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'We Learn English' Programme: An Intervention to Improve English Language Teaching

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Abstract

In this paper, we will discuss various difficulties faced in English language teaching and learning in rural settings. Moreover, we will explore the implications of implementing a program named **We Learn English**, an initiative by the education department of Zilla Parishad Parbhani. This programme is a course developed by teachers and students to improve English-speaking skills among the students in primary schools in rural settings. The medium of instruction and its design make it more effective and valuable.

Keywords:

English language teaching, difficult circumstances, English language, possible interventions, speaking skills.

1. Introduction

The English language has been increasing in importance for many decades. The gradual advancement in technology has given it a boost. Learning English is a tool for becoming a global citizen, facing challenges, and grabbing opportunities.

Hence, policymakers focus more on English language teaching and learning. For this, different programs and initiatives have been designed and implemented in different states. The Maharashtra government announced English as a compulsory subject from grade one, which shows the importance of the English language in school curricula.

English language is taught as a foreign language in schools in India. Learning a foreign or second language needs more effort and attention compared to the mother tongue. In addition to this, India is a multilingual and multicultural country, which affects language learning. The school settings can be divided broadly into two categories: 1. Urban and 2. Rural. Considering infrastructure as one of the crucial parts of teaching and learning, schools in rural settings face difficult circumstances when learning the English language compared to urban ones.

2. Objective

The main objective of the current study is:

1. To discuss the difficulties faced in rural areas while teaching and learning English.

2. To discuss the 'We Learn English' programme as an intervention in ELT.

3. Literature Review

3.1 Difficult Circumstances in Rural Settings for ELT

Literature is reviewed under two categories: first, regarding the difficult circumstances in ELT and second, some studies showing possible interventions.

The study by P. Kalia (2017) mentions challenges in teaching English in India, like over-dependence on teachers, unmotivated students, lack of participation, overcrowded classes, etc. A study conducted in rural north Karnataka at the undergraduate level noted difficulties in ELT- teachers attend their classes without preparation, students don't have basic knowledge of the language, English is treated as a subject rather than a language, and English is taught and learned from an exam point of view. (Ganachari., 2016). After looking into the matter of ELT in Indian primary schools, the researcher turned attention towards the issues- inappropriate teaching methods, lack of speaking practice, incompetent syllabus, inappropriate examination system, and lack of teachers' proficiency. (Tank, 2016).

3.2 Some Interventions to Overcome the Difficult Circumstances

In this part of the literature review, the researchers found some studies that tried to change the scenario with the intervention.

Content and Language Integrated Learning (CLIL) is a recent development in language teaching. It teaches a curricular subject in a language other than the mother tongue. The CLIL method is used to teach a second or a foreign language. English is learnt as a second language in India. (H.Jeraltin Vency ,Dr. E.Ramganesh, 2013). A study was conducted to measure the effect of the pilot project and mentioned positive results about developing English reading in low-income groups in Bangalore. (Weber, F., & Bali, K., 2010). (Srinivasan, V., & Murthy, H. , 2021) The paper reports on a multi-year, large-scale intervention in India that has now expanded to nine other countries, including Sri Lanka. Results from a large-scale randomised control study of efficacy establish significant improvement in learning outcomes.

The literature review revealed difficulties in Indigenous English language teaching, but it is still possible to intervene to overcome these issues. This is the time to work to bridge the gap between the haves and the have-nots.

4. Methodology

4.1 Development of the Programme

The programme 'We Learn English' was designed and developed by teachers and students. Its aim was to develop the students' English-speaking skills. The programme was a series of 84 audio episodes of English language learning. The audios were conversations

between Aunty and the kids in informal situations. The bilingual approach, communicative language teaching, blended learning, and task-based language learning approaches were used.

4.2 Tools and Techniques

42400 students and 2544 teachers among 848 schools in Zilla Parishad Primary schools in Parbhani district were part of the population of the study. Out of which 400 students and 50 teachers are the participants selected in the present study. Participants are selected randomly. Observation of the students and interviews of the teachers. Median is used as a tool for data analysis.

4.3 Discussion / Implementation of the Programme

Every day, one of the audio episodes was broadcast on the radio from 10:15 am to 10:30 am. The students and teachers listened to the programme and participated in practice sessions during school time. Then, both practised and conducted activities according to the school schedule. The recordings of each episode were made available for teachers and students to listen to and practice after the school timetable. The programme was conducted for 90 days in the same way. After that, ten days were given to practice more. Then, schools were asked to create a conversation based on any situation and present it. Some of the presentations were broadcast on the radio again as developed role models. After the programme is implemented, observations and interviews are conducted. Based on the collected data, results are discussed.

5. Findings

The findings of the present study are broadly categorised into two sections: the learners' observations and the teachers' interviews.

5.1 Observations of the Learners: Table: 5.1.1

Sr. No.	Statement	before	after
1	Students were speaking with confidence.	80	330
2.	Students were talking with fluency	120	350
3	Students were using proper sentence structure	70	280
4	Students were enthusiastic to participate in activities.	130	380
5	Students were searching for new vocabulary	60	220
6	Students enjoyed learning	90	320
7	Students were listening and practising out of school	60	240

The students were observed using the criteria mentioned in Table 5.1.1. The data shows that the number of students increased after the programme was implemented.

5. 2 Teacher's Interviews: Table: 5.2.1

Sr. No.	Statement / Response	Yes	No	Not sure
1	Was the programme useful in improving the English-speaking skills of students?	50	00	
2	Did the programme help to create an English language learning atmosphere?	45	5	

3	Did the programme motivate learners to speak in English	30	2	18
4	Was the programme helpful for the teacher to instruct?	34	12	4
5	Was it helpful to overcome the fear of English language teaching and learning?	40	10	
6	Was it helpful for illiterate parents' ward to learn English?	25	15	10
7	Was it enabling the learner to learn on their own?	30	18	2
8	Did it need expensive infrastructure?	45	5	
9	Was it useful for a large number of classes?	30	10	10
10	Was it helpful for primary school students?	32	16	2

Table 5.2.1 above presents the data from teacher interviews. The data shows that the number of teachers who found the programme useful in overcoming difficulties is greater than that of those who didn't.

6. Conclusion

Studies have shown that there are many difficulties in teaching the English language in India as a foreign language, such as overcrowded classrooms, less competent teachers, unsuitable assessment process, don't have motivated environment, use of traditional methods, lack of infrastructure, treating English as a subject, teaching and learning English with exam point of view etc. Though there are many difficult circumstances in English language teaching in India, many rays of hope take place through different experiments at different levels of education – primary, secondary or higher education. Such a programme was run in primary schools in Parbhani district of Maharashtra. It found that the 'We Learn English' Programme as an intervention to improve English language teaching in India.

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A Comparative Study of Errors in ESL Learners' Writing:
A Cross-linguistic Analysis

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Abstract

The study aims to examine the effectiveness of traditional methods for developing English as a Second Language (L2) writing. None of the studies has focused on L2 writing errors comparing the effectiveness of English language teaching methods in the classrooms. However, the current study investigates the efficacy of Grammar translation (GT) and communicative language teaching (CLT) methods in minimizing first language (L1) transfer errors in (L2) writing for 12th grade students in senior secondary public schools. The study included 180 participants randomly. The participants were divided into four groups: two experimental groups were exposed to GT and CLT methods, and two control groups were treated based on their regular curriculum in Hindi and English medium schools for three weeks. The data was extracted from participants over pre and post-test and analyzed quantitatively. The results of this study indicate students made more L1 transfer errors in Hindi Medium Schools in comparison to the English medium in L2 writing. Furthermore, students made a lesser mean of errors for the post-test rather than the pre-test. Moreover, the GT method performed better in Hindi and English medium classrooms than the CLT method in terms of minimizing L1 transfer errors after attending their pre-designed classes. The importance of the GT method for teaching and learning English in India is explored considering current literature on English teaching methods.

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Keywords: Hindi and English medium schools; L1 transfer errors; Grammar translation method; Communicative language teaching; L2 writing

1. Introduction

Several methods, such as grammar translation (GT) and communicative language teaching (CLT), have been employed to enhance English (L2) writing proficiency in a non-native classroom. However, previous studies have found that L2 learners made numerous errors as a result of the effect of first language (L1) on second language (L2) English compositions (Pondra, 2015; Farooqi, 2015; Fakhar, 2013; Lalitha, 2001; Ahmad, 1996). These studies also indicated that L1 influences L2 to affect the meaning. In this context, hardly any study has focused on the effectiveness of GT and CLT methods in minimizing L1 transfer errors in the writing of L2. Therefore, the current study intends to improve writing by reducing errors by employing GT and CLT methods in a classroom. Teachers can use the current study findings to identify strategies to teach and learn L2 writing. This study has set out an objective to examine the L1 transfer errors which 12th grade English students have committed. This study is also accountable for L2 writing development to eradicate L1 transfer errors by adopting applicable teaching and learning methods. Furthermore, the current study looks at the impact of GT and CLT on L2 learners' ability to eliminate L1 transfer errors in L2 writing.

1.1. Grammar Translation (GT) and Communicative Language Teaching (CLT) Methods

However, India's most vigorous GT tradition is still alive (Lee & Spolsky, 2020; Sharma, 2020). GT is the method of L2 instruction that is primarily structural-based and teacher-centered, and priority is given to accuracy (to develop the structural knowledge of an L2 by comparing the structures of L1 and L2) over fluency (Piantaggini, 2020; Benati, 2018; Larsen-Freeman, 2013; 2000; Savignon, 2007; Griffiths, 2001). Additionally, it emphasizes the 'linguistic competence' ability of learners. Noam Chomsky (1993; 1965; 1957) states that 'linguistic competence' is the structural knowledge of the speaker-hearer's language (Rivers, 1973).

CLT is the method of L2 instruction that is primarily meaning-based, learner-centered and focuses on accuracy and fluency (to develop the comprehension and production of messages in L2) (Kumar & Choudhury, 2020; Celce-Murcia, 2008;

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Richards, 2006; Savignon, 2007; 1987). Also, it focuses on learners' 'communicative competence' ability.

According to Dell Hymes (1972; 1967), the 'competence' that Chomsky emphasizes is called 'linguistic competence,' a narrower feature of broader meaning. Dell Hymes states that 'communicative competence' encompasses 'linguistic competence' and covers other variables such as language acquisition and learning socio-cultural aspects. In addition, he emphasizes another significant characteristic of language, the applied and communicative capability of language, which is not discussed adequately in the domain of language learning. Furthermore, he highlights the importance of stressing communicative proficiency rather than language structure in teaching and learning. Furthermore, Canale and Swain (1980) recommend that, in the sense of L2 learning, 'communicative competence' is minimally composed of grammatical, sociolinguistic, and strategic competence. Currently, teachers primarily utilize the teaching method of CLT extensively in many countries, including India, and emphasize the use of English as a medium of communication in L2 classrooms (Christ and Makarani, 2009; Nunan, 1991).

1.2. Language Transfer in a Contact Situation

The most critical component of L2 learning research has been the importance of linguistic information transfer from a first language (L1) to a target language (L2) (Ellis, 2006; 1994; Papadopoulou and Clahsen, 2003; Schwartz, 1998; Schwartz and Sprouse, 1996; Selinker & Gass, 1992; Ringbom, 1990; 1987; Odlin, 1989). Currently, most teachers and researchers agree that learners utilize their knowledge of L1 un/intentionally when they try to learn an L2 (Schmitt, 2002). These phrases have been used to describe the same phenomenon: language transfer, linguistic interference, L1 influence, and cross-linguistic influence (Odlin, 2003; 1989). This claims that not any term frequently employed by researchers is agreeable. For instance, Ellis and Barkhuizen (2005) discussed interlingual interference, Cook (2000) and Chen (1999) used the term language transfer and cross-linguistic interferences, and Schmitt (2002) preferred the L1 effect. All phenomena, however, belong to the same concept: the impact of first-language (L1) experiences on second-language (L2) learning.

Odlin (1989) developed a conceptual framework of 'language transfer' and said, "Transfer is the influence resulting from similarities and differences between the target

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language and any other language that has been previously acquired." According to Selinker and Gass (1992), the term transfer encompasses various acts that interact with input from the L2 and universal language features. Prior studies on transfer have not distinguished between negative and positive transfer. According to Gass and Selinker (2001), these two concepts are unlike learning processes: positive and negative transfer. This effect may either cause an error due to negative transfer or a force that aids in acquiring an L2 due to positive transfer. L2 learners, according to Bardovi-Harlig & Sprouse (2018), rely on structures from their L1 to construct L2 utterances, which can be either weather help or a hindrance. The hindrance (negative transfer) leads to an error because of L1 in using L2 (Odlin, 1989). The negative transfer shows up in a variety of linguistic domains. Languages can vary distinctly in several independent ways. The previous linguistic information in learning a second language is determined by the link that may be formed between the L1 and L2 in the learner's language. The inclusion of linguistic features identical to L1 encourage learners to learn L2 (positive transfer).

In contrast, the influencing consequence is called negative transfer if the L1 and L2 features are dissimilar around any related parameter of a given L2 function. Therefore, applied linguists tend to concentrate on negative rather than positive transfer, as it is commonly considered that only negative transfer causes learning difficulties. The degree of divergence between the L1 and the L2 has been demonstrated to impact learning an L2's structure in several previous studies. (e.g., Tolentino & Tokowicz, 2014; 2011, Morett & MacWhinney, 2013).

1.3. Studies on L2 Writing Errors in Indian English

Many small-scale studies have been conducted in India to study the errors made by English learners. Ahmad (1996) observes that L2 learners have commonly experienced phonology, morphology, syntactic and orthographic difficulties. Mainly, errors in learners' writing related to word order, prepositions, and articles because of L1 transfer. Corroborating evidence appears from previous research, which accounts for the errors in English writing with articles and prepositions, and the cause of those errors was mainly due to L1 transfer (Farooqi, 2015). According to the results, the first most frequent specific error categories are the addition of unnecessary and omitted articles where they were

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necessary (Farooqi, 2015). The omission, addition, and incorrect usage of prepositions are the most common second-type errors (Farooqi, 2015). Fakhar (2013) investigates the incidence of prepositional errors in secondary school English writing. The outcome of this study indicates that learning English prepositions yields low degrees of achievement. The wider language structural difference between second and first languages was cited as the reason for this. Pondra (2016) also identifies the tense, lexical, preposition, article, spelling, concord, and conjunction in the learners use to struggle in learning an L2 that is influenced by intra and interlingual errors. He reports that errors related to prepositions and articles are the primary source of interlingual errors. Lalitha (2001), who investigates L1 influence and issues in learning grammar, specifically in articles and prepositions, observes the morphology of L2 to be a challenge because of the structural differences between L2 target and L1 source languages. It can be observed from the findings of previous studies that the L1 negatively affects the learning of an L2 in the classroom context.

Based on the data from previous studies on L2 writing errors, it can be inferred that L1 transfer has a significant detrimental impact on the protracted process of learning an L2. The findings also reveal that L1 becomes the rationale for errors in their knowledge of L2. Therefore, this research aims to shed light on the errors related to definite articles, prepositions, and word order in learners' L2 writing and how the errors are motivated by the interference of the L1 source language.

1.4. Aims of this Study

The current study primarily aims to identify the L1 transfer errors in definite articles, prepositions, and word order in L2 writing and to compare the effectiveness of GT and CLT in reducing L1 transfer errors in L2 writing. In this context, we hypothesize that GT and CLT may affect the learning of L2 grammar in writing differently. Therefore, to investigate this hypothesis, the present study has analyzed L2 writing errors and compared the occurrences of errors in pre and post-test teaching utilizing GT and CLT methods.

To achieve the objectives, the current study aimed to answer the following research questions:

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A. Do the learners of L2 commit L1 transfer errors in writing, particularly in article, preposition, and word order?

B. Is there any significant difference between L1 transfer errors before and after the intervention of grammar-translation and communicative language teaching methods in L2 writing?

2. Methodology

2.1. Participants and Sampling

The participants for this study were chosen using a random sampling procedure. The study was performed in UP Board (Uttar Pradesh Board of High School and Intermediate Education) and CBSE (Central Board of Secondary Education) institutions. Therefore, we employed random sampling, which ensures that each sample has an equal chance of being chosen. A sample drawn at random is expected to be representative of the entire population. Randomization was achieved by assigning even odd numbers to each student randomly.

The Control group (CG) consisted of all students given odd numbers, while the experimental groups (GT and CLT groups) consisted of all students given even numbers.

A total of 180 students from the 12th class participated in the study. They were learners of English, studying science, commerce, and art & humanities disciplines at the senior secondary levels. The 12th class students were selected for this study because they had learned and understood English for more than ten years. All participants were willing to participate in the study by signing an informed consent form. One hundred eighty selected students consisted of males (N=89) and females (N=91) who were 16 to 19 years old at the time of data collection. Participants stated that they had studied English as a subject since they were in elementary school. All participants were native speakers of Hindi and functionally bilingual; they had lived in the same language region (Sitapur, Uttar Pradesh, India). The students who participated in the study belonged to a semi-urban background.

2.2. Classroom Infrastructure and Teaching Procedure

This experimental research design was carried out in U.P Board and CBSE Schools in India. The GT and CLT method was used for students in UP board school; similarly, GT and CLT method was used for students in CBSE School. The classrooms were large and

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simple, with a green chalkboard. All the students were seated comfortably on benches close to the teacher. The implementation of GT and CLT with writing strategy instruction lasted three weeks.

EG and CG students contacted the same teachers for 40-50 minutes each day (excluding Sunday). We assigned an instructor to teach the pre-designed classes. They were assigned to teach L2, which included grammatical topics such as definite articles, prepositions, and word order because these aspects of grammar are entirely in contrast to their L1. The instructor used the regular and routine syllabus for teaching an L2 for the control group. The EG teachers consciously delivered the lectures through grammar-translation and communicative language teaching methods to maintain the classroom's intended environment.

2.3. Data Collection Procedure & Analysis

A questionnaire was given to all groups at the beginning of the term to collect context information about them, including gender, age, and years of English study. Then, write an essay on the topic 'Introducing India to the Foreigners' (Hamid, 2007) within a time limit of 45 min on a sheet before intervention. After completing the task, the students were given a chance to read the sentences carefully and correct the mistakes they had made in their writing. Following the lesson, participants were instructed to 'write about a movie which you have watched recently', and the same procedure was applied, which was utilized for pre-intervention.

This study utilizes Corder's (1974) method of EA, which consists of three stages: a collection of data (recognition of errors), describing the errors (accounting for the errors), and then explaining the errors of learners (description of errors). Later, adopted Dulay et al. (1982) taxonomy of general language production errors; the study also looked into three different errors: omissions, additions, and misformation. A checklist was employed to record the committed errors and their frequency in the sentences. Two professional English Language teachers examined all of the sentences. Errors were coded using a series of three symbols: A (article), P (preposition), and WO (word order).

2.4. Procedure of Analysis

For repeated measures, ANOVAs, the frequency of errors for each student was measured and arranged through variables. Only significant effects (α =.05) were identified and reported for interpreting the findings in a series of repeated ANOVAs using within-subject

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variables of methods (GT & CLT), groups (Experimental & Control), and tests (pre & post).

2.5. Ethical Considerations

An ethical approval form was completed before the study was carried out and submitted to the National Institute of Technology Raipur, Chhattisgarh. Before the beginning of the project, permission from the institute was obtained. Furthermore, before the study, approval was gained from the participants. The participants were told that their identities would not be revealed.

3. Results

3.1. Statistical Analysis of Errors

A three-way ANOVA on the frequency of errors of 2 schools (Hindi and English medium schools) × 2 groups (control and experimental) × 2 tests (pre and post) showed the main effect of school, $F_{(1, 29)} = 85.950$, $P=.001$, $\eta^2 p = .748$, revealing higher mean of L1 transfer errors committed by the learners in Hindi medium school than English medium school in L2 writing (Fig. A). Further, the main effect of group, $F_{(1, 29)} = 3.799$, $P=.035$, $\eta^2 p = .213$, revealed the result that the total mean of L1 transfer errors was higher for the control group than the experimental group in L2 writing (Fig. B). In addition, an analysis showed a significant main effect of tests, $F_{(1, 29)} = 65.394$, $P=.001$, $\eta^2 p = .693$, revealing the total mean of the L1 transfer errors was higher for pre-test than post-test in L2 writing (Fig. C).

Figure: (A) Mean of errors for Hindi and English medium schools; (B) mean of errors for groups (C) mean of errors for tests (pre and post).

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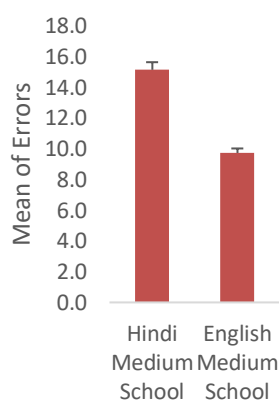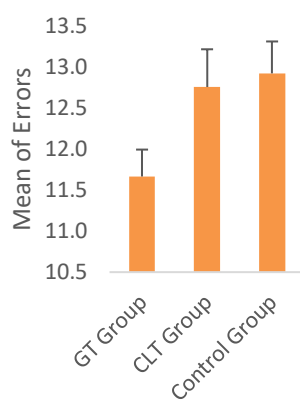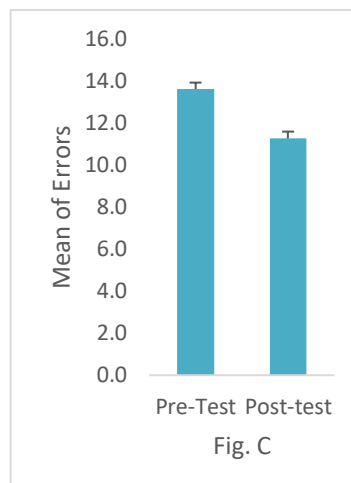
Fig. A   Fig. B   Fig. C

The interactional effect between schools × tests was significant, F (1, 29) = 11.225, P=.002, $\eta^2 p$ = .279, suggesting the learners have reduced their L1 transfer errors in L2 writing post-treatment of GT and CLT (Fig. D). Further, the interaction between the group × test was significant, F (1, 29) = 20.875, P=.001, $\eta^2 p$ = .599, showing the lesser mean of errors for the GT group post-treatment than CLT and control group (Fig. E).

Figure: (D) the mean of errors for tests (pre and post) in Hindi and English medium schools; (E) the mean of errors in tests (pre and post) for GT, CLT and Control groups.

Fig. D

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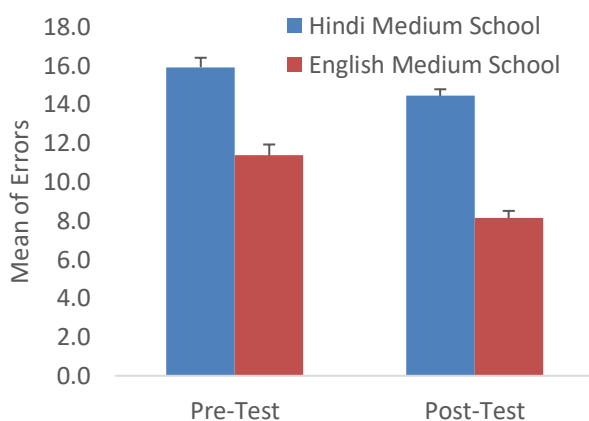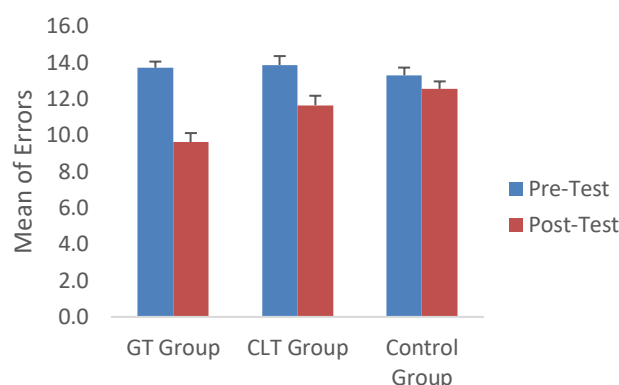
Fig. E

The interaction between schools × groups × tests, F (1, 29) = 3.615, *P*=.040, η^2p = .205, signifying the mean of L1 transfer errors in GT group were minimized rapidly post-treatment in English medium school than Hindi medium school. In English medium school, the learners in the GT group have reduced M=5.433 of errors which are higher than post treatment of CLT M=3.367, and control group M=-0.900 which is comparatively higher than GT, CLT of Hindi medium school (Fig. E).

The remaining interactional effect between schools × the group was significant, F (1, 29) = 1.606, *P*=.219, η^2p = .103) was insignificant.

3.2. Analysis of L1 Transfer Errors in Definite Article

Learning definite English articles is sometimes regarded as the most challenging structural aspect for L2 learners. This is because the definite article 'the' depends on situational reference. Related to this, the L2 learners of English through GT and CLT have committed common errors in using definite articles. The position of the error in the example is indicated with an asterisk*:

1. GT as Experimental Group (Omission of the definite article): *You can see a lovely fountain before *Taj Mahal. (You can see a lovely fountain before **the** Taj Mahal.)

2. CLT as Experimental Group (Omission of the definite article): Ganga is *longest river. (Ganga is **the** longest river.)

3. Control Group (Omission of the definite article): India is *only one country where most foreigners visit. (India is **the** only country where most foreigners visit.)

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The errors related to omission were found in the definite article with a particular thing or person (example 1), ordinals number (example 2), and superlative degree (example 3).

3.3. Analysis L1 Transfer Errors in Prepositions

A preposition is a grammatical aspect that occurs with high frequency and is considered a more complex phenomenon. There are different prepositions, and they are all polysemous. A single preposition can denote various relationships, while many prepositions can denote the same relationship. These examples below indicate that learners of English had a wrong choice of prepositions, which are indicated with an asterisk*:

4. GT as Experimental Group (Misuse of Preposition 'in'): The foreigner's flight comes to Lucknow airport *in late night. (The foreigner's flight comes to Lucknow airport late **at** night.)

5. CLT as Experimental Group (Addition of Preposition 'on'): All Muslims, Hindus, Sikhs and Christians enjoy *on Deepawali Eid and Christmas together. (All Muslims, Hindus, Sikhs, and Christians enjoy Deepawali Eid and Christmas together.)

6. Control Group (Omission of Preposition 'at'): Then we reach Allahabad from Lucknow *7 o'clock in the morning. (Then we reach Allahabad from Lucknow at 7 a.m.)

L2 learners through GT and CLT in writing have committed errors in prepositions related to time. For example, learners were found to misuse the preposition 'on' in writing (examples 5). Further, most errors were found wherein L2 learners used the wrong preposition 'in' for the 'night' (example 4). Additionally, most L2 learners had omitted the preposition 'at' for a specific time (example 6).

3.4. Analysis of L1 Transfer Errors in Word-Order

Generally, L2 learners face difficulties in word order if it is contrary to L1. Given examples indicate that learners of English had made errors in word order. Erroneous examples are given below, indicated with an asterisk*:

7. GT as Experimental Group: India mother tongue hindi is*. *(India's mother tongue **is** Hindi)*

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8. CLT as Experimental Group: India is so beautiful plas becose, India in* tree, India in temples, India in seas. *(India is so beautiful place because, **in India, there are trees, temples, and seas)*

9. Control Group: India land is agricultural use*. *(India's land is used for agriculture)*

L2 learners, through GT and CLT methods in writing, have committed common errors in word order. For example, example 14 indicates that L2 learners had used the auxiliary verb 'is' incorrectly because of its wrong order. Example 8 also indicates that L2 learners had used 'verb' at the end of the sentence. Additionally, L2 learners made errors in misordering the sentence's preposition (examples 7 & 8).

4. Discussion

The focus of the current study was to compare the effectiveness of grammar-translation and communicative language teaching in minimizing L1 transfer errors, particularly for the definite article, prepositions, and word order in the classroom of L2 learning. We found that the learners of L2 in GT and CLT groups committed L1 transfer errors related to definite articles, prepositions, and word order (RQ A). The GT group performed better for post-test than the CLT group's post-test in L2 writing errors (RQ B). This study also includes the findings about GT and CLT that the quality of writing after employing GT and CLT methods improved significantly in terms of fewer committed errors than those written before the intervention of methods. Additionally, we found that the learners of English through the GT method improved writing speedily by decreasing errors in Hindi and English medium schools compared to the CLT. Additionally, the GT method performed better in English medium classrooms in comparison to CLT and Hindi medium schools. According to Schenck, 2017; Long and Robinson, 1988; Griffiths & Parr, 2001; Celce-Murcia, 1991 and Hendrickson, 1978 GT method conceptualized language learning as a process of habit formation and overemphasized grammar accuracy. Additionally, this method uses the L1 for teaching the target language, which is more effective due to language transfer in comprehending the rules of the target language (Salmona, 2014; Horst et al., 2010; Swain & Lapkin, 2000; Carson, 1992).

4.1. L1 Transfer Error in Definite Article

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This finding is compatible with the findings of Lay & Yavuz (2020), Terzioğlu & Bostanci (2020), Basher (2019), Atmaca (2016), Chrabaszcz & Jiang (2014), and Crompton (2011), which exhibited that the errors related to definite article occur more frequently in Turkish, Arabic and Russian due to L1 transfer. Murphy (1985) defines that the article 'the' is used before a particular person and thing, river, holy book, historical building, superlative degree, and ordinal number. In this direction, L2 learners have omitted the definite article 'the' (examples 1 to 3), which appears to be the outcome of the L1 transfer in L2 writing.

The L1 transfer, due to the absence of the definite article in Hindi, is predictable because such type of definite article is not present in Hindi (Kachru, 2006). Thus, using the definite article is much more complicated for English learners who have acquired Hindi as their first language (L1).

4.2. L1 Transfer Errors in Prepositions

The learners are facing difficulties in using the correct prepositions because Hindi does not have the feature of a preposition. Given examples above indicate that learners of English have committed errors related to omission and wrong choice of prepositions. These findings are consistent with those of prior studies (Kazazoğlu, 2020; Eng et al., 2020; Gayo & Widodo, 2018; Kusumawardhani, 2018; Abushihab, 2014; Catalán, 1996), which reveal that prepositional errors are the most frequently found in Turkish, Arabic, Chinese and Indonesian L2 learners due to L1 transfer. Hindi follows the postposition, which varies in terms of sentence functions. L2 learners have incorrectly used the prepositions 'in' and 'on' for time, particularly for 'night' and 'occasion/event' (examples 4 & 5). In Hindi, the postposition 'में' [mẽ] (in) and 'पर' [par] (on) are used for multiple contexts. The L2 learners had transferred the function of 'में' [mẽ] (in) and 'पर' [par] (on) negatively for the night and occasion/event. So, the cause of the error was attributable to the negative L1 transfer. In addition, most L2 learners have omitted the preposition 'at' for a specific (clock time) time (example 6). Hindi does not have this preposition for a specific point in time. This indicates that the error has occurred due to the L1 transfer (Kachru, 2006).

4.3. L1 Transfer Errors in Word Order

Hindi and English do not follow the same word order structure. Hindi follows SOV (subject-object-verb) while English follows SVO (subject-verb-object) (Kachru, 2006).

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Related to this, L2 learners used the auxiliary verb 'is' incorrectly (Example 7) because Hindi is a final language, in which the 'auxiliary verb' is always used at the end of the sentence. Here, Hindi learners of English transfer the feature from L1 to L2 negatively. Additionally, L2 learners have incorrectly placed prepositions in the sentences following the postposition of Hindi (noun followed by postpositions) (examples 7). L2 learners have placed prepositions after the noun but must be used before the noun. Most L2 learners have employed the 'verb' at the end of the sentence in the same sequence as their L1 learners (see example 9). According to English word order, the 'verb' must be used between subject and object.

The results section also indicates that L2 learners have improved writing skills after the intervention of GT and CLT, wherein the GT method has improved the writing of L2 learners in terms of minimizing L1 transfer errors rather than CLT.

5. Conclusion

This study aimed to compare the effectiveness of the grammar-translation method and communicative language teaching approach in improving L2 writing to reduce L1 transfer errors. Applying the theoretical framework of linguistic and communicative competency, the results of this study show that grammatical translation is more successful than communicative language teaching in boosting learners' writing and reducing L1 transfer errors in L2 writing in Hindi and English medium schools. Specifically, the grammar-translation method improved the L2 writing in English medium classroom than CLT. Most policymakers and teachers consider grammar translation a productive language teaching and learning method, but most theorists reject it as an inefficient, even destructive, method of teaching an L2. The results of this experimental study maintain this view supporting the argument that if grammar-translation is to be used in the classroom, it should preferably be based on a principled theoretical framework. Participants in this study endorsed grammar translation, expressing optimistic attitudes toward it reflected in their writing results.

While the current study adds literature on teaching methods that affect teaching and learning outcomes in terms of writing, it experiences numerous limitations. First, this study does not employ a questionnaire to measure the learners' perception and attitude towards the classroom language teaching approach to distinguish the effects of grammar-translation

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and communicative approach. Second, this study has covered the limited grammatical aspects of L2 teaching and learning. Third, the duration of the experiment of learning through GT and CLT was limited. However, it is anticipated that if learners participate in L2 learning through GT and CLT for a more extended period and put more effort into teaching and learning material and sessions, their writing skills in other grammatical aspects will be improved. Due to these constraints, extrapolating the current research results to a broader population is challenging. Thus, the future direction of the current study could also address some of these shortcomings by using more quantitative and qualitative methods for data collection and analysis, referring to in-depth interviews with students and teachers.

This study provides trustworthiness in using the grammar-translation method to empower the learners' learning of writing skills. Regarding the practical classroom, this experimental study confirms how grammar-translation can serve as a valuable practice to enhance learners' writing skills. Considering the findings from this current study, we hope that a more diverse set of language learning strategies employing the grammar-translation method in language learning classrooms and beyond teachers can provide a more complex range of language learning achieving their utmost potential.

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Comparative Exploration of Survival Themes and Human-Animal Bonds in *Life of Pi* and *Zlateh the Goat*

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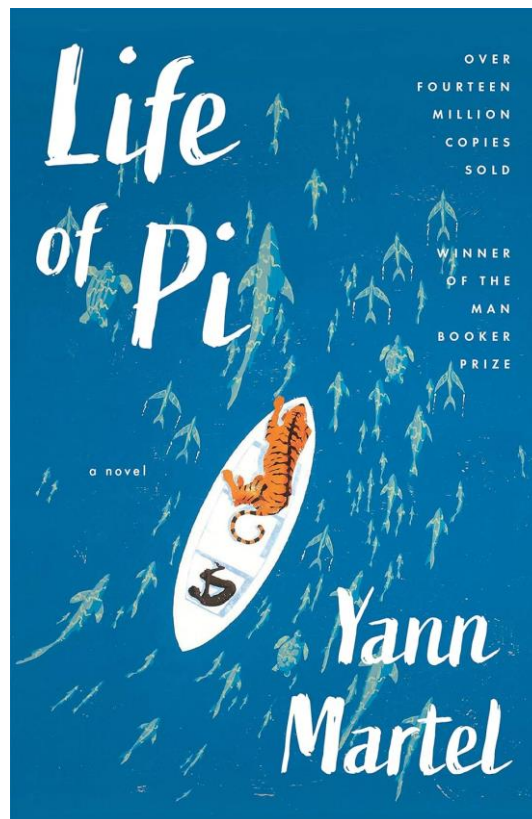
Courtesy: www.amazon.com

Abstract

"Life of Pi" by Yann Martel and "Zlateh the Goat" by Isaac Bashevis Singer, though set in vastly different contexts, both profoundly explore survival themes and the human-animal bond. "Life of Pi" follows the survival journey of Pi Patel, a young Indian boy stranded in the Pacific Ocean with a Bengal tiger named Richard Parker. The narrative delves into the challenges of surviving at sea, including hunger, thirst, exposure, and the constant threat from the tiger, highlighting Pi's resourcefulness and the evolution of his relationship with Richard Parker from fear to a symbiotic coexistence.

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In contrast, "Zlateh the Goat" is set in a wintry rural landscape where a Jewish boy, Aaron, becomes lost in a snowstorm with his family's goat, Zlateh. Seeking shelter in a haystack, Aaron's survival depends on the warmth and companionship of Zlateh, leading to a deep emotional bond that underscores their confinement. Both stories emphasize resilience and adaptation in the face of adversity, illustrating how unexpected bonds with animals can provide strength and solace.

Additionally, both narratives highlight the significance of storytelling. "Life of Pi" presents different versions of Pi's survival tale, challenging perceptions of reality and exploring themes of faith, resilience, and the nature of reality through its unique narrative style. "Zlateh the Goat" draws on Jewish storytelling traditions to preserve history and offer hope, focusing on familial bonds and cultural resilience.

In summary, "Life of Pi" and "Zlateh the Goat" depict survival through resilience, unexpected human-animal bonds, and the transformative power of storytelling. They celebrate the human spirit's ability to find hope and meaning in adversity, inviting readers to engage with deeper themes and explore the multifaceted layers of meaning within these narratives.

Keywords: *Life of Pi*, *Zlateh the Goat*, Survival, Human-animal bond, Companionship, Challenges, Faith.

Survival Process

Survival is a multifaceted process that requires a careful balance of physical, mental, and emotional strength. It involves enduring and escaping from dangerous situations, such as accidents or illnesses. As a timeless theme in human narratives, survival illustrates resilience, adaptation, and overcoming adversity in various forms—be it physical challenges, emotional upheaval, or navigating difficult circumstances. These stories often highlight the power of the human spirit and its determination to persevere against tremendous odds.

In literature, the theme of survival is effectively portrayed by crafting compelling characters who face dire circumstances, building tension through conflicts and vivid settings, incorporating symbolic elements to underscore the struggle for survival, and demonstrating the characters' ingenuity and emotional depth throughout their journey. This theme often balances the depiction of the harsh realities of adversity with the resilience shown by individuals or communities, highlighting both the obstacles encountered and the inner strength required to overcome them.

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Yann Martel

Yann Martel, born on June 25, 1963, is a renowned Canadian author celebrated for his works on survival. He gained international acclaim by winning the Man Booker Prize for his novel Life of Pi. Martel resides in Saskatoon, Saskatchewan, with his partner, writer Alice Kuipers, and their four children. Although his first language is French, he writes in English. His notable works include Seven Stories (1993), Self (1996), Life of Pi (2001), Beatrice and Virgil (2010), and The High Mountains of Portugal (2016).

Martel's writing is known for its lyrical and descriptive quality, often weaving rich and vivid imagery into his storytelling. This allows readers to deeply immerse themselves in the settings and emotions of his narratives. His prose skilfully combines philosophical elements with engaging storytelling, creating a unique blend of adventure, spirituality, and introspection. Martel frequently uses symbolism and allegory, encouraging readers to contemplate deeper themes while enjoying his captivating and imaginative stories. His ability to craft intricate plots and explore profound themes makes his writing distinctive and thought-provoking.

Life of Pi

Life of Pi details the survival story of Pi Patel, who endures 227 days on a lifeboat after a shipwreck in the Pacific Ocean. Sharing the lifeboat with a Bengal tiger named Richard Parker, Pi forms an unlikely companionship. Throughout his journey, Pi faces numerous physical and emotional trials, battling hunger, nature's wrath, and the unpredictable behaviour of the tiger. Amidst these struggles, he delves into his spirituality, drawing strength and guidance from multiple faiths. Ultimately, when he reaches land, Pi's extraordinary tale is questioned, leaving the truth open to interpretation—whether his story with the tiger is real or a metaphorical representation of his survival journey.

A key event in Life of Pi is the sinking of the cargo ship carrying Pi and his family during a storm. This catastrophe leaves Pi stranded on a lifeboat in the vast Pacific Ocean with Richard Parker as his sole companion. This pivotal moment sets the stage for Pi's remarkable tale of survival, forcing him to test his physical and mental endurance as he navigates various challenges, including starvation, storms, and encounters with other animals. This event drives the narrative forward, exploring themes such as resilience, faith, and the power of storytelling.

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Another significant moment occurs when Pi and Richard Parker come across an oceanic island. Initially appearing lush and welcoming, the island reveals its true carnivorous nature, surviving on the flesh of animals that come ashore. This discovery highlights the darker aspects of nature and further tests Pi's survival instincts and faith, adding depth to his journey and underscoring the theme of the inherent cruelty and beauty of the natural world.

Isaac Bashevis Singer

Isaac Bashevis Singer, born on November 11, 1903, was a notable Yiddish, Jewish American writer known for his novels, short stories, memoirs, essays, and translations. His literary works have graced the theatre and earned him the Nobel Prize for Literature in 1978. Among his published works are "The Family Moskat" (1950), "The Magician of Lublin" (1960), "Enemies, A Love Story" (1972), "A Crown of Feathers and Other Stories" (1974), and "Zlateh the Goat and Other Stories" (1966). Singer's writing is celebrated for its rich storytelling, vivid imagery, and focus on Jewish culture and folklore. "Zlateh the Goat and Other Stories" was praised by The New York Times as "beautiful stories for children, written by a master," and The New York Book Review lauded it as "a triumph." The book, illustrated by Maurice Sendak, who received a Caldecott Medal for "Where the Wild Things Are," showcases Singer's extraordinary command of folklore.

Singer's distinctive style blends realism with elements of fantasy and the supernatural. His descriptive prose vividly evokes the sights, sounds, and traditions of Eastern European Jewish life. His writing delves into themes of human nature, morality, and the complexities of relationships. He often explores existential questions and the intersection of the ordinary with the mystical, creating a captivating blend of realism and imagination. Singer's stories frequently reflect the struggles of individuals navigating modernity, set against the backdrop of historical and cultural changes. His writing is renowned for its depth, authenticity, and vivid portrayal of the human experience.

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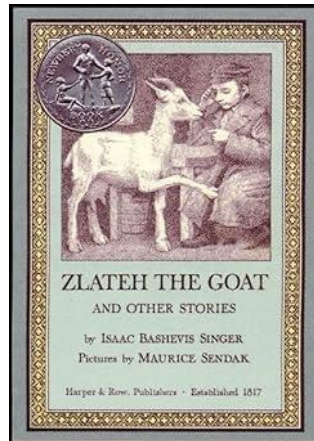
Courtesy: www.amazon.com

Zlateh the Goat

"Zlateh the Goat" tells the story of Aaron, a young Jewish boy, who must lead his family's beloved goat, Zlateh, to market during a snowstorm to be sold. The storm intensifies, and Aaron and Zlateh become lost, finding refuge in a haystack. Over several days, Zlateh's warmth and companionship keep Aaron alive, forming a close bond between them. When they miraculously find their way home, the family decides against selling Zlateh, recognizing the deep emotional connection that has formed. Zlateh, initially seen as a source of income, becomes a cherished family member due to the bond formed during their ordeal.

The most significant events in "Zlateh the Goat" occur when Aaron and Zlateh become trapped in a snowstorm on their way to Chelm. Seeking shelter in a haystack, they face harsh elements and an uncertain fate, strengthening their bond and underscoring themes of resilience and the power of love and companionship. Another pivotal moment is Aaron's father's decision to sell Zlateh due to financial struggles, creating conflict within the family. This decision leads Aaron to take Zlateh to Chelm, setting the stage for their journey and the development of their relationship, highlighting themes of sacrifice, love, and the interconnectedness of family and community.

Striking Resemblances

Life of Pi" by Yann Martel and "Zlateh the Goat" by Isaac Bashevis Singer share striking resemblances despite their disparate settings and contexts. In essence, while "Life of Pi" and "Zlateh the Goat" may differ in their settings, characters, and themes, they share profound resemblances in their exploration of the human-animal bond, resilience in adversity, and the transformative power of spirituality and storytelling. Through their captivating

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narratives, both novels offer timeless insights into the human experience and the enduring capacity for hope, courage, and connection.

Firstly, both novels explore the profound bond between humans and animals. In "Life of Pi," Pi forms an extraordinary connection with a Bengal tiger named Richard Parker during their survival journey at sea. Similarly, in "Zlateh the Goat," Aaron forms a deep and enduring bond with Zlateh, the family goat, during their harrowing experience in a snowstorm. Both narratives highlight the transformative power of these relationships, demonstrating how they provide companionship, support, and even salvation in the face of extreme circumstances.

Secondly, both novels delve into themes of resilience and survival. Pi and Aaron undergo immense physical and emotional trials, facing dangers and uncertainties that threaten their lives. Their resilience in overcoming these challenges showcases the strength of the human spirit and the will to survive against all odds. Through their experiences, both protagonists demonstrate courage, adaptability, and perseverance, inspiring readers to confront adversity with fortitude and hope.

Moreover, both "Life of Pi" and "Zlateh the Goat" incorporate elements of spirituality and the power of storytelling. Pi's journey involves a complex exploration of faith, as he navigates multiple religious perspectives and grapples with existential questions about the nature of reality and belief. Similarly, in "Zlateh the Goat," the tradition of storytelling in Jewish culture serves as a source of solace and resilience for Aaron and his family, offering them hope and connection amidst hardship. Both narratives underscore the significance of storytelling as a means of finding meaning, understanding, and transcendence in the face of life's challenges.

Conclusion

In conclusion, "Life of Pi" by Yann Martel and "Zlateh the Goat" by Isaac Bashevis Singer, despite their different settings, characters, and themes, both masterfully explore the profound connections between humans and animals, the resilience needed to survive in adverse circumstances, and the transformative power of spirituality and storytelling. Through Pi's extraordinary journey with Richard Parker and Aaron's heartwarming bond with Zlateh, both narratives illuminate the essential human experiences of hope, courage, and connection. By delving into these timeless themes, Martel and Singer offer readers enduring lessons on the strength of the human spirit and the deep, often life-saving relationships we form with

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animals. Their stories remind us that, even in the face of overwhelming challenges, the bonds we forge and the stories we tell can guide us, inspire us, and ultimately help us survive.

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Integrating the Local and the Global: Exploring the Operational Planes of Dialectal Variants in Malayalam Cinema

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1. Introduction

Cinema has transcended from being merely fixed in the realm of entertainment to a much more far rooted significance in a Malayali's routine lifestyle. Other than an increased importance attached to the responsibility that cinema bears in manifesting physical realities into onscreen representations, its presence in domains like classrooms in the form of a pedagogical aid, thus explains how cinema has been elemental in moulding the social consciousness. According to the idea of visual literacy postulated by Martin Scorsese, the visual language allows the recording of ideas, and this is often the same reason why foreign language films through their visual language are able to communicate to its viewers the crux of the same even in the absence of subtitles. What language in turn does is pave the way for a deeper layer of intended understanding to be etched in the minds of the viewers. Any cinematic representation becomes complete with the collaboration of the visual and the verbal language as it is more often than not complementing each other in a way that where one fails the other operates.

Language plays a key role in those times when there is a need for a medium in establishing several unavoidable aspects in a movie; 'setting' for instance, even within a scenario which depicts a neutral frame, the language spoken by the characters in the same can often place the entire portrayed scene within a confined or specific pre decided geographic boundary. Other than placing the frames in geographic specificity, development of characters is also made at ease through language by explicating the interplay of nuanced social constructs like caste, creed, class or gender and how the characters operate or function in and around these determiners. This is the same reason the language usage in movies like Paleri Manikyam Oru Pathirakolapathakathinte Katha is so significant as it marks integral nuances like the religion of the characters: in this movie, the

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language usage shows that the character played by Mammootty hails from a Muslim community. At the same time, Mammootty has utilised language as a tool in establishing his Christian identity in the cult classic Kottayam Kunjachan by speaking the variety of the Kottayam achayan community. More often than not the language spoken by a character makes it easy for the viewer to equate the fictional portrayal to the real-world manifestation, with ease.

The concept of language attitudes, encompassing the beliefs, emotions, and judgments individuals hold towards specific languages, dialects, or registers, plays a crucial role in film studies. Audiences don't passively consume films; they actively interpret and respond to aspects like language choices made by filmmakers. By analysing how films portray language use, we gain insights into the power dynamics within a society, the construction of social identities, and the emotional connections audiences form with characters and narratives. Malayalam cinema, with its rich collection of dialects and registers, offers a fertile ground for exploring the interplay between language attitudes and film reception.

This work argues that Malayalam cinema plays a significant role in showcasing and reflecting language attitudes in Kerala. By strategically employing dialects, registers, and paralinguistic features, filmmakers construct regional identities, negotiate social hierarchies, and evoke emotional responses in viewers. Furthermore, Malayalam cinema has the potential to challenge existing language attitudes and contribute to a more inclusive representation of Kerala's diverse linguistic landscape.

2. Methodology

This study adopts a qualitative approach, employing close textual analysis of selected Malayalam films to understand how language use is employed to construct narratives and characters. The analysis will focus on prominent films from different eras and genres to capture the evolution of language portrayal in Malayalam cinema. Additionally, the study will incorporate relevant audience reception studies (based on studies of those available) to gain insights into how viewers perceive and respond to the use of dialects and registers in films.

3. Literature Review of Language Attitudes in Cinema

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Language attitudes encompassing the beliefs, emotions, and judgments individuals or communities hold towards specific languages, dialects, or registers, play a significant role in shaping audience reception in cinema. By analysing how filmmakers portray language use and how audiences react to it, we gain a deeper understanding of the power of cinema to shape social perceptions and regional identities.

3.1 Construction of Identities

Gumperz (1982) emphasises the importance of "communicative competence" in film. This concept goes beyond just linguistic knowledge; it encompasses the understanding of social and cultural contexts where language is used. Filmmakers leverage this concept by strategically employing dialects and registers to construct specific characters and communities. Bell and Russell (1998) further elaborate the concept of "imagined communities," highlighting how language use in film contributes to building and reinforcing notions of regional identity. For instance, a character speaking a Southern Malayalam language variety like Trivandrum Malayalam in a film set in Northern Kerala like Kannur might be perceived as an outsider or an immigrant, reflecting the social realities of the region.

3.2. Investment and Emotional Responses

Rampton (2006) introduces the concept of "investment in language," highlighting the emotional attachments individuals hold towards specific language varieties. Films can exploit these investments by using dialects to evoke a range of emotions in viewers. A film set in rural Kerala that employs the local dialect might trigger feelings of nostalgia for viewers with origins in that region. Conversely, the use of a stigmatised dialect might create a sense of social exclusion for viewers who don't identify with it.

3.3. Challenging Linguistic Hierarchies

However, cinema also has the potential to challenge existing linguistic hierarchies. Milroy (2001) argues that films that portray non-standard dialects with respect and nuance can contribute to a more inclusive representation of diverse communities and their linguistic practices. For instance, a film that features a protagonist from a marginalised community speaking their dialect with pride and confidence can challenge the notion that standard

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Malayalam is the only marker of social prestige. By showcasing the richness and complexity of diverse language varieties, cinema can contribute to a more equitable linguistic landscape.

3.4. Other Language Layers Beyond Dialects

While dialects are a prominent aspect of language attitudes in cinema, it's important to consider other linguistic layers as well. Films often employ code-switching, where characters shift between dialects and standard Malayalam within a conversation. This code-switching can highlight power dynamics, social contexts, and even a character's emotional state. Additionally, filmmakers leverage paralinguistic features like intonation, pace, and pauses to imbue spoken language with additional meaning, influencing audience perception.

The concept of language attitudes becomes very evident when a particular language or its varieties are used in popular forms of art like films in this case. The relationship between social identity and the popular generalised perception towards a language variety can be analysed by looking at how the audience perceives it. The notion of regional identities, the role of language attitudes in specific film genres, the impact of globalisation on language portrayal in cinema, and the potential of film to promote language revitalization efforts etc are things that can be investigated further in the future research.

4. Historical Overview of Mollywood Films: A Journey from Standardised to Regional

Early Malayalam cinema, heavily influenced by literary works, predominantly featured a standardised form of Malayalam in its dialogues. This emphasis on a neutral register reflected a focus on portraying universal themes and characters that resonated across social and geographical boundaries. However, with the emergence of "new wave" cinema in the late 1980s, a shift towards employing regional dialects became evident. This change can be attributed to a growing emphasis on realism and a desire to depict the social complexities and cultural specificities of Kerala's diverse communities.

4.1. Constructing Regional Identities Through Dialects

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Malayalam cinema has witnessed a significant shift from standardised Malayalam to include so many regional dialects spoken across Kerala. This strategic use of dialects goes beyond mere geographical representation; it serves as a powerful tool for filmmakers to construct regional identities and create a strong sense of place or setting and characterisation for viewers.

Films like "Android Kunjappan Version 5.25" and "Kumbalangi Nights" prominently feature characters speaking the Malayalam dialect of Kochi. This dialect choice immediately transports viewers to the port city of Kochi, establishing a sense of authenticity and local flavour. Studies by Menon (2013) on audience reception of "Android Kunjappan" reveal that viewers familiar with the Kochi dialect felt a strong sense of connection to the characters and the film's portrayal of their city life. Conversely, viewers from other regions appreciated the film's use of the dialect for its novelty and for offering a glimpse into a different cultural space.

The concept of imagined communities, as explored by Bell and Russell (1998), as discussed above, sheds light on looking at how language use in Malayalam cinema contributes to the construction of regional identities. By portraying characters speaking specific dialects, filmmakers create a sense of shared experience and belonging for viewers who identify with those dialects. This fosters a sense of community among geographically dispersed audiences who share a common linguistic heritage. Drawing from the works of Gumperz (1982) on communicative competence, we recognize that filmmakers understand the social and cultural contexts associated with different dialects. This understanding allows them to strategically employ dialects to create a sense of realism and evoke specific emotions in viewers.

4.2. Dialects and Power Dynamics

The choice of dialect in Malayalam cinema can be viewed in the light of constructing social hierarchies and highlighting power dynamics within Kerala's society. Certain dialects in Malayalam cinema are often associated with specific social classes. For instance, the portrayal of upper-class characters speaking a more Sanskritized form of Malayalam, or Shuddha Malayalam, can position them as belonging to a higher social stratum. Conversely, the use of a rural dialect by a character might signify their lower social status or limited educational background. This

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association between dialect and social class can be seen in films like "Olangal" where the contrasting dialects spoken by the protagonist from a privileged background and the antagonist from a rural background highlight the existing social inequalities.

Code-switching, in this context, the act of shifting between dialects and standard Malayalam within a conversation, is another linguistic tool employed by filmmakers to depict social dynamics. A character who frequently code-switches might be navigating a social situation where they need to adapt their communication style to fit the context or establish rapport with others. Conversely, a character who consistently maintains a specific dialect might be portraying a sense of pride in their heritage or a resistance to social pressures to conform.

5. Language Attitudes and Emotional Responses

The specialties of dialects and their ability to connect with people are optimally made use of by filmmakers in order to evoke a range of emotions like nostalgia, laughter, etc. Let us take a look at this in more detail.

5.1. Dialects and Nostalgia

When people feel connected to certain dialects, it can trigger memories of childhood, specific places, or cultural traditions, creating an emotional connection between the audience and the characters of a film. This emotional resonance strengthens audience engagement and contributes to the overall impact of the film. Films set in rural Kerala often employ the local dialects spoken in those regions. This can evoke a sense of nostalgia for viewers who grew up in similar environments or have ancestral connections to those regions. For instance, the portrayal of characters speaking the Kuttanad dialect in a film like "Kayal" might transport viewers familiar with the region back to their childhood memories or create a longing for a simpler time, as highlighted by Radhakrishnan (2011) in his study on nostalgia and audience reception in Malayalam cinema. By employing dialects associated with positive memories or cultural heritage, filmmakers tap into these emotional investments, creating a deeper engagement with the film for viewers. Furthermore, research by Omoniyi and Adegbija (2013) on the emotional

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impact of language in films suggests that familiar dialects can create a sense of comfort and psychological security for viewers.

5.2 Challenging Stereotypes

While Malayalam cinema like other regional cinemas can reinforce existing language attitudes by associating certain dialects with specific social classes or regions, it also has the potential to challenge these stereotypes. Films that portray marginalised communities speaking their dialects with pride and confidence can contribute to a more inclusive representation and challenge the notion that standard Malayalam is the sole marker of social prestige. For instance, the critical and commercial success of films featuring actors from diverse backgrounds speaking their native dialects reflects a positive audience attitude towards linguistic diversity in Malayalam cinema. This acceptance suggests a growing awareness and appreciation for the richness and complexity of Kerala's linguistic landscape, as evidenced by studies conducted by Menon and Nair (2017) on audience reception and evolving language attitudes in Malayalam cinema.

The widespread acceptance of actors like Mammooty, who has spoken numerous dialects throughout his career, further exemplifies a positive shift in language attitudes. Audiences embrace Mammooty's ability to seamlessly portray characters from various regions, suggesting a growing appreciation for the beauty and expressiveness of different dialects.

5.3. Humour and Social Commentary Through Dialects

Dialect use in Malayalam cinema extends beyond nostalgia and social commentary; it also plays a significant role in humour and social critique. The use of slang or playful manipulation of dialects can create comedic situations, while the portrayal of characters struggling to understand unfamiliar dialects can highlight social divisions and communication barriers. For instance, in the latter half of 1980's laughter was a much popular genre and as a result, there was a constant flow of the so-called "chiripadangal" in the theatres. The form of language used in these movies used to differ with the presence of actors. Actors like Mohanlal, Jagathy, Mukesh, or Maniyanpilla Raju always tickled the sense of comedy in every Malayali

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movie enthusiast. Every time they marked their onscreen presence especially to lighten the mood with humour, they resorted to the local variants of Malayalam. As the formerly mentioned ensemble of actors exploited the tonal intonations of Thiruvananthapuram slang, iconic comedians like Adoor Bhasi, Kuthiravattam Pappu and Mamukkoya capitalised on their own mother tongue Malabari dialects and became prototypes of natural acting for generations to come. Even when these prolific artists leaned heavily on local varieties of language for their roles, every time there was a need for the development of a serious scene, the region neutral or standard form of Malayalam delicately wove the dialogues.

6. Other Language Layers Beyond Dialects

While dialects play a prominent role in shaping audience perception in Malayalam cinema, filmmakers also utilise other language layers to construct meaning, evoke emotional responses and create a cinematic experience.

6.1 Paralinguistic Features

Paralinguistic features refer to vocal elements that accompany speech but are not actual words themselves. These include intonation, pace, volume, and pitch. Filmmakers strategically manipulate these features to convey a character's emotional state and personality traits. Kines and Davis's (1974) research on the relationship between nonverbal communication and emotional expression in film provides valuable insights into how paralinguistic features function. Additionally, Rodriguez (2000) explores sound design and its impact on audience perception in his work. Since paralinguistic features are part of the overall soundscape of a film, Rodriguez's perspective can offer valuable insights into how these elements influence viewers.

For instance, a character speaking with a rapid pace and high pitch might be portrayed as nervous or excited, while slow, deliberate speech with a low pitch can suggest authority or sadness. Analysing the use of paralinguistic features in films like "Drishyam," where Mohanlal's character utilises subtle shifts in tone to create a sense of mystery, or "Kumbalangi Nights," where the contrasting speech patterns of the brothers highlight their differing personalities, reveals how these elements enrich the narrative and evoke emotional responses in viewers.

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7. Conclusion

This paper has explored the multifaceted relationship between language and audience perception in Malayalam cinema. The future of language use in Malayalam cinema remains an intriguing area for exploration. Will filmmakers continue to embrace the richness of regional dialects and diverse forms of expression, or will there be a shift towards greater standardisation? The growing popularity of Malayalam films on online platforms with global audiences might influence language choices. This accessibility could lead to a wider use of subtitles and potentially a more standardised form of Malayalam to cater to a broader audience. However, the strong regional identity and cultural significance of dialects suggest that filmmakers might continue to utilise them to create a sense of authenticity and connect with local audiences.

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Exploring the Literary Legacy of Kamala Das: A Multifaceted Journey into Love, Identity, and Societal Challenge

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Abstract

This article delves into the multifaceted literary contributions of Kamala Das, an influential Indian English poet, memoirist, and novelist. Das, also known by her pen name Madhavikutty, challenged societal norms and explored themes of love, sexuality, gender, and identity through her bold and confessional writing. Her literary journey, which began with the publication of *Summer in Calcutta* (1965), gained widespread recognition with subsequent

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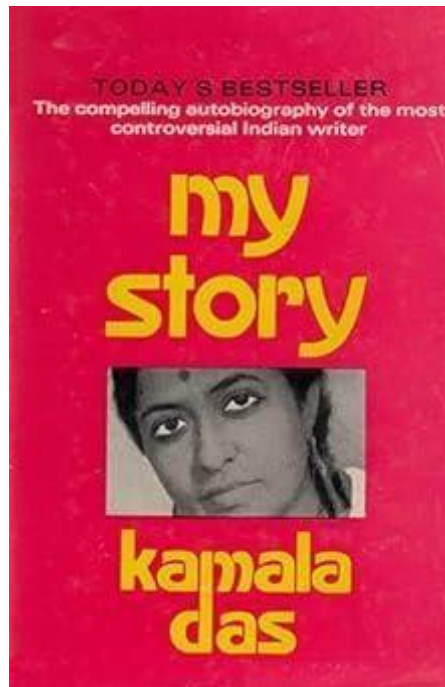
works such as *My Story* (1976), an autobiography that sparked significant controversy for its candid portrayal of Das's personal life. Throughout her career, Das continued to push boundaries with her fearless exploration of taboo subjects and her unwavering commitment to challenging societal expectations. This article examines the various facets of Das's literary oeuvre, including her poetry collections such as *The Descendants* (1967) and *The Old Playhouse and Other Poems* (1973), as well as her contributions to feminist discourse and postcolonial literature.

Special attention is given to Das's acclaimed poem *My Grandmother's House*, which serves as a focal point for exploring themes of cultural heritage, identity, memory, and belonging. Through a comparative analysis of Das's work with other poems, this article illuminates the universal human experience of navigating the intersections of past, present, and future, and the tangible and intangible realms of existence. Kamala Das's legacy as a fearless and influential writer continues to resonate with readers around the world, leaving behind a profound impact on the landscape of Indian literature.

Keywords: Kamala Das, multifaceted, love, sexuality, gender, cultural heritage, identity

Kamala Das, known by her pen name Madhavikutty, occupies a prominent position in the landscape of Indian English literature, revered for her bold and introspective writing that challenges societal norms and delves into the intricacies of love, sexuality, gender, and identity. Born on March 31, 1934, in Punnayurkulam, Kerala, Das commenced her literary journey at a tender age, leaving an indelible mark with her debut poetry collection, "Summer in Calcutta" (1965), which received the prestigious Kerala Sahitya Akademi Award. Through her poetry, Das offered a raw and unfiltered portrayal of her personal experiences, emotions, and struggles, diverging from the conventional themes prevalent in traditional Indian literature.

Among her notable works, "My Story" (1976), an autobiography, stirred significant controversy for its candid depiction of Das's tumultuous personal life, including her intimate encounters with love, marriage, and sexuality, contributing significantly to the discourse on feminism and self-expression in Indian literature. Throughout her prolific career, Das fearlessly addressed taboo subjects, continuously challenging societal expectations through her poetry collections like "The Descendants" (1967), "The Old Playhouse and Other Poems"

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(1973), and "Only the Soul Knows How to Sing" (1996). Beyond poetry, Das exhibited her versatility as a writer through novels, short stories, and essays, earning accolades such as the Kendra Sahitya Akademi Award and the Asian World Prize for her literary contributions. Despite her passing on May 31, 2009, Kamala Das's fearless and influential writing endures, celebrated for its honesty, depth, and unapologetic exploration of the human condition.

Kamala Das emerged as a literary force in post-independence India, challenging the established norms of literature through her unapologetic exploration of themes considered taboo in the conservative societal fabric. Her works reverberate with a raw emotional intensity that strikes a chord with readers, inviting them into the intimate recesses of her mind and experiences. Das's poetry, in particular, stands as a testament to her ability to evoke visceral emotions through her evocative language and imagery. With a keen eye for detail and a profound understanding of human nature, Das captures the essence of the human experience, laying bare the complexities of love, desire, and identity.

One of the hallmarks of Das's writing is her fearless confrontation of societal conventions, particularly regarding gender roles and sexuality. In a society bound by tradition and patriarchal norms, Das unapologetic embrace of her femininity and sexuality was revolutionary. Through her poetry and prose, she challenged the notion of women as passive objects of desire, instead presenting them as empowered individuals with agency and autonomy over their bodies and desires. Her candid exploration of female sexuality paved the way for a more open and honest discourse on gender and sexuality in Indian literature.

Furthermore, Das's literary contributions extend beyond the realm of personal introspection to encompass broader socio-political themes such as colonialism, postcolonial identity, and cultural heritage. In poems like "My Grandmother's House," Das delves into the complexities of cultural inheritance, grappling with questions of tradition, modernity, and belonging. Through vivid imagery and introspective narration, she invites readers to contemplate the intersections of personal and collective memory, as well as the enduring legacy of colonialism on Indian society.

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intensity that strikes a chord with readers, inviting them into the intimate recesses of her mind and experiences. Das's poetry stands as a testament to her ability to evoke visceral emotions through her evocative language and imagery. With a keen eye for detail and a profound understanding of human nature, Das captures the essence of the human experience, laying bare the complexities of love, desire, and identity.

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Interpreting cultural heritage

"My Grandmother's House" unveils a poignant exploration of identity, tradition, and nostalgia. Das intricately weaves together vivid imagery and personal reflections to evoke the essence of her ancestral home. Through descriptions of familiar sights, sounds, and scents, she immerses the reader in the rich tapestry of her heritage. The poem becomes a sanctuary where memories converge, echoing the timeless rituals and values passed down through generations. Das delves into the complexities of cultural inheritance, grappling with the tensions between tradition and modernity, belonging and alienation. By delving into the intimate spaces of her grandmother's house, she not only celebrates her cultural roots but also confronts the inevitable changes that time brings. Ultimately, Das's poem serves as a

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testament to the enduring power of cultural heritage in shaping individual identity and collective consciousness.

Feminist Perspectives

My Grandmother's House reveal a profound exploration of women's experiences, agency, and identity within the context of familial and cultural spaces. Through the lens of feminism, Das's portrayal of her grandmother's house becomes more than just a physical setting; it becomes a metaphor for the female experience itself. Das delves into the domestic sphere, traditionally associated with women, but instead of depicting it as a limiting or confining space, she imbues it with layers of complexity and significance. The poem showcases the strength, resilience, and wisdom passed down through generations of women, challenging stereotypes and patriarchal notions of femininity. Das's reverence for her grandmother's house reflects a feminist reclaiming of women's narratives and voices, asserting the importance of female heritage and the interconnectedness of women's lives across time and space. Through her poetic exploration, Das invites readers to reconsider the significance of female-centred spaces and the profound influence they have on shaping individual and collective identities.

Kamala Das's 'My Grandmother's House' embarks on a poignant journey of spatial and emotional exploration, delving into the intricate interplay between physical landscapes and inner realms of the heart and mind. Through vivid imagery and evocative language, Das invites readers to traverse the familiar corridors of her ancestral home, weaving through memories that resonate with both nostalgia and introspection. Each room becomes a repository of emotions, echoing with the laughter, tears, and whispers of generations past. As Das navigates the physical spaces of her grandmother's house, she simultaneously navigates the emotional terrain of her own psyche, grappling with themes of identity, belonging, and loss. The house emerges not only as a tangible structure but also as a symbolic sanctuary where the past converges with the present, offering solace and illumination amidst the complexities of life. Through this spatial and emotional exploration, Das crafts a deeply resonant poem that speaks to the universal human experience of longing for connection, understanding, and a sense of place in the world.

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Memory and Nostalgia

"My Grandmother's House" delves into the profound layers of remembrance and longing intricately woven throughout Das's poignant poem. Through vivid descriptions and evocative imagery, Das transports readers to the sacred spaces of her ancestral home, where memories reside like echoes of the past. Each stanza serves as a portal into a realm of nostalgia, where the sights, sounds, and scents of yesteryears linger in the air, enveloping both the poet and the audience in a shared reverie. As Das retraces the corridors of her grandmother's house, she unearths fragments of her own identity, intertwined with the collective memory of her family and cultural heritage. Through this exploration of memory and nostalgia, Das offers a tender ode to the enduring power of the past, illuminating how it shapes our present selves and anchors us amidst the tumult of time."

The Symbolism of Home

"My Grandmother's House" unravels the profound significance of the home as a multifaceted symbol within Das evocative verses. Through intricate imagery and lyrical prose, Das transforms the physical structure of her grandmother's house into a rich tapestry of symbolic meaning. The home becomes a sanctuary, a repository of memories, emotions, and cultural heritage, embodying a sense of belonging and rootedness. Within its walls, Das finds echoes of her own identity and familial lineage, weaving together threads of the past and present. Yet, the home also serves as a canvas for introspection, as Das grapples with themes of displacement, longing, and the passage of time. Through the symbolism of home, Das invites readers to ponder the universal human quest for connection, stability, and a place to call one's own amidst the complexities of life's journey.

Identity and Belonging

"My Grandmother's House" delve into the intricate interplay between personal identity and the yearning for a sense of belonging within Das's poetic exploration. Through vivid imagery and introspective narration, Das immerses readers in the immersive world of her ancestral home, where the lines between self and surroundings blur. The poem serves as a metaphorical journey of self-discovery, as Das navigates the familiar spaces of her grandmother's house to unearth fragments of her own identity deeply intertwined with her cultural roots. Yet, amidst the comfort of tradition and heritage, Das also grapples with a

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profound sense of displacement and longing, reflecting the universal human quest for connection and acceptance. Through her evocative verses, Das invites readers to ponder the complexities of identity formation and the inherent longing for a place to call home in a world marked by flux and change.

Colonial Legacy and Postcolonial Resistance

"My Grandmother's House" offers a nuanced examination of Das poetic response to the colonial legacy and her subtle acts of resistance within the postcolonial context. Through her evocative portrayal of her grandmother's house, Das not only delves into the personal realm of memory and nostalgia but also engages with larger socio-political themes rooted in India's colonial history. The house becomes a site of resistance against colonial imposition, reclaiming its significance as a repository of cultural heritage and indigenous identity. Das's exploration of the ancestral home serves as a counter-narrative to colonial narratives that sought to erase and marginalize indigenous voices and traditions. Through her poetic lens, Das highlights the resilience of her cultural roots and the enduring legacy of resistance against colonial hegemony. By analysing 'My Grandmother's House' within the framework of colonialism and postcolonialism, this study illuminates Das's contribution to the discourse on identity, power, and agency in the postcolonial world.

Nature Imagery and its Significance

"My Grandmother's House" unveils the profound role of nature as a symbolic backdrop within Das evocative poem. Through intricate descriptions and vivid imagery, Das intricately weaves elements of the natural world into the fabric of her narrative, imbuing each stanza with layers of meaning and significance. The lush landscapes surrounding her grandmother's house serve as a metaphor for the cyclical nature of life, echoing the rhythms of growth, decay, and renewal. From the swaying coconut palms to the fragrant jasmine bushes, nature becomes a silent witness to the passage of time and the flux of human emotions. Moreover, Das's use of nature imagery highlights the interconnectedness between the human and natural realms, underscoring the intrinsic bond between individuals and their environment. Through this exploration of nature's significance, Das invites readers to contemplate the universal themes of transience, beauty, and the timeless wisdom inherent in the natural world.

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A Psychoanalytic Reading

"My Grandmother's House" offers a fascinating lens through which to unravel the subconscious layers embedded within the poem. Das's evocative exploration of her ancestral home becomes a rich tapestry of symbols and motifs that speak to deeper psychological truths. Through her vivid descriptions and introspective narration, Das delves into the depths of memory and nostalgia, inviting readers to traverse the corridors of her subconscious mind. The house itself emerges as a symbol of the psyche, with its various rooms representing different aspects of the self—hidden chambers where memories, desires, and fears lie dormant, waiting to be unearthed. Moreover, Das's journey through the house becomes a metaphorical quest for self-discovery, as she confronts the shadows of the past and grapples with the complexities of her own identity. By applying a psychoanalytic framework to "My Grandmother's House," readers gain insight into the intricate workings of the human psyche and the profound ways in which literature can serve as a mirror to the soul.

Transcending Time and Space

"My Grandmother's House" with other poems offers a compelling exploration of how Das's work intersects with broader themes of temporality and spatiality in literature. By juxtaposing "My Grandmother's House" with other poems from Das's repertoire or with works by other poets, readers can discern recurring motifs and motifs. Das's evocative portrayal of her ancestral home serves as a focal point for contemplating the fluidity of time and the elasticity of space. Through comparative analysis, readers can discern how Das's treatment of these themes differs or resonates with other poetic expressions. Whether exploring the nostalgia-laden corridors of memory or the expansive landscapes of the imagination, Das's poetry invites readers on a journey that transcends temporal and spatial boundaries, illuminating the universal human experience of navigating the intersections of past, present, and future, and the tangible and intangible realms of existence.

Summary

This article offers an insightful analysis of the literary contributions of Kamala Das, a prominent figure in Indian English literature. Das, also known as Madhavikutty, is celebrated

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for her bold and introspective writing that challenges societal norms and explores themes of love, sexuality, gender, and identity.

The article begins by tracing Das's literary journey, starting with her debut poetry collection "Summer in Calcutta" (1965), which received acclaim for its raw and unfiltered portrayal of personal experiences. Das gained further recognition with works like "My Story" (1976), an autobiography that sparked controversy for its candid depiction of her personal life, contributing significantly to feminist discourse in Indian literature.

Throughout her career, Das fearlessly addressed taboo subjects and challenged societal expectations through poetry collections like "The Descendants" (1967) and "The Old Playhouse and Other Poems" (1973). The article also highlights Das contributions to feminist discourse and postcolonial literature, with special attention given to her acclaimed poem "My Grandmother's House," which explores themes of cultural heritage, identity, memory, and belonging.

The article offers a comparative analysis of Das's work with other poems, illuminating the universal human experience of navigating the intersections of past, present, and future, and the tangible and intangible realms of existence. It concludes by asserting Das's legacy as a fearless and influential writer whose works continue to resonate with readers worldwide, leaving a profound impact on the landscape of Indian literature.

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Review of Cambridge English Course "Speak with Confidence" under *Nan Mudhalvan* Scheme for I Year Engineering Students in Tamil Nadu

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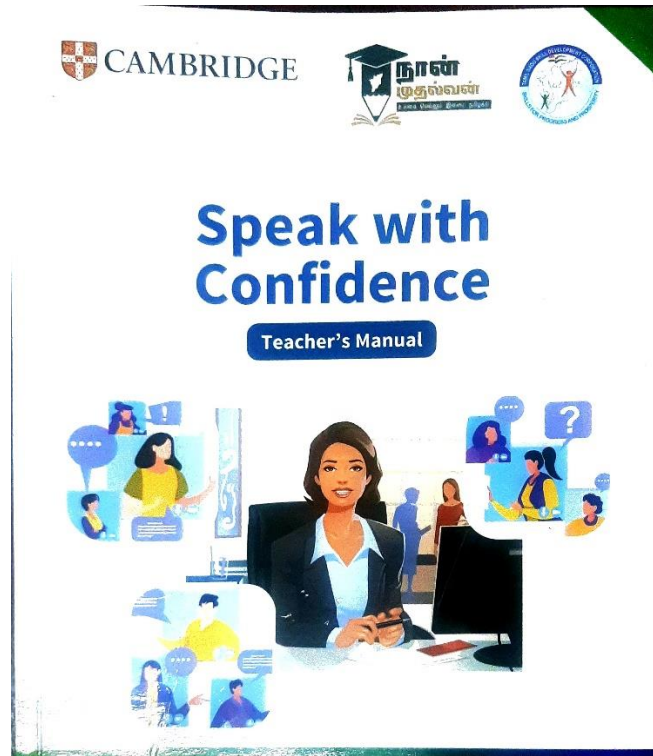
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Introduction

Engineering relies heavily on collaboration and teamwork, making the idea clear that communication is essential for project coordination and problem-solving. The ability to articulate ideas, ask questions, provide feedback, and actively listen is vital for completing any tasks accurately and efficiently. Without strong communication skills, misunderstandings can arise, leading to serious mistakes and delays in project timelines. Hence, it is imperative

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that engineering students invest time in developing their communication skills. Upon improving the skills, engineers can get professional reputation, build stronger relationships with colleagues, and contribute more effectively to the society.

Having witnessed the poor communication skills of the engineering students and the consequent drop in the placement graph, Tamil Nadu Government has introduced an initiative named "Nan Mudhalvan" to enhance the employability skills of the Engineering students. To make this endeavour an effective one, the government has collaborated with Cambridge English, which offers a wide range of services to English Language learners across the globe. As an English Professor at Government College of Technology, the author provides an in-depth analysis of the Cambridge English Course "**Speak with Confidence**" taught to the I Year Engineering students for a period of three months.

Nan Mudhalvan Scheme

The Honourable Chief Minister of Tamil Nadu inaugurated a new scheme on 1.03.2022 to commemorate his 69th birthday. This initiative, spearheaded by the TN government, aims to increase the enrolment rate of students in higher education by fostering collaboration between school and collegiate education departments. The goal is to empower nearly 10 lakh youngsters across the State annually, providing them with the opportunities to showcase their talents, hone their skills, and access the best job opportunities available. The launch of the new portal, naanmudhalvan.tnschools.gov.in, demonstrates the government's commitment to meeting the needs of students and ensuring their success.

This scheme provides comprehensive training programs to students from the first year of their studies to their final year. It focus on both technical and non-technical skills essential for success in today's job market. By collaborating with industry partners, it is ensured that the training programs are aligned with current industry requirements. This scheme offers a diverse range of training modules to meet the specific needs of various sectors.

In addition to training, this scheme provides placement support through job fairs, career guidance programs, internships, and job opportunities. Financial assistance is also given to students who require support. More importantly, the incorporation of technology into online courses and virtual lab sessions gives dynamic learning experience to the beneficiaries.

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Furthermore, students have the opportunity to do government-funded courses abroad. This scheme collects periodical feedback from both students and industry partners, as it helps improve and maintain high standards.

Objective

Cambridge English "Speak with Confidence" aims to bridge the gap between academic learning and practical application in the professional world. The focus given to enhance students' communication skills, problem-solving skills, and overall confidence, equips them with the ability to succeed in their chosen careers. Additionally, students get a competitive edge in the global job market and become effective communicators.

Salient Features

Pre - Assessment

Initially, students write diagnostic test to help teachers assess their English standard. Based on the diagnostic test results, students are divided into Basic (A1) and Advanced (C2) levels. Students in the Basic level (A1) focus on building a strong foundation in English language skills, such as grammar, vocabulary, and basic communication. They work on improving their listening, speaking, reading and writing abilities through various activities and exercises tailored to their level.

On the contrary, students in the Advanced level (C2) learn complex language concepts and practise advanced communication skills. They do discussions, debates, presentations, and other challenging tasks that make them acquire critical thinking skills and fluency.

By dividing students into different levels based on their diagnostic test results, teachers provide targeted instruction to cater to the individual needs. This personalized approach helps students receive support and guidance necessary to reach their full potential in English language proficiency.

Training

A total of fifteen units have been carefully crafted to enhance the LSRW skills of learners, depending on their English standard. These units cover a wide range of topics such as Breaking the Ice, Background, Achievement, News, Seeking Employment, Planning, Making Predictions, Abilities at Work, Purchasing, Leisure, Lifestyle, Natural Forces, Transportation, Language for the Workplace, and Consumer Society.

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This curriculum integrates multimedia resources, online platforms, and interactive sessions to create an engaging learning experience. The focus of these units is on the practical application of English in real-life scenarios, business communication, and academic settings. By incorporating a variety of teaching methods, learners find it easier to develop their language skills.

Post-Assessment and Certification

After getting trained for a period of 3 months, students take up the Up Skill Test conducted through Cambridge App. Students login with their Username and Password to write the test. Within ninety minutes, students give their response to questions based on LSRW skills. Upon successful completion of this test, certificates are given to students to showcase their English language proficiency.

Merits

In an engineering institute, students get limited exposure to English language as there are only three periods of English classes per week. Honing the skills of second language learners within this limited time is insufficient. But with the introduction of Cambridge English course, the engineering institutes have got an opportunity to improve students' communication skills besides enhancing their career prospects.

Thanks to the learner–centred approach, students express their views without inhibitions. Brainstorming sessions encourage learners to do group discussions, presentations and role play activities with enthusiasm. In fact, second language learners take ownership of their learning process. More importantly, this approach fosters a positive and engaging learning environment where students feel empowered to take risks and explore new ideas.

Three continuous hours of this Cambridge English course every week for a period of three months proves to be sufficient to improve students' communication skills, build their confidence level, make them fit for jobs, get global recognition through Cambridge certifications, and make them perform better in exams like IELTS, TOEFL, GRE etc.

Methodology

Initially, teachers get training programme on how to make this programme appropriate to the students and channelise their potential towards grasping the content. Teachers observe

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the demonstrations given by the subject experts and try their own methodologies through group activities. With a view to making teaching and learning effective, teachers get hands on experience for using learning resources and assessment plans accurately.

This programme is designed in such a way that students relate semantics to their real-life situations. Learning starts from basic level to challenging speaking activities. Besides, integration of technology into the programme motivates the tech-savvy generation to learn faster. In this process, students practise persuasive speaking that make them become "adept practitioners" of English language.

The role of teachers in imparting the required skills to the student community is crucial. Teachers must collect the relevant learning materials to supplement the content to be taught. This results in achieving the desired learning outcome. Further, every unit needs careful planning and the best possible efforts put in by the teachers will double the proposed benefits of the programme.

At the end of the course, Cambridge team selects teachers at random to evaluate how the course content was delivered, teacher-students' interaction, methodologies adopted, difficulties faced, suggestions to improve the course content etc. This process helps government identify the pitfalls and bring in the necessary changes to make this course effective.

Cambridge experts use the following format for monitoring teachers who handle Cambridge English course. Cambridge reviewer's detailed evaluation pattern of the course instructors gives space for identifying the strengths and weaknesses. Indeed, this evaluation gives a fresh outlook on the aspects to be considered while teaching and learning this course.

Monitoring Report Format

S.No	Aspects	Remarks
1.	Name of the Reviewer	
2.	Name of the Institution	
3.	Name of the Teachers monitored	
4.	Date of Monitoring	
5.	Duration of each monitoring (Observation + Review)	
	Overview	

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1.	Planning and preparation Familiarity with the content of the materials provided. Well prepared with the materials required.	
2.	Use of interactive teaching methodology - Opening and closing the session effectively. Achieving the learning outcomes of the activity. Rapport with the participants. Classroom management (Instructions, setting up the activities, - of all participants, elicited ideas/responses from the participants).	
3.	Confidence Use of English confidently. Responding to questions confidently.	
4.	Management Creating opportunities for pair and group work. Monitoring group/pair activities effectively, giving feedback as appropriate. Strategies to deal with resistant participants. Positive and Constructive feedback to participants.	
5.	Key Strengths:	
6.	Key Areas for attention:	
7.	Comments of the review/feedback session with teachers:	

Impact of the Course

Considering the benefits of this course, students and teachers across the State have found it to be more beneficial. While teachers find this course to be the best way to impart LSRW skills, students realise how to use this medium to develop their skills effectively. The pre and post assessment results stand testimony to the improvement of students over the period of time.

Observation

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This course has been conducted for the past two years for a diverse group of learners, including first-generation learners, students from socio-economically disadvantaged backgrounds, and those from rural areas. Also, language teachers give special attention to those who face inhibitions. Through repeated spoken activities, these students have been able to overcome their stage fright and gain confidence. Brainstorming sessions have encouraged independent thinking, effective presentation skills, and a willingness to seek feedback from peers in order to improve.

These students have also recognized the importance of lifelong learning in both academic and professional settings. While efforts have been made to support these learners, they express a desire for more assistance from language instructors. Hence, many teachers have developed content with multimedia materials that are easy to understand.

Despite the demanding schedule of three continuous hours of class each day, English language teachers are dedicated to ensuring that the desired learning outcomes of this program are achieved.

Challenges

Students from urban and semi urban areas can take up this course effectively. In contrast, internet connectivity, access to smart devices and other gadgets may be difficult in the case of rural areas. So, programme organisers have to ensure the availability of the necessary gadgets.

Supporting and mentoring the students throughout the learning process can help them navigate the complexities of the second language. This effort of teachers not only makes students retain the information that they learn but also pushes them to apply it to real-life situations. Thus, they continue to grow and develop thereby adopting life-long learning approach.

Making students participate in group activities may be at times testing the patience of teachers. Yet, teachers must be willing to encourage disinterested students, motivate them and plan activities on the spot to get their involvement. Managing such situations needs understanding and tolerance.

Strategies to Enhance Cambridge English Programme

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Teachers have to create customized lesson plans based on the assessment of the diagnostic tests. This personalized approach allows students to progress at their own pace. It also builds a strong foundation for understanding the nuances of the second language.

Teachers who attend training programme on Cambridge English course have to work with their colleagues to explore new methods of teaching. Besides, institutes must encourage teachers to get Cambridge English Teaching Certifications like CELTA – Certificate in Teaching English to Speakers of Other Languages. This can give them a wide exposure to provide the students with the right knowledge.

Language learning will be more effective and engaging when teachers incorporate videos, interactive exercises, and language learning apps. This method encourages active participation and practical usage of English language.

Teachers need to focus on continuous assessment by giving regular quizzes, assignments, and practice tests. This ensures the progress of the students. Similarly, they ought to give constructive feedback on their performance. In addition, creating a collaborative learning environment can encourage students to have self-assessment and get benefits through peer reviews.

Giving maximum support and motivation can inspire students to remain focussed on language learning. Similarly, when teachers build a supportive and encouraging classroom environment, students engage actively in the learning process and persist through challenges. Also, it fosters a sense of community and collaboration among the learners, which leads to a successful learning experience.

The course content has some unfamiliar cultural contexts that might hinder students' understanding. In such cases, teachers must reconstruct the context by bringing in ideas suitable to the background and interests of the learners. Using case studies and examples that resonate with students' experiences can also be beneficial.

This programme holds more significance when it is practised out of the class room hours. Teachers can encourage students to create conversation groups wherein they can practise spoken English in an informal setting. Language events such as debates, speech competitions and storytelling sessions organised through the literary clubs that function in the institute can make English language learning more enjoyable to students.

Generally, teachers ought to get reviews on the teaching methodologies so as to identify the problematic areas and rectify them at regular intervals. Alongside, collecting and analysing

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the feedback from students will help teachers change the teaching methodology, which leads to better learning prospects.

When educators focus on the above-mentioned aspects, Cambridge English Course through Nan Mudhalvan Scheme can be highly effective in enhancing the English Language proficiency of the learners and qualify them for any position in the job market.

Conclusion

The collaboration between "Nan Mudhalvan" and "Cambridge English" proves to be a milestone in the lives of the first-year engineering students. Indeed, it promises to augment the employability rate of the Engineering students by providing them with the tools that they need to thrive in their professional lives well and make a positive impact on the world around them.

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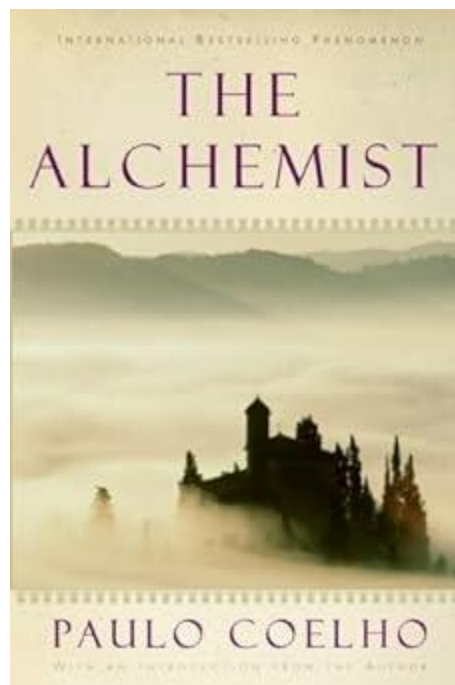
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Abstract

The idea behind this paper is to understand the importance of happiness in the life of a person. Martin Seligman, a well-known psychologist designed the PERMA model with five core elements of psychological wellbeing and happiness. According to Seligman these five elements can help people reach a life of fulfillment, happiness and meaning. This model can also be

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applied to literature to understand happiness quotient of characters. Paulo Coelho's *The Alchemist,* is one such example that tells the story about pursuit of happiness. Santiago, the protagonist of this novel goes beyond human caliber to chase his dreams, in other words we can say that in the pursuit of happiness he achieves the unachievable.

Keywords: Paulo Coelho, *The Alchemist,* happiness, PERMA model, journey, destiny.

The Alchemist is a spellbinding novel considered as masterpiece. It is a story of a shepherd boy named Santiago who pursues his drive for finding hidden treasures that he visualizes in his dream. He undertook adventurous journey to realize his dream, through this adventurous journey he comes across a wide variety of people and places, faces different sorts of hazards, explores the significance of love and most remarkably, discovers the true meaning of life on top of getting hold of the treasures he had been questing for. Happiness plays an important role in all the novels of Coelho. Almost all his protagonist is in the search of happiness. Happiness plays a guiding role in everyone's life. However, what makes one happy? The answer to this question may vary person to person. Happiness is an emotion; it is a state of mind. Everyone is in the search of happiness. We all need something to be happy. It is the most essential driving force of life. Though, the path towards true happiness is not the easy one. Happiness demands consistent effort and sacrifice. It is important to mention here that meaning of happiness is unique to everyone. Some find happiness in power; some may find happiness in money and for some happiness lies in physical pleasure. Thus, here it becomes essential to understand what happiness actually stands for? In the words of Compton and Hoffman,

> Happiness can't be bought or asked, it have to be pursued. Happiness is a mental or emotional state of well-being defined by positive or pleasant emotions ranging from contentment to intense joy, (Compton & Hoffman 4).

Happiness or positive attitude has become global phenomenon, everyone is talking about ways to attain true happiness, some look for it in religious texts, some find answer in philosophical ideologies. The prospect of happiness vary person to person. It is related to well-being, flourishing and quality of life. Definition of happiness always changes with the times

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under the human circumstance. Our great master Aristotle states that happiness is the meaning and the purpose of life, the whole aim and end of human existence. As it is described in his book that 'which is always desirable in itself and never for the sake of something else'. (Nicomachean Ethics, 30-34).

In the words of Socrates happiness can only be achieved through self-effort. True happiness can only attain through self-knowledge. Socrates believed that true happiness could only be achieved through self-knowledge and that only this examination of one's universal soul was true wisdom (Compton & Hoffman 11).

Socrates believed that happiness cannot be found outside rather inside. One who is searching for the happiness outside overlooking the inside cannot attain true happiness. To attain ever fading happiness we have to go deep inside, without making inside correct, happiness could not be attained. Body can give pleasure not happiness, it is matter of soul and mind not the body. A true happy man is satisfied with his/her life. And through inner happiness we can attain satisfaction. Thus, we can say that, if we make our inside correct, it will reflect through our outer personality.

The PERMA model was designed by Martin Seligman with five core elements of psychological well-being and happiness. Seligman believes that these five elements can help people reach a life of fulfillment, happiness, and meaning. This model can also be applied to literature to understand happiness quotient of characters.

P – Positive Emotion

Positive emotions play a very important role in overall happiness quotient. It is not only about happiness, it is also about joy, affection, love, hope, gratitude, kindness, care, dignity, delight, interest etc. It is much deeper than mere smiling, it takes an effort to have an optimistic outlook towards life. If we develop this one habit in our life most of the problems of our live will be sorted, cultivating positive emotions helps in individuals wellbeing and flourishing as these helps to build different resources such as physical, psychological, emotional and social which in turn makes individuals resilient and improves overall wellbeing Positive emotions can positively

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affect our relationships, behavior towards others, our overall persona, mental peace and we will be least prone to anxiety and other mind related issues. However, it is difficult to see positive or feel positive in every situation of our life. However, with constant effort and by adapting some strategies which can be applied to build positive emotions like devoting time with people we love, learning some new mental stimulating activities, playing musical instruments, listening to music that feels with positivity and new enthusiasm for life, surrounded by inspirational thoughts, being grateful towards our life, helping others, being selfless etc.

E – Engagement

Engagement of any kind that demands our full attention, when we lose track of time is good for our personal happiness. We all need something that demands our full attention, it can be anything like, playing an instrument, dancing, singing, playing a sport, doing some research, or even a project work. We all need something in our lives that entirely absorbs us into the present moment, creating a 'flow' of blissful immersion into the task or activity. This type of 'flow' of engagement is important to stretch our intelligence, skills, and emotional capabilities.

R – Relationships

We humans are social animals, we need human connection and love to thrive in our life, a strong and trustworthy relationship can save us from various trauma and mental anxiety. In the quest of material gains, we have forgotten the importance of human relationships, we to need to rejuvenate this important aspect of our life. Building positive relationships with our parents, siblings, peers, and friends are important to spread love and joy. Having strong relationships gives us support in difficult times.

M – Meaning

The purpose meaning of our life has to be much bigger than the mere pursuit of material gains and material pleasure. We need to indulge ourselves more into such activities that provide meaning to our life. It can be anything like being helpful and kind towards others, being less judgmental and less egoistic, being selflessly involved into bigger purpose of our life.   Such

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meaning gives people a reason for their life and that there is a greater purpose to life. To understand the greater impact of your work and why we chose to the pursuit that work will help us +enjoy the tasks more and become more satisfied and happier that helps people find profound meaning in themselves and their lives.

A – Accomplishments

When we set an aim and work towards it, it gives us a sense of entitlement and meaning to our life. On the other hand, when we achieve our goals in life, we are rewarded with feelings of joy, pride and accomplishment. In addition, by regularly challenging ourselves with self-improvement in mind, we can accomplish our goals and progress with new ones that will create a cycle of fulfilment. In this way we can discipline ourselves and self-improvement will come naturally to us. Setting goals and working towards it give purpose and meaning to our lives. And a meaningful life will always be a happy one.

Martin Seligman proposed the PERMA model to assess happiness. According to him there are five indicators of happiness; these are pleasure, engagement, relationship, meaning and accomplishments. According to the analysis Santiago successfully accomplishes three out of five PERMA's happiness indicators. These are a long-lasting relationship, a powerful meaning of life, and accomplishments.

Paulo Coelho's *The Alchemist*

Paulo Coelho's **The Alchemist** is one such example that narrates the story about pursuit of happiness. Santiago is a young boy who in the beginning of the tale not satisfied with his present state of life, he wants to improve the situation and follow his dream. In his pursuit of his happiness, he achieves the unachievable. he goes beyond human caliber to follow his dream. This one courageous act of his opens the doors of new avenues for him, where he meets new people and faces new situation every day, that makes him not only happy but wise. Such is journey of Santiago, who sacrifices everything from comfort, security, and love only to experience true happiness.

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Dream plays a significant role in this novel, Santiago's struggle with destiny starts with his dream. His dream motivates him to undertake a difficult journey. Through this journey he not only realizes his dream but also attains true happiness and satisfaction. On the journey he is joined by many people from all walks of life. His journey enables him to solve the mysteries of life and universe. At the end he becomes the wise person. On this journey he is accompanied by various people who teach him about true happiness of life. He learns about the power of dream, love, sacrifice, courage, faith and many more. At the end of this novel, he does not only find the treasure, he is also attaining happiness.

In this novel *The Alchemist,* the progress of the plot entwined with the journey of Santiago, who is in search of true happiness, the main plot focuses on the journey of Santiago. Santiago is a shepherd boy from Andalusia who undertakes a journey to Egypt. As a shepherd boy, Santiago is dissatisfied with his current life and decides to make it better. Santiago feels that he needs to follow his happiness. One day, he has a dream about finding treasures around in Pyramids at Egypt. The dream leads him into a meaningful journey that teaches him about strife to realize his dream and to find his happiness. On the journey, he meets many people who teaches about life, love and many things. But he gets something more important than just a treasure trove in the end. He finds his happiness. Life and happiness are entwined to each other like a couple and there are things that must be done. Choices must be made in order to pursue happiness.

When we read the novel closely, we realize that many factors lead Santiago to pursue his happiness. The first and foremost reason is his family, especially his father;

> Santiago is born in a simple farm family but he gets proper education till he is sixteen. His father wants him to become a priest someday in purpose to bring a pride for the family (Coelho 8).

There is a conflict of interest between Santiago and his father. His father has different expectations from him, he wants him to become a Priest and receive respect and admiration from his family, relatives and neighborhood. However, he couldn't stand on the expectation of his

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father, his path is different from what his father has chosen for him. Giving up on his dream is not an option for him, he learns this from his father, who himself wanted to explore the world, but could do that due to family obligation and responsibility.

> The boy could see in his father's gaze a desire to be able, himself, to travel the world—a desire that was still alive, despite his father's having had to bury it, over dozens of years, under the burden of struggling for water to drink, food to eat, and the same place to sleep every night of his life. (Coelho 9)

Santiago doesn't want to be like his father; unlike his father he gathers the courage to follow his dream. He doesn't want to give up on his dream. He submits himself to the uncertainty of the adventure. Living a regular life like his father is not meant for him. He knew that working hard in the field day and night would not satisfy his soul, he could never unleash his true potential. Subject of happiness may vary person to person. In the case Santiago and his father, both of them have different perception towards happiness. What stand true for Santiago's father may not stand true for Santiago.

According to Seligman, 'pleasure and satisfaction are the parameters of happiness' (Seligman 1). Happiness can be measured through satisfaction, how satisfied we are in our life. In other words, we can say that satisfaction leads us to the happiness. In the novel the alchemist, Santiago is not satisfied with his current state of life, he doesn't want to live at same place forever, he wants witness the unknown. He is not satisfied with he being a shepherd boy, he wants to explore uncertainties of life. He is eager to know the purpose of his life. He is assured that his purpose is not mere being an ordinary boy. Thus, he delves deep into himself to look for the purpose of his life:

> His purpose in life was to travel, and after two years of walking the Andalusian terrain, he knew all the cities of the region (Coelho 8).

It can be related to Socrates' statement that happiness can actually be attained through human efforts. The purpose of life can only be attained through human efforts. Santiago not only commits himself to the uncertainty of life also puts his best foot forward to realize his true

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purpose of life. He leaves everything behind his family, friends, comfort, security and the most important his sheep whom he loved and cared to pursue his dreams. His father tries to dissuade him, but he listens to his heart and moves forward with the purpose of his life.

> Santiago says to his father that he wants to see the land and the castle of the outsider and wants to know more than Andalusia (Coelho 9).

Although how much we love and enjoy carefree life of a wanderer, deep inside our heart we crave to share the experiences of our life with another person. Santiago also wants to have a partner with whom he can share the joys and sorrows of his life. He wants someone who can understand and share the purpose of his life, this feeling of loneliness encourages him to pursue happiness. This feeling of loneliness depicted in following lines:

> But in his heart, he knew that it did matter. And he knew that shepherds, like seamen and like traveling salesmen, always found a town where there was someone who could make them forget the joys of carefree wandering. The day was dawning, and the shepherd urged his sheep in the direction of the sun. They never have to make any decisions, he thought. Maybe that's why they always stay close to me. (Coelho 6)

Santiago now understands the importance of companionship in life, he also looks for a partner with whom he can share his joys and sorrow with. This urge makes him realize that he is not completely satisfied with his life. He feels derived from happiness and companionship, yet he chose to surrender himself to the destiny.

As I already pointed out, dreams play an important role in this novel. Due to the dream about the treasure somewhere in Egyptians pyramids, he risks everything and commits himself to look for that treasure. Treasure is used symbolically in this novel. However, it becomes the triggering point through all the endeavors of Santiago. This dream about treasure occurs twice to him. He listens to his heart and. against all odds, sacrifices everything to witness his dream.

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I have had the same dream twice, he said. I dreamed that I was in a field with my sheep, when a child appeared and began to play with the animals. I don't like people to do that, because the sheep are afraid of strangers. But children always seem to be able to play with them without frightening them. I don't know why. I don't know how animals know the age of human beings. The child went on playing with my sheep for quite a while, continued the boy, a bit upset. And suddenly, the child took me by both hands and transported me to the Egyptian pyramids. Then, at the Egyptian pyramids, —he said the last three words slowly, so that the old woman would understand— "the child said to me, if you come here, you will find a hidden treasure. And, just as she was about to show me the exact location, I woke up. Both times. (Coelho 13)

Santiago dreams about the hidden treasure in Egypt, not once but twice. However, every time he couldn't see the exact location of treasure. This recurring dream of hidden treasures ignites his curiosity to know about this dream. He consults a dream interpreter to know about his dreams. However, she doesn't help him much to know about his dreams. Finally, he allures her with ten percent share from treasure if she helps him to find the treasure, even though she doesn't help much. And he decides not to think about dreams again.

However, the appearance of a mysterious man changes his mind set about happiness. He decides to pursue his dreams. The old man teaches him about the omens, he learns the power of instinct and subtleness of universe. This world has its own soul, only a fully awaken spiritual person can experience it. He decides not to abandon his dreams. Old man changes his entire perspective about happiness:

"In order to find the treasure, you will have to follow the omens. God has prepared a path for everyone to follow. You just have to read the omens that he left for you." Before the boy could reply, a butterfly appeared and fluttered between him and the old man. He remembered something his grandfather had once told him: that butterflies were a good omen. (Coelho 29)

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Santiago learns to read omens from old man. These omens are key to happiness, the more we connect our soul with the soul of universe, we would easily read those omens. Old man suggests him not to lose hope while perusing his dream, only brave can surrender himself to the uncertainty of life. Hope and faith are the two most important tools to deploy while pursuing dreams. Old man further says that hope and faith will shield him through this tough yet rejoicing moment of life.

Santiago's journey to chase his dream is not hassle free. He undergoes many difficult situations while his journey to pursue his happiness. In fact, these difficulties and somewhat makes his journey interesting. It tastes his perseverance and patience. Every time he has to take tough decisions, his life solely dependent upon the choices he makes. Every difficult situation made him more mature as a person and he is more committed towards his goal than before.

Every time Santiago has to make tough choices to pursue his dreams. It begun with going against his family mostly his father and becoming a shepherd in Andalusia his family wanted him to become a priest; but he carved a different path for himself, later after having dreams about treasure somewhere in pyramids, he again decides to go against his family to search for that treasure. We have to make tough choices in order to follow our heart and destiny. Universe tests us against our choices, weather we really deserve it or not.

Santiago's struggle not going to fade up soon. When he reaches Egypt, he loses all his money. He not only loses money but also his desire to go for treasure hunting. In other words, we can say he loses his faith and hope that he could ever realize his dream that he could ever be happy and joyful. He gets dejected, fear overpowers him. His state of mind reflected through these lines:

> But now I'm sad and alone. I am going to become bitter and distrustful of people because one person betrayed me. I'm going to hate those who have found their treasure because I never found mine. And I'm going to hold on to what little I have, because I'm too insignificant to conquer the world. (Coelho 39)

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Santiago emerges as a strong man; his difficulties could not deter him from his goal. He stands against all the odds and leaps towards his goal with more strength and determination. He now learns from his past mistakes and moves forward.

Santiago falls in love with a local Arabian girl Fatmah. He loses his sense of purpose after meeting her, he is no more interested in finding the treasure. He needs constant companionship of her. He doesn't desire to leave her. It is Fatimah only, who convinces Santiago to pursue his dream. She wants him to undertake the journey to find the treasure. He convinces him that she will wait for him. She knows how to wait. Finally, Santiago accepts Fatimah's advice to continue his journey. Santiago again gets ready to pursue his dream.

> I am a desert woman, and I am proud of that, I want my husband to wander as free as the wind that shapes the dunes. And if I have to, I will accept the fact that he has become a part of the clouds, and the animals and the water of desert. (Coelho 51)

Santiago faces many challenges during his journey to find the treasure. He never allows these challenges to turn him into a bitter person. He stands tall against all the challenges that life throws at him. In the process of finding the treasure he loses all his possession. In many occasions he wanted to give up on his dreams. However, he never let those negative emotions overpower his optimism. During the course of his journey, he meets the love of his life, even though he doesn't allow himself to be distracted by this love. With heavy heart and support from Fatima, he again undertakes the journey. These lines show his determination:

> Even if he never got to the Pyramids, he had already traveled farther than any shepherd he knew. Oh, if they only knew how different things are just two hours by ship from where they are, he thought. Although his new world at the moment was just an empty marketplace, he had already seen it when it was teeming with life, and he would never forget it. He remembered the sword. It hurt him a bit to think about it, but he had never seen one like it before. As he mused about these

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> things, he realized that he had to choose between thinking of himself as the poor
> victim of a thief and as an adventurer in quest of his treasure. (Coelho 42)

Santiago could stand tall against all the challenges because he never let pessimism take over optimism. In this way optimism provided a much-needed shelter during the time of difficulties. Every challenge his faced during the journey made him more mature and victors. Santiago meets various people throughout his journey, each one of them enriches his knowledge about the world. He meets the Merchant Man or the Old King, the Englishman in the oasis, and the Alchemist who has taught him the meaning of love and how to live a life with it. Santiago learns from them that to be free is not the only requirement to live a meaningful life; he learns that establishing long term relationship with other human being is more important. That relation cannot be easily ignored because it already becomes the part of Santiago's life. The most important relationship for Santiago that changes Santiago's life is his meeting with Fatimah, a charismatic desert woman who becomes Santiago's love of life. Fatimah brings Santiago's spirit to pursuit his happiness and gives meaning to his life.

> But my heart is agitated," the boy said. "It has its dreams, it gets emotional, and
> it's become passionate over a woman of the desert. It asks things of me, and it
> keeps me from sleeping many nights, when I'm thinking about her. (Coelho, 128)

Santiago emerges as a wise and mature person; in this way he gets much more than mere finding the treasure. He finds the true wisdom of life. He understands the meaning of life, he now values relationship. His relationship with Fatimah teaches him about true love. He now understands wealth is much more than the money and treasure. In this way we can say that even before finding the treasure he already got the treasure.

During his journey, Santiago meets with many people who use the word 'Maktub', it is an Arabic word. It can loosely be translated as 'it is written'. The word typically appears just as the Santiago is about to turn to a new chapter in his quest, usually by taking a huge risk or abandoning a comfortable situation. It becomes a reassuring refrain for Santiago, because it reminds Santiago to see his actions in context of fate. As Santiago learns, fate always cooperates

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with those in pursuit of their personal legends, so as long as he remains focused on his goal, he can find comfort in the fact that his destiny has already been written in the history of the world. On the way to realize his destiny, Santiago gets the help of many people. They help him to read and understand the omens. Omens offer Santiago guidance on his journey and reassure him that the soul of the world has endorsed his journey.

As Melchizedek explains in this novel, omens make up part of the universal language of the world, and if Santiago taps into this language, he can always find the meaning of his destiny. For instance, when the stones Urim and Thummim drop from Santiago's pocket, he chooses to consider the event as an omen. In doing so, he continues to feel that the universe conspires to help him, and he finds meaning in the seemingly random event. Omens also serve to demonstrate Santiago's spiritual growth throughout the story. The omens that Santiago experiences grow in relevance from being small, limited events to important visions that affect many lives. The vision of the hawks and approaching armies that Santiago has in al- Fayoum, for example, tells Santiago of an assault on the oasis that could lead to the deaths of hundreds. That his omens become more and more important signifies that Santiago is getting closer to understand the pure language of the world.

Santiago learns to believe in his dreams; he gets the insight to understand the soul of the world. His experiences enable him to understand the language of the world. Now he resolves to pursue his personal legends. At the end he comes out as a victor. This way of life, brings pleasure in life of Santiago. Pleasure can only be derived from the things that have the capacity to satisfy us. Pleasure is connected to satisfying bodily needs for survival, such as thirst, hunger, and sleep. Whereas enjoyment comes from intellectual stimulation and creativity. This element of the model is one of the most obvious connections to happiness. Being able to focus on positive emotions is more than just smiling; it is the ability to be optimist and view the past, present, and future in a positive perspective. This positive view of life can help us in relationships, work, and inspire us to be more creative and take more chances.

Santiago finally finds happiness in his journey, once he digs out the treasure and finds the gold. He passes all the obstacles just to prove his heart that the dream is not a lie. The hidden

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treasure is real. After everything that he has been through, Santiago successfully accomplishes a lot of things in life. He finally finds his hidden treasure which is his true love and his unforgettable experiences.

> The boy fell to his knees and wept. He thanked God for making him believe in his destiny, and for leading him to meet a king, a merchant, an Englishman, and an alchemist. And above all for his having met a woman of the desert who had told him that love would never keep a man from his destiny. (Coelho 160)

Santiago realizes that happiness not only resides in accomplishing the dreams but also in having courage to pursue the dreams. He proves that journey is more interesting than the destiny. Throughout his journey he faces numerous obstacles and difficulties but all these experiences enrich his life with profound wisdom. At the end he regrets nothing. He emerges as a victor who has the courage to follow his dream:

> As Santiago said to himself, "It's true; life really is generous to those who pursue their destiny," the boy thought. (Coelho 166)

Santiago successfully overcomes all the obstacles and achieves his happiness. Martin Seligman purposed PERMA model to assess happiness. According to him there are five indicators of happiness; these are pleasure, engagement, relationship, meaning and accomplishments. According to the analysis Santiago successfully accomplishes three out of five PERMA'S happiness indicators. These are a long-lasting relationship, a powerful meaning of life, and accomplishments.

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Analysis of Proverbs in Short Stories –
A Brief Study of *Proverb Stories of Many Lands* by Lucile Berk

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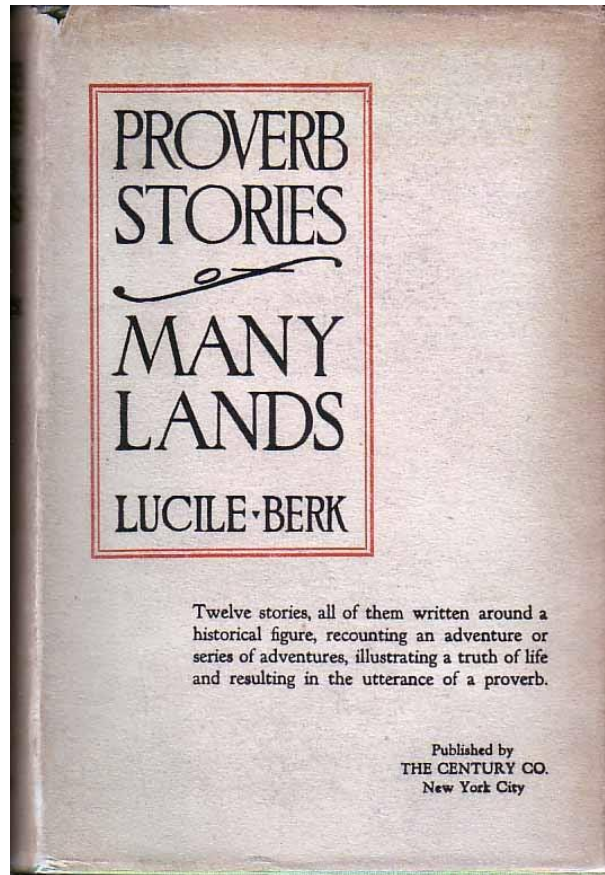
Abstract

The present paper is dedicated to analyzing proverbs in the select short stories. ***Proverb Stories of Many Lands*** by **Lucile Berk** was selected for this purpose. Analytical method has been

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followed. The analytical model includes specific steps, identifying the proverb stated in short stories and describing the context in which the proverbs are used. Thus, the contextualization of proverbs is pointed out by commenting on them. The next step comments on the core elements of the proverb. Whether the elements in the proverbs relate to mythological, cultural, traditional, environmental, or religious aspects is stated. The final step states proverbs' implications through short stories. The advice stated through the stories and proverbs is interpreted at the end of the explanation.

Keywords: Short Stories, Analysis of Proverbs, *Proverb Stories of Many Lands,* Lucile Berk

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1.

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> **"He who has a brave heart is prepared for life's struggles" (Berk 16).**
>
> **"The hour of danger is the hour of courage" (Berk 17).**

The first story, entitled *The Warrior of the Green Twig*, is the story of a prince Amédée of Count Amio of Savoy. His ancestors had a great lineage of bravery in the family. But his cousins taunt him in a cowardly manner, and they nicknamed him "Warrior of the Green Twig" (Berk 06). One day Count Amio fell ill, and every medicine was tried, but nothing improved his condition. It was told that the Count should go on pilgrimage to Rome and then only his condition will improve. The family made arrangements for his voyage. The Count went on his journey, but Amédée felt uneasy in his father's absence. He daily visited the tallest tower of the castle to look at the way to Rome in the hope of his father's return, but to his surprise, he saw the enemy's soldiers. He was afraid, but the old priest reminded him of his great ancestry, and he felt a strange strength within him. He protected his land until his father returned midway through his journey. His father, at this moment, used the above proverbs while describing his courage and bravery. The first proverb is made of "He who has a brave heart", and "is prepared for life's struggles". The second proverb is made of "The hour of danger", and "is the hour of courage".

The above proverbs teach the human value of courage and bravery. Even the weakest person is capable of showing bravery in a difficult time. A few words of encouragement are sufficient to bring out the courage in the person. Prince Amédée was at first afraid of the approaching enemy army. Still, he was reminded of his ancestors' bravery, and his brave heart became ready to face the situation. The first proverb teaches us the ethical message that a person with a brave heart can face the most adverse conditions. The second proverb imparts the message

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that the only time to show courage is the time of difficult situations. The story initially exemplifies the character of Amédée as terrified, anxious, and confused. Still, the moment he is reminded of the great gallantry of his ancestors, he becomes confident to face the situation. Thus, the story teaches the moral that one should not lose one's heart in hostile conditions.

2.

"Patience and a Mulberry leaf will make a silk gown" (Berk 34).

The second story, *The Princess and the Worm*, tells the story of Leï-tsu, whom the Chinese revered as superhuman. One of her stories considers her as human as everyone else. She was the daughter of Yu-ch'öng-ki, a district in Kan-su. For a long time, he was childless, and when a daughter was born, there was a wave of happiness in the district of Ch'öng-ki. She was treated like a princess of a nobleman. She enjoyed her life in the open fields but disliked the rainy and winter seasons as she had to lock herself in the house. One day when the frost was about to come, she brought something very carefully into her home. Due to snow, a little bird could not fly, so she kept it near the fireplace. Her servant Shan-ïr told her not to bring an unknown bird into the house. Leï-tsu argued with her and told her that she would build a nest for the bird in the house. Thus, every winter, she befriended one or the other animal. One day she brought in a worm. Her servant Shan-ïr told her that worms sometimes bite people, so she should not keep them in the house. Leï-tsu observed that the worm ate only the mulberry leaves. Later the worm stopped eating and started covering itself with silk. After the worm completely vanished under the fine silk, Leï-tsu started unwinding the silk to look at it. She wound the silk on a piece of wood. When she unwound the cocoon completely, she found the worm dead. She cried loudly.

Meanwhile, Hién-yüan, a young prince, advised the king to take measures to save the kingdom from enemies. He asked the king for his permission for support. When the king agreed to support him, Leï-tsu also asked if she could come. The prince told her to stay home and help him fight. She asked him how she could help him in the fight. He told her to think hard, and she would come to know. She thought hard, and an idea struck her. She collected the worms and fed them the mulberry leaves. The worms produced the silk, and Leï-tsu made a rope out of the silk. She ordered one of the men to give it to the prince. The prince used the rope to hang the enemy and save his country. Later the prince married Leï-tsu and became the emperor of the kingdom. She did not spend her life idle, but she invented the weaving machine from which she made a silk

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gown for herself. Thus, she became the first person in the kingdom to wear a silk gown with her work. The proverb is made of "Patience and a Mulberry leaf", and "will make a silk gown".

The proverb indicates that Leï-tsu's patience and the mulberry leaves made her a silk gown. She liked the worm so much that it helped her make a rope that helped the prince kill the kingdom's enemy. As the worm ate mulberry leaves to produce silk, Leï-tsu's practice of weaving silk resulted in making silk gowns from the finest of silk. Thus, the proverb suggests that the work of patience always leads to discovering the finest thing.

3.

"We cannot sew buttons on their mouths" (Berk 48).

The following story, *The Cake Vendor of Moscow*, recounts the life of a boy called Alexander who worked as a cake vendor. He aspired to be rich, as always desired by every poor person. On a snowy day, he was selling his cakes outside a church when he met a person looking for his servant. He asked Alexander if he had seen his servant standing outside the church, but Alexander told him that he did not see anyone there. Alexander helped the man find the servant, but the servant was not there. The person was new in the vicinity, so he asked Alexander to accompany him to his house and he would pay him some money. Alexander agreed and went along with the person. The person's name was Monsieur Lefort, and he was a friend of Prince Peter. Monsieur Lefort felt the honesty in Alexander and offered him a job at his palace. Alexander started working for Monsieur Lefort honestly, making the other servants uneasy as Alexander got closer to him. One of the servants, Yuri, harassed him with blows and bitter words. He said something true about his father. This was seen by Monsieur Lefort. He dismissed Yuri from his duties and asked Alexander why he did not report this. Upon this, Alexander used the above proverb. The proverb is made of "we cannot sew buttons", and "on their mouths".

The proverb expresses the inability of a person to keep others quiet. When Alexander was working with Monsieur Lefort, he was helped in learning. This made Yuri: a head serving-man, unhappy. Yuri knew that Alexander's father was a tinker and belonged to a needy family, so he tormented Alexander physically and mentally. The patience endured by Alexander is the human quality reflected in the proverb that expresses that we cannot keep others quiet. It is better to let them say whatever they want and continue our duty. When Monsieur Lefort witnessed this harassment, he asked Alexander why he did not complain. He told him that he could not stop them

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from saying something about him. The proverb in the story teaches us that we cannot make people quiet as they will talk about us either on our face or behind our back. It is better to continue our work and pay no attention to what others say. In this way, the proverb hints at a human quality of neglecting the bad things as it is always said that ignorance is bliss.

4.

"Toil does not come to help the idle" (Berk 71).

The story of *Cornelia of the Seven Hills* uses the above proverb at the end. The story begins with the celebration of the victory of Publius Cornelius Scipio. He returned after sixteen years of war. His children were looking at their father for the first time. The queen's child asked her why she trembled. She told him that her husband had returned from the long war and wished he would not leave them again. The king had brought the riches from Carthage along with the war prisoners. All the people mocked the procession. At the parade's end, a black woman was dragging her child. Everyone was mocking them, but only one girl among the crowd felt pity for them. It was Cornelia who felt sympathy for the slave child. The king came to his palace and offered the gifts he brought for his family. He wanted to see what his children chose for themselves. The king's son asked his permission to accompany him in the next war, and his daughter asked for his permission to have a servant. The king asked her why she needed a servant. Cornelia told her father that she wanted a companion to play with and learn together. Thus, she asked for the girl she saw in the procession. Her mother also asked for a housemaid. She asked for the mother of the girl. Thus, the woman and her girl became the servants of the king's family. The slave girl was named Raffa, who learned from her master, the king's daughter. Cornelia had another responsibility on her shoulder as her mother died while delivering her third child. She had to look after her little sister. While learning under the philosopher Ennius, Cornelia met a handsome Roman captain Tiberius, and they fell in love. However, Cornelia's father and Tiberius were enemies, so there was hardly any chance of their marriage.

In time, Cornelia's father became weak, and his enemies plotted against him and made Tiberius the king. Cornelia told Tiberius to persuade people to release her father, and he succeeded. Her father died, and with the help of other relatives, she married Tiberius. She bore three children whom she taught by herself. Unfortunately, her husband also died, and many marriage proposals arrived, but she remained loyal to her husband and raised her children. She always quoted her

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children the above proverb. The proverb is made of "Toil does not come", and "to help the idle". The proverb indicates that if Cornelia had been idle, she might not have reached where she was. People built her monument when she died, and it showed that she had received great admiration from the people for her work. Thus, the proverb suggests that hardworking people receive great honour, and idle people achieve nothing.

5.

"Keep company with good men and you will increase their number"
(Berk 111).

The story *The Voice of Pietro in the Crowd* narrates the story of a boy called Simone. He lived with his grandfather in the city of Genoa in Italy and did not go out of his mansion for many days. He was put under Padre Luigi for education to become a good man. After his tenth birthday, he was allowed to go out in the city. His grandfather accompanied him. He roamed around and saw Pietro with the other two boys in the street playing the game of warfare. Pietro was the dirtiest and messiest among the three. One day Genoa was attacked by the enemy, but people protected their land. His grandfather advised Simone to be in the company of good men. The days pass by, and Simone becomes an adult. He wanted to be a merchant, though no one in his family had been into this business. There was political unrest in Genoa as the foreign powers occupied it, and soon control was regained by the people. To end the political turmoil in Genoa, people revolted against the electors, and Pietro led them to choose Simone, their leader. People wanted Simone to be their leader, and he became the Duke of Genoa. He chose his ministers very carefully, as advised by his grandfather in the form of the above proverb. The proverb is made of "keep company with good men", and "you will increase their number".

Simone led Genoa as the Duke for several years, but treacherous people killed him. The advice given by Simone's grandfather proves to be helpful for him as the people of Genoa remembered him six hundred years after his death. Simone was not allowed to go outside his grandfather's mansion until he turned ten. Even he was accompanied by his grandfather when he roamed around Genoa. He was under the tutelage of Padre Luigi to become a good citizen. Another character Pietro initially appeared to be mean, but later, he raised his voice for Genoa's betterment. He made the citizens of Genoa elect Simone as their Duke. Simone also remembered the advice given by his grandfather to be in the company of good people and increase their number. The story

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informs an essential human value of being in the company of good people. Simone stayed in the company of his grandfather and Padre Luigi and became a good person. As a result, he was revered by the people of Genoa. Similarly, Pietro became a good person who made others choose Simone to be their Duke who ruled Genoa better. Thus, the story teaches the importance of the company of good people.

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6.

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"But the fruit that can fall without shaking Indeed is too mellow for me"

(Berk 128).

The story *Lady Mary Shakes the Tree* is about a girl named Lady Mary. Her father, the Earl of Kingston, was careless about his children after the death of Lady Mary's mother. Lady Mary's father had a huge library in the house. She was fond of books. After some days, she was sent to her maternal grandmother Mrs. Elizabeth Pierrepont who was also rich and fond of reading. When Lady Mary felt bored, she would pick up a book from the shelf and start reading. Whenever she found a letter difficult, she would ask her grandmother. She learned to read by herself. Bishop Burnet visited Mrs. Elizabeth Pierrepont and asked Lady Mary to say something. At that point, Mrs. Elizabeth Pierrepont told him that she was not taught, but to their surprise, Lady Mary recited some lines of the poem from the book she read. At the age of eight, Lady Mary returned to her father. Her father was involved in a political group with many noble members. She accompanied her father to the Kit-Cat Club. Lady Mary won everyone's heart with her wisdom, but one person was yet to be satisfied. Mr. Addison later confronted that she had already won his heart, but he did not praise someone easily. This moment afterward, Lady Mary became famous in the club. She learned Latin and started composing literary works. In one of her poems called *The Answer*, she wrote the above proverb. The proverb is made of "but the fruit that can fall without shaking", and "indeed is too mellow for me".

The proverb indicates that something which is easily achieved does not have any value. In the story, Lady Mary acquired intelligence through her whole-hearted efforts to learn to read from her early childhood to learn Latin in adulthood. She also became a poet and a story writer. After doing all these things, she was admired by the people in the club as intelligent. She even fell in love with her friend's brother Mr. Wortley Montagu. Mr. Wortley Montagu also fell in love with Lady Mary due to her intelligence. Yet, their union did not happen quickly as Lady Mary's father

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refused his proposal. Therefore, they eloped and got married. This indicates that without much effort, one cannot enjoy the result. The proverb at large gives us the ethical message that something easily achieved is not worthy. One has to toil hard to enjoy the result. Thus, the story helps us understand the importance of hard work in human life.

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7.

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"A fable is a bridge which leads to truth" (Berk 150).

The story *The Black Camel* makes use of the above proverb. It tells the story of a caravan travelling through the desert. Ten people were travelling in the caravan. One was the caravan leader called Keerah, another two were his relatives, and the rest were the enslaved people that Keerah had bought. Among these seven people, five were men, and two were women. When the caravan stopped at the outskirts of the city to which they were travelling, an enslaved person named Anká's wife gave birth to a boy who was black, and at the same time, a camel gave birth to a black camel. Keerah saw it and named the boy a black camel. Thus, they were taken to the town and employed in the service of the Sheik Rejmaá. When the boy turned twelve, he was assigned his first duty of tending a herd of camels. Everyone forgot his real name Lokman and everyone called him a black camel. As Lokman watched his herd, he developed his own little stories about animals.

One day Keerah had to go on a business tour as told by the Sheik, so he ordered his slave to get some camels from Lokman. When the enslaved person reached the spot where Lokman was tending his camels, he heard Lokman telling a story similar to a real-life incident that Keerah's brother performed. Keerah's brother came to him many times and stole his goats. He asked Lokman how he knew about the story. He told him that he had devised the story. One day Keerah's brother came to visit him. The enslaved person told Keerah that Lokman's stories would entertain his brother, so he asked Lokman to tell a story. Lokman told some stories in the feast related to Keerah's brother directly, and Lokman told the meaning of the stories in the face of Keerah's brother. The next day, Keerah's brother went away, taking with him nothing. Later, Keerah became old, and Lokman became the master of the servants. He served the Sheik and his business. He was sent on a long journey with goods to sell to Jerusalem one day. One of the servants of king David heard Lokman telling a story. King David summoned Lokman to listen to his stories. He told David a couple of stories by which the king became happy. King David asked him a question as to why all of his stories are in the form of fables. Lokman answered his question by quoting the above

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proverb. The proverb is made of "a fable is a bridge", and "which leads to truth". The proverb indicates that the stories told by Lokman relate to real-life incidents and the listeners agree with it. Therefore, it is true that a fable is a way that leads to truth in general.

8.

"Give your son luck and throw him into the sea" (Berk 161/174).

The story of *The Godchild of the Sea* exemplifies the above proverb. The story is about Spanish adventurers. It tells the adventures of Vicente along with Columbus. Before the birth of Vicente, his mother, Señora Maria, had two sons, and her husband was a fearless sailor. He returned from his voyage taken to far lands, and when he set himself again on another voyage, he took with him his two sons. Señora Maria became hopeless when the ships belonging to her husband did not return after seven weeks. In addition, she gave birth to her third child. She called her sister-in-law Señora Joanna to accompany her. Señora Joanna consoled her that her brother would return. Señora Maria's husband returned, but he lost his other ships in the storm. He felt humiliated when he came home only with two ships after losing his wealth. In addition, when he came to know that he has a third child at home, he repented that the child should have been a girl as he has only two ships to be given to his first two children. His sister heard him saying it and told him that he is a Pinzón, the descendent of the great sailors, and he would make a great sailor without his father's help. She quoted the above proverb in her firm belief that the child has a sailor's blood in his veins. The proverb is made of "give your son luck", and "throw him into the sea". If his father gives him his luck and throws him into the sea, he will become a great sailor. The proverb indicates that the child would become a great sailor. The story goes further, and Vicente proves himself a great sailor than his elder brothers. He was taken by his aunt and educated about geography. Thus, he became a learned person. When he returned home, his father gave him his ship, which he took along with the fleet of Columbus and successfully returned. Thus, he turned out to be the best sailor. The proverb suggests that a person's inborn qualities take him to the point he deserves.

9.

"The Lotus, wherever it grows, is beautiful and pure" (Berk 182/194).

The proverb finds its place in the story *The Lotus Flower of the Jumna*. The story is about a basket flowing in the water of the river Jumna. Kites and the vultures had their keen eyes on the

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basket, and lions were standing on the banks of the river. The lion could not dare to swim and pounce on the basket out of his fear of water. The kites and the vultures did not swoop on it as they never touched a living prey. The basket floated further with the fast current of the river. The basket contained a baby girl that an unknown person left in devotion to God. When the basket arrived in the city of Agra, a Hindu woman worshipping in the river found the basket. When she saw the little girl, she became happy. She took the basket to her mistress, thinking she would grow her. She took the girl very carefully and brought her to her mistress. The mistress had lost her child, and she was weeping in grief. The Hindu woman held the girl to her mistress, and she thought that her child had been restored to life by the woman. She took the girl from her and thanked her, but the woman told her that the girl had been rescued from the river. She understood that the child was a Hindu girl, and she was a Muslim woman. She questioned the woman how she could take a Hindu child. The woman told her about the concept of the Hindu religion in the form of the above proverb. The proverb is made of "the Lotus, wherever it grows", and "is beautiful and pure". The proverb indicates that though the baby girl is Hindu, she would prosper anywhere. As the flower of the lotus grows in mud, people consider it beautiful and pure; in the same manner, the baby girl would grow beautiful and pure irrespective of her parentage. The story goes further, and the girl became a famous empress and a king's beloved wife. Thus, the proverb suggests that a person with inborn quality does not lose it irrespective of the circumstances.

10.

"For those that fly may fight again,

Which he can never do that's slain" (Berk 210/220).

The proverb is used in the story *The Long Hunter Lifts his Gun*. The story is about a fighter called Ben Cleveland. He became a hunter with the skills he received from his father, John Cleveland. Once he was left alone in the house, three robbers came home. They were about to steal the things in the house. However, Ben made them run away with the point of a hunting gun. Thus, he received his gun to use at the time of necessity. After being an unsuccessful farmer, Ben decided to accompany his father-in-law, Mr. Graves, in establishing a stock farm. Mr. Graves had many enslaved people, so Ben got enough time to try his hunting skills. Along with Daniel Boone, Ben went on a hunting expedition to Kentucky, but soon they were caught by the Cherokee Indians and stripped of all their belongings. Ben became uneasy and told himself that he had been spared to

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fight again. He decided to fight again and retrieve his horse and the gun his father had given to him. He went back to the Cherokee Indian and got his horse and the gun back. He came back to North Caroline and never went hunting in Kentucky. The British were extracting unjust taxes from them; thus, the Tory and the Whig groups were formed. Many men turned towards Ben as their leader and fought with the Tory loyalists. Ben and his men successfully pushed the British army towards the south. One of their commanders, colonel Ferguson, threatened them with war, and he decided to attack them. Ben shot them by forming four different groups of his men. While fighting with them, sometimes he ordered his men to retreat and reminded them of the above proverb. The proverb is made of "for those that fly may fight again", and "which he can never do that's slain".

The proverb indicates that if Ben and his men retreat and save themselves, they can come back and fight again, but they will surely die if they do not retreat. Thus, he trained his men in one of the most successful war tactics. The proverb, therefore, suggests that if a fighter can save himself during a fight, he has a chance to come back, fight and defeat his enemy, but if he does not retreat, he may indeed get caught and die. Ben used the same tactics and defeated commander Colonel Ferguson.

11.

"Make haste slowly" (Berk 250).

The last of the stories, *The Cannon-Balls of the Alkmaar*, uses the above proverb. The story is about a girl named Grietje who carries milk to her house daily to make cheese. It was her daily routine, but she did not come home one day. She collected milk and saw Spanish ships surrounding her village Alkmaar to attack. Her grandfather was a chemist who tried different types of experiments. He was the one who invented the explosive, which burned down his house and made him live in a hut in the forest. After Grietje saw the Spanish ships, she asked her grandfather for help. She explained everything, and he thought to help her as Alkmaar was under threat. He told her to be patient. He told her to make haste slowly. She delivered the milk to her grandfather daily, and he made round black polished cheese with his experiments. One day he called her and asked her to take the sack carefully. He told her not to tell anyone what she had witnessed in his hut. When they reached the walls of Alkmaar, they were questioned by the Spanish soldiers about their purpose in visiting the general. He told them that he was an enemy of Alkmaar and wished to present to the general his inventions. They allowed him to meet the general. The general demanded

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to see what he had brought. He showed him the fireball which he invented. The general tested it, and it worked. The grandfather used Grietje's dog to drag the cart from that time onwards. One day Grietje saw a strange man sitting on the banks of a canal. He asked Grietje about Grietje's grandfather. She took him to her grandfather's home. When he heard what Grietje and her grandfather planned, he consented to help them as he was also a victim of the Spanish invasion of his country. One day the grandfather received a letter that the general had summoned him. The grandfather doubted if the Spanish had discovered his trick. The Spanish general told him that his bombs were ineffective as the wall had not fallen. The grandfather asked his permission to demonstrate how to use the bombs.

One day the Alkmaar soldiers opened the gates and came out. The Spanish thought that they surrendered, but the Alkmaar soldiers were armed. They attacked the Spanish soldiers, and there was confusion. The cannonballs were set by Spanish soldiers and shot at the Alkmaar soldiers, but they turned out to be cheese. Thus, they understood that Grietje and her grandfather fooled them. Grietje told her father that their secret had been opened. He asked her to escape as they planned. As for her grandfather, he remained in the hut. In the evening, the Alkmaar soldiers came, took him to his home, and rewarded him for his service to Alkmaar. Thus, the story ended with the above proverb, which Grietje's grandfather told her. The proverb is made of "Make haste", and "slowly". The proverb indicates that Grietje and her grandfather slowly made efforts to save Alkmaar from Spanish soldiers. If they had made hurried decisions to help their town, they would have failed, but as the proverb suggested, they made their haste slowly and won the war.

To Conclude

Compared to Fables and Parables, these short fiction forms are lengthy and need more explanation on the background information of the proverbs. It becomes challenging to get to the proverb's meaning unless one reads the complete story. While analyzing the stories and the proverbs, it is observed that the story cannot be summarized in its corresponding proverb entirely because the proverb means something else, and the contextual story depicts something else. Thus, the interdependence of the stories and the proverbs is not evident. In some cases, the proverbs

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could be understood only in specific contexts without understanding the entire story. Still, in other cases, the whole story indirectly became the context of the proverb.

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Cultural Hegemony and Hybridity in Khushwant Singh's *Karma*

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Abstract

Karma is a short story by Indian author Khushwant Singh. In this short story the writer has deftly mastered the skills of criticizing the Indians who hate or demean their own culture, especially the diaspora ones. Diasporas are the people who migrate from their motherland to other countries for various purposes. (Bill Ashcroft et. al. 2013) Exposure to multiple cultures make them ambivalent. They feel themselves lost in diverse cultural encounters. They suffer in inferiority complex. Being in different high cultural atmosphere they tend to hide their own self-felt low cultural identity. This cultural hegemony leads them to dilemma- a state of ambivalence in them. This identity crisis results in seer mimicry of the western culture. Mimicry is the process of reproducing as the almost same but not the quite. (Homi Bhabha, 1994) Through mimicking they alienate themselves from their own culture. The protagonist Mohan Lal is the exemplary instance of all the matters of discussion. This paper will investigate that the central character Sir Mohan Lal is an anglophile and a mimic man who through showing positive attitude towards British culture drives himself far from his own Indian culture. This cultural hybridity and alienation bring untold miseries and troubles to him at the end. Mohan Lal, a hybrid, lost his identity in the long run and was thrown away for despising his own culture.

Keywords: Khushwant Singh, *Karma,* Mimicry, Hybridity, Anglophile, Cultural Alienation, Ambivalence, Hegemony.

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Introduction: The Context of *Karma*

The term karma derives from Hinduism. Karma refers to the reward one gets either good or bad depending on his actions or deeds. Here, the title karma is about the protagonist Sir Mohan Lal who stayed in England for five years to study at the Oxford University and then returned to his1 motherland India to work as a barrister. He started to live English life even after coming back from Oxford and demonstrated a snobbish outlook to everything in India. He was ashamed of being Indian and spoke in English or Anglicized Hindustani. His attire was also British. Mohan Lal had only complaint and disgust about everything in India whereas he was mimicking every aspect of the British culture. Lady Lal, the traditional Indian woman and the wife of Sir Mohan Lal, falls victim to domination and negligence of her husband but sticks to her Indian identity. The story takes place on a train journey of Sir Mohan Lal and his wife Lachmi. Most of the events take place on the train station. Mohan Lal boarded his wife to a general compartment while he was travelling on a first-class compartment with a view to meeting Englishmen. After seeing two British soldiers on the platform he calls them in oxford accent. But to his utter astonishment Mohan Lal was humiliated and thrown out of the compartment. Lying on the platform he saw his wife in the general compartment passing by.

Literature Review

Khushwant Singh's *Karma* can be investigated from various post-colonial perspectives. Adequate researches have been undertaken to address the colonial and post-colonial issues. Yet there are issues that can be reinvestigated. Singh's short story *Karma* is rich in research elements. Various modern theories have been applied by researchers. Arup Chandra Das (2017) has conducted research on mimicry and hybridity in Singh's *Karma*. In his paper he showed the central character Mohan Lal as a mimic man who loves to imitate Englishmen and to him everything in India is dirty and vulgar. Das did not talk about cultural alienation and maltreatment of women. Lamia Khalil Hammad (2016) published an article on cultural alienation in Khushwant Singh's *Karma*. She substantiated how cultural alienation happened using theories. Maheswari (2018) in her critical analysis of Khushwant Singh's *Karma* did a splendid job of portraying humiliation towards Indian culture. Dr. Praveen Mirdha (2021) in his research paper tries to address issues in *Karma* from post-colonial perspectives. He conducted a post-colonial study on *Karma* through

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mirroring and mimicking. Above all, I feel it necessary to conduct research on *Karma* to address the issues like maltreatment of women and own culture because of mimicry and hybridity. My paper will investigate how cultural hegemony compelled Sir Mohan Lal to mimic and brought hybridity in him which later resulted in identity crisis. This paper will also discuss the common topics of post-colonial issues.

Methodology

To carry out this research the short story *Karma* by Khushwant Singh has been used as a primary source. Other than the primary source help of so many secondary sources has been taken. Various books and online journals have played vital role as secondary sources to conduct this research paper. Textual analysis mainly served as the prime method of this paper. Post-colonial theories were also the key tools of carrying out this research paper.

Discussion

Karma (1989) the short story begins in a first-class waiting room on the platform where we see Sir Mohan Lal talking to the mirror and cursing everything in India. This is just the beginning of love towards English things and hatred for everything that belongs to India. Mohan Lal's forty-five years in India vanishes to five years in England where he had acquired the manners and attitudes of higher-class people. It took only five years to start humiliating own culture of forty-five years. The protagonist took only five years to embrace the foreign culture and mimic it till he lost himself completely and come to reality being thrown out by the British soldiers. Embracing English culture and abandoning Indian culture can be traced out in these lines. 'In his five years abroad, Sir Mohan had acquired the manners and attitudes of the upper classes. He rarely spoke Hindustani. When he did, it was like an Englishman's—only the very necessary words and properly anglicized.' (Singh 1989: 9) The author begins the story at a platform in front of a mirror where Sir Mohan Lal was expressing his hatred and resentment for all the aspects of Indian culture.

In Khushwant Singh's *Karma*, Mohan Lal was talking to the mirror that "You are so very much like everything else in this country—inefficient, dirty, indifferent," he murmured. (1989:8) It is a fine example of cultural alienation and at the end of the conversation we see Mohan Lal

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talking very high of himself for using British things. "You are a bit all right, old chap," it said. "Distinguished, efficient—even handsome. That neatly trimmed mustache, the suit from Saville Row with the carnation in the buttonhole, the aroma of eau de cologne, talcum powder and scented soap all about you! Yes, old fellow, you are a bit of all right." (Singh 1989: 8) Singh in his short story perfectly portrayed how the central character played multiple roles of abandoning, mimicking and being a hybrid at the end and lost his self-identity. Mohan Lal gave up his own Indian culture and became an anglophile through mimicking English culture.

This cultural hegemony of the colonizer made Mohan Lal a hybrid. Cultural hybridity of Sir Mohan Lal brought miseries and engulfed his own cultural persona. Cultural alienation made Mohan Lal a hybrid and a mimic man at the same time. Imitating foreign lifestyle made Mohan Lal a complete jerk. He even did not treat his wife Lachmi properly and live in the same floor. He would like Piccadilly prostitutes over his own wife. 'Worth far more than the forty-five in India with his dirty, vulgar countrymen, with sordid details of the road to success, of nocturnal visits to the upper story and all-too-brief sexual acts with obese old Lachmi, smelling of sweat and raw onions.' (Singh 1989: 11) From this line Mohan Lal's maltreatment towards Indian women is evident. Mimicry and hybridity have made the protagonist of the story Karma an ambivalent and culturally alienated him from his countrymen.

Alienated from own culture Mohan Lal started to dislike everything in India. That is why he humiliated own culture and maltreated Lady Lal. On the other hand, Lady Lal an ordinary Indian woman in the third-class compartment made herself comfortable and was at ease. Nothing disturbed her peace of mind. She was the representative of native culture. Theologically in karma good deeds get rewarded and bad gets punished. Sir Mohan Lal gets his karma accordingly being thrown out of the train by the people he would mimic. According to Vasant Sahane as in Arup Chandra (2017) Karma is the destiny that punishes a wrongdoer. The central character faces that ultimate destiny at the end.

In his post-colonial studies essay *Of Mimicry and Man* Homi Bhaba (1994) comments that the colonized subject is bound to mimic the colonizer by imitating their culture and values. The colonized subjects adopt the language, dress and cultural habits of the colonizer. Expecting to be in the same power the members of the colonized society follow the rich culture of the colonizer and ignore their own culture intentionally since they think their culture is inferior. They suffer in

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inferiority complex. But in reality, none can be identified equally with his masters even if one blindly follows his masters. The same has happened to the central character of Singh's short story *Karma*. Sir Mohan Lal in his five years in Oxford came in contact with high cultures and adopted it neglecting his own culture expecting to enjoy same privileges and be treated equally by the Englishmen. His lifestyle was completely different from Indian despite living in India. He led an English life after coming back from Oxford. Years of mimicking and instilling British culture in him in India made him to assimilate in foreign culture. Mohan Lal could neither be an Indian nor English.

Mohan Lal, at the first-class waiting room, was thrilled at the prospect of meeting British officers since there was a cantonment nearby. He groomed himself in British manner and tried scotch as he knew whiskey never failed with the English man. On the train, he was alone in the first-class compartment. Seeing two British soldiers coming he was happy at the prospect of a good conversation since he could talk on every subject. Mohan Lal decided to welcome the soldiers. One of the soldiers noticed unoccupied berth in the first-class compartment and called his companion. "Ere, Bill" he shouted. "One ere." They saw Sir Mohan Lal in there and muttered "Get the nigger out. They came in and asked half-smiling and half-protesting Mohan Lal to get out of the compartment. "Ek dum jao-get out!" Sir Mohan Lal protested in Oxford accent. (Singh 1989: 12) The soldiers were surprised at the British accent of Mohan Lal. But it was too much for their inebriated air. They threw his suitcase and flung him out of the train. Sir Mohan Lal landed on his suitcase. As the train gathered speed Mohan Lal saw Lachmi through the window of the third-class compartment passing by him undisturbed.

Conclusion

Hybridity in Sir Mohan Lal incurred him a great deal in the end. He lost his identity, maltreated woman and own culture. Mimicry of foreign culture could not bring him any benefits rather was humiliated at the hands of his imitators. It is evident that the author of *Karma* created the character Sir Mohan Lal to mock all who hate their native culture and mimic others' culture. Mimicry results in ambivalence creating dilemma in person. An ambivalent suffering from inferiority complex starts mimicking the rich culture he or she comes across even for the shortest period of time hoping to enjoy the same status and power of the imitators. But, their reveries get

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crushed when reality is exposed. Singh appropriately created ironical character Sir Mohan Lal to justify the above statement. Reality hits Sir Mohan Lal at the end of the story when he was thrown out of the train by the British soldiers. He was at a loss. He could not believe what just happened with him. His actions got rewarded accordingly at last.

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