids (CWHA) participated in the study. The CWHA group mean age was 7.37 and 7.71 of CWCI. All the subjects were native Hindi speakers and attending Hindi medium special school. The subjects had prelingual severe to profound sensorineural hearing loss in both the ears. The pure tone average thresholds (500, 1000 Hz & 2000 Hz) mean was 99.73 dB HL in CWHA and 108.33 dB HL in CWCI. The subjects of group I (CWCI) had a total minimum auditory experience (which includes pre implant bilateral hearing aid usage) of 57.5 months which includes a minimum of mean 37.35 months of post-implant hearing and group II (CWHA) had 45.15 months. The variables such as type of implant, speech

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processor, processing strategies and no. of channels were not considered in the study. All the subjects presented normal oral peripheral mechanism both in structure and function and had no other associated problems.

Test Material: The Test for assessing phonological processes in Hindi for assessing the phonological processes was developed and used to elicit speech sample. The test tool consisted of 90 regular used Hindi words and a few English loan words (spoken in Mumbai region), which most commonly occur in the utterances of young children. All the target words were mostly bisyllabic, trisyllabic and few multisyllabic in structure. The target word list had consonants, vowels, diphthongs, & consonant clusters which were reported by Ohala (1991) (as cited in Rahul, 2006) as having higher incidence of occurrence in Hindi language. The test for assessing phonological processes in Hindi material was prepared by collecting around 216 meaningful Hindi words. This list of words was checked for familiarity by 20 parents of young Hindi speaking children and 20 parents of children with hearing impairment, and 5 Hindi medium teachers. The most familiar words which had a rating of 90% and above were selected and scrutinized for picturability, unambiguity and familiarity by presenting it to 5 normal hearing children between the age range of 3 and 5 years and 6 and 9 years in children with hearing impairment. Only the pictures correctly identified 100% of the time by subjects were accumulated. Further, these words were evaluated for content validity by two linguists and three speech language pathologists. The items analysis of all the stimuli indicated item facility to be > .7 indicating that this test is easy for the participants and in turn maximum speech samples can be elicited. This had resulted finally in the accumulation of 90 target words the pictures of which were displayed as a power point presentation (PPT). In addition, two story charts were also used to assess phonological processes in spontaneous speech i.e. story of a "rat and loin" and "thirsty crow".

Procedure

After seeking the consent from the parents of the participants, the participants were made to sit comfortably in front of the laptop in a quiet, well lit room. Task I involved picture naming task using Test for assessing phonological processes in Hindi and Task II involved eliciting spontaneous speech using story charts. In Task I the pictures were presented one by one using a PPT presentation on laptop with an LCD screen of 15.5 inches. The researcher instructed in Hindi to the child that "you will see a picture one after another in the laptop. Look at them carefully and name the picture". Initially the researcher presented three practice pictures in order to familiarize the children with test procedure. Each stimulus was presented at a duration of 1 minute and short breaks were given in between whenever children felt tired. The story narration task involved subject to look at the story chart and narrate. Whenever the subjects would fail to narrate, they were involved in a conversation to elicit a continuous speech sample. The participant's responses obtained in both the tasks were recorded using Sony digital recorder, if the responses obtained were correct a tick was put beside the target word and if incorrect it was simultaneously transcribed in broad IPA beside the target word in the assessment sheet. The duration of the testing ranged from 30 to 40 minutes for each child.

The recorded responses of each child were fed into media player which was routed through laptop. These responses were played back through earphones. The researcher listened them carefully

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and transcribed them in broad IPA. Each word as a whole was analysed for the phonological processes. This whole word method has more advantages, since some children may say the target sound correctly but may misarticulate another sound in the word (Ramadevi, 2006). The obtained data was further analysed for mean percentage of occurrence of phonological processes and whether they are developmental or atypical.

Reliability Measures: In order to establish inter judge reliability, 10% of the speech samples were randomly transcribed by an experienced speech language pathologist. The inter judge agreement was found to be 91.76% for the selected samples.

Data Analysis: Each word in the sample obtained was analysed as a whole for all the participants and the percentage of occurrence of each phonological process calculated. The percentage of subjects exhibiting the phonological process were further classified into three categories as described by Ramadevi (2006) i.e. occasionally occurring (less than 20%), frequently occurring (20 to 60%) and most commonly occurring (more than 60%).

Statistical Analysis: The mean and standard deviation was calculated for all the subjects i.e. CWCI and CWHA. The data were further subjected to Independent t test to find out significant differences in the mean percentage of occurrence of phonological processes in both the groups.

Results and Discussion

On overall observation of the results a total of fifty one phonological processes were found to be occurring in the speech of CWHA and forty eight in CWCI. The groups differed in the mean percentage of occurrence of phonological processes; however, it was not statistically significant. These findings are almost similar to the findings of Ramadevi (2006) study on CWHI in Kannada where in a total of 54 processes been identified in the speech of children with hearing impairment. The total percentage of phonological processes used in CWHA was 47 and 42 in CWCI. These findings are displayed in Table 1.

Table 1. The mean and SD values of phonological processes in both CWHA and CWCI.

Groups	Mean	SD	P value
CWHA	0.483	0.22	>0.05
CWCI	0.432	0.23	

Further, on applying independent t test on each phonological process to evaluate significant difference between both the groups, the phonological processes consonant deletion both in initial and final position of a word, palatalization, neutralization, substitution of /l/ for /r/ and lateralization were found to be statistically significantly different (p<0.05). Among these processes except for neutralization all were highly occurring in the speech of CWHA. The findings of substitution of /l/ for /r/ and cluster reduction are similar to findings of Mines (1997) study who evaluated phonological processes in 19 hearing impaired children between the age range of 5 and 12 years. These findings are displayed in Table 2.

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Table 2. The mean percentage of occurrence of phonological processes in CWHA and CWCI.

S.no	Phonological processes	CWHA		CWCI		T-value	St. dev	P-value
		Mean	SD	Mean	SD			
1.	Weak Syllable deletion	20	0.41	30	0.47	-0.717	0.441	0.48
2.	ICD	65	0.49	30	0.47	2.31	0.480	0.027*
3.	FCD	95	0.22	20	0.41	7.18	0.330	.0001*
4.	Total CR	50	0.51	50	0.51	0.309	0.512	0.76
5.	Partial CR	85	0.37	100	0.00	-1.83	0.259	0.075
6.	Cluster Substitution	70	0.47	50	0.51	1.29	0.492	0.21
7.	Dimunitization	65	0.49	50	0.51	0.946	0.501	0.35
8.	Epenthesis	65	0.49	70	0.47	-0.330	0.480	0.74
9.	Reduplication	50	0.51	50	0.51	0.00	0.513	1.00
10.	Coalescence	65	0.49	40	0.50	1.59	0.496	0.12
11.	Glottal replacement	10	0.31	0	0.00	1.45	0.218	0.15
12.	Stopping	90	0.31	70	0.47	1.59	0.397	0.12
13.	Fronting	50	0.51	70	0.47	-1.29	0.492	0.21
14.	Backing	50	0.51	50	0.51	0.00	0.513	1.00
15.	Affrication	70	0.47	80	0.41	-0.71	0.441	0.48
16.	Palatalization	35	0.49	70	0.47	-2.31	0.480	0.02*
17.	Depalatalization	75	0.44	80	0.41	-0.37	0.428	0.71
18.	Gliding	65	0.49	50	0.51	0.946	0.501	0.35

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19.	Vocalization	65	0.49	40	0.50	1.59	0.496	0.12
20.	Denasalization	45	0.51	40	0.50	0.312	0.507	0.76
21.	Neutralization	75	0.44	30	0.47	3.11	0.457	0.00*
22.	Labial assimilation	5	0.22	10	0.30	-0.58	0.269	0.56
23.	Velar assimilation	35	0.49	20	0.41	1.05	0.452	0.30
24.	Alveolar assimilation	40	0.50	60	0.50	-1.26	0.503	0.22
25.	Nasal assimilation	30	0.47	50	0.51	-1.29	0.492	0.21
26.	Syllable deletion	15	0.37	20	0.41	-0.40	0.389	0.69
27.	Metathesis	20	0.41	40	0.50	-1.38	0.459	0.18
28.	Substitution of /r/ to /l/	85	0.37	40	0.50	3.24	0.440	0.00*
29.	Migration	35	0.49	30	0.47	0.330	0.480	0.74
30.	Prevocalic voicing	25	0.44	40	0.50	-1.00	0.474	0.32
31.	Postvocalic voicing	10	0.31	10	0.30	0.00	0.308	1.00
32.	Prevocalic devoicing	65	0.49	50	0.51	0.946	0.501	0.35
33.	Postvocalic devoicing	50	0.51	60	0.50	-0.62	0.508	0.54
34.	MCD	70	0.47	90	0.31	-1.59	0.397	0.12
35.	Bilabialization	20	0.41	10	0.31	0.872	0.363	0.39
36.	Vowel backing	60	0.50	70	0.47	-0.65	0.487	0.52
37.	Vowel lowering	40	0.50	60	0.50	-1.26	0.503	0.22
38.	Vowel unrounding	35	0.49	20	0.41	1.05	0.452	0.30

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39.	Diphthongization	35	0.49	40	0.50	-0.319	0.496	0.75
40.	Monophthongization	70	0.47	50	0.51	1.29	0.492	0.21
41.	Vowel lengthening	70	0.47	60	0.50	0.650	0.487	0.52
42.	Deaspiration	65	0.49	80	0.41	-1.05	0.452	0.30
43.	Frication	50	0.51	40	0.50	0.623	0.508	0.54
44.	Vowel shortening	55	0.51	45	0.51	0.620	0.510	0.54
45.	Nasalization	55	0.51	30	0.47	1.61	0.491	0.12
46.	Lateralization	25	0.44	0	0.00	2.52	0.314	0.01*
47.	Vowel deletion	15	0.37	0	0.00	1.83	0.259	0.07
48.	Vowel fronting	30	0.47	40	0.50	-0.65	0.487	0.52
49.	Sound intrusion	35	0.49	40	0.50	-0.319	0.496	0.75
50.	Palatal assimilation	40	0.50	20	0.41	1.38	0.459	0.18
51.	Aspiration	20	0.41	10	0.31	0.872	0.363	0.39
	Total % of occurrence	0.483	0.22	0.432	0.23	17	1.10	0.27

*Statistically significant

The subjects of both the groups i.e. CWHA and CWCI were found to be exhibiting typical and atypical phonological processes. The atypical processes exhibited by subjects of both the groups were initial consonant deletion, glottal replacement, backing, denasalization, medial consonant deletion, metathesis, migration and bilabialization. These findings are similar to findings reported by Lee (2010) and Day et al. (2010). However, a study conducted by Eriks-Brophy, Gibson & Tucker (2013) on 25 children with hearing loss attending auditory-verbal intervention at the ages of 36, 48, and 60 months reported suppression of atypical processes by the age of five years which is contradictory in the present study. The persistence of processes above the age of suppression in the present study could be related to perceptual feedback issues, neuromotor control of articulation, habituation of error patterns and linguistic and phonological rules knowledge as stated by Smith (1975).

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The findings of qualitative analysis of data are as following:

The first important finding from the results was the most commonly occurring phonological processes (60% and above) to be more in Group I CWHA i.e. 20 compared to Group II CWCI i.e. 14. Among these the phonological processes, initial consonant deletion, final consonant deletion, stopping, gliding, vocalization, neutralization, substitution of /l/ for /r/, prevocalic devoicing, monophthongization and vowel lengthening were found to be higher in percentage of occurrence of speech of CWHA compared to CWCI. Whereas, the phonological processes, partial cluster reduction, epenthesis, fronting, affrication, palatalization, depalatalization, alveolar assimilation, postvocalic devoicing, medial consonant deletion, vowel backing, vowel lowering and deaspiration were higher in occurrence of speech of CWCI compared to CWHA. These findings indicate that both the groups of subjects differed in the type of phonological processes most commonly used. The findings are displayed in Table 3.

Table 3. Classification of phonological processes according to their frequency of occurrence across both the groups.

20% or less - occasionally occurring		20-60% frequently occurring		60% and above as most commonly occuring	
CWHA	CWCI	CWHA	CWCI	CWHA	CWCI
Weak syllable deletion (20)	Final consonant deletion (20)	Total cluster reduction (50)	Weak syllable deletion (30)	ICD (65)	Partial cluster reduction (100)
Glottal replacement (10)	Labial assimilation (10)	Reduplication (50)	ICD (30)	FCD (95)	Epenthesis (70)
Labial assimilation (5)	Velar assimilation (20)	Fronting (50)	Total cluster reduction (50)	Partial CR (85)	Stopping (70)
Syllable deletion (15)	Syllable deletion (20)	Backing (50)	Cluster substitution (50)	Cluster Substitution (70)	Fronting (70)
Metathesis (20)	Postvocalic voicing (10)	Palatalization (35)	Dimunitization (50)	Dimunitization (65)	Affrication (80)
Postvocalic voicing (10)	Bilabialization (10)	Denasalization (45)	Reduplication (50)	Epenthesis (65)	Palatalization (70)
Bilabialization (20)	Vowel unrounding (20)	Velar assimilation (35)	Coalescence (40)	Coalescence (65)	Depalatalization (80)
Lateralization (25)	Palatal assimilation (20)	Alveolar assimilation (40)	Backing (50)	Stopping (90)	Alveolar assimilation (60)

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Vowel deletion (15)	Aspiration (10)	Nasal assimilation (30)	Gliding (50)	Affrication (70)	Postvocalic devoicing (60)
Aspiration (20)		Migration (35)	Vocalization (40)	Depalatalization (75)	MCD (90)
		Prevocalic voicing (25)	Denasalization (40)	Gliding (65)	Vowel backing (70)
		Post vocalic devoicing (50)	Neutralization (30)	Vocalization (65)	Vowel lowering (60)
		Vowel lowering (40)	Nasal assimilation (50)	Neutralization (75)	Vowel lengthening (60)
		Vowel unrounding (35)	Metathesis (40)	Substitution of /r/ to /l/ (85)	Deaspiration (80)
		Diphthongization (35)	Substitution of /r/ to /l/ (40)	Prevocalic voicing (65)	
		Frication (50)	Migration (30)	MCD (70)	
		Vowel shortening (55)	Prevocalic voicing (40)	Vowel backing (60)	
		Nasalization (55)	Prevocalic devoicing (50)	Monophthongization (70)	
		Vowel fronting (30)	Diphthongization (40)	Vowel lengthening (70)	
		Sound intrusion (35)	Monophthongization (50)	Deaspiration (65)	
		Palatal assimilation (40)	Frication (40)		
			Vowel shortening (45)		
			Nasalization (30)		

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			Vowel fronting (40)		
			Sound intrusion (40)		

The second finding was frequently occurring (20-60%) phonological processes to be higher in CWCI i.e. 25 compared to CWHA i.e. 21. Among these the processes which were more frequent in CWHA group were denasalization, velar assimilation, migration, vowel unrounding, frication, vowel shortening, nasalization and palatal assimilation. The processes which were higher in frequency in CWCI group were weak syllable deletion, nasal assimilation, metathesis, prevocalic voicing, diphthongization, vowel fronting and sound intrusion. The processes total cluster reduction, reduplication, and backing were found to occurring with similar frequency (50%) in both the groups of subjects.

The third finding of less frequently occurring (less than 20 %) phonological processes was found to be almost similar in both the groups of CWHI i.e. 10 in CWHA and 9 in CWCI. The processes were different in both the groups of subjects except for labial assimilation, syllable deletion, postvocalic voicing, bilabialization, and aspiration. These findings were partially similar to the findings of Ramadevi (2006) study in hearing impaired children.

Summary and Conclusion
The overall results of the study reflected a delayed phonological development in CWHI using both hearing aids and cochlear implant. On qualitative evaluation some of the processes were found to be occurring more in children using hearing aids and some in children using cochlear implant. The understanding of the pattern of processes (typical or atypical) in hearing impaired children will help speech language pathologists in utilizing or developing better intervention techniques to improve the overall intelligibility of their speech.
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