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Susan Sontag (1933-2004)
Courtesy: https://en.wikipedia.org/wiki/Susan_Sontag

Abstract

Susan Sontag (1933-2004), a prominent American, has made a mark in history and has carved out a distinct identity of her own in the American literary imagination because of her abiding concerns to expose and highlight the problems and issues of American life, like the baneful effects of capitalism and consumerism, drug abuse, or the dangers of a military-industrial complex. Her writings are being discussed internationally; though she was an American, her works were never only centered on America, as they touch upon issues and concerns which are truly cosmopolitan, and universal. Once Susan Sontag had devoted a chapter to the German writer Mr. Elias Canetti (1905-1994) in her book of essays *Under the Sign of Saturn* and his knowledge ''about the exiled writer's easily generalized relation to place, and his way of claiming many places as one's territory as he had the privilege and the burden of understanding, Jew that he is, the higher cosmopolitanism. Canetti was writing in the tradition of Goethe, an 18th-century writer living in the 20th century, someone who was both cosmopolitan and universal. Like Cannetti, Susan Sontag urged "to remember your humanity and forget the rest." She believed in the ideals of secularism, reason, libertarianism, internationalism and solidarity; she detested the way capitalism and

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fundamentalism were resulting in democracy's death; and she knew that the dismantling of traditional norms by the capitalist culture, and the growth of secular consumerist capitalism was not acceptable to her. She visualized that America was trying to overpower other nations, and to empower herself by disempowering others and destroying their culture. Americans were, in fact, trying to get away with their conscience, just the way Nazi did, during Second World War. Susan Sontag travelled to Vietnam and witnessed the terrible conditions of people and soldiers, and she criticized the selfish role of American government in Vietnam War, which was resulting in the death of its own soldiers as well as that of the Vietnamese. America's run for a munificent future at the cost of humanity was disdained by her. She believed that through art one can delight, inform as well as transform. She believed in aesthetic pleasure, but also, she emphasized that art has the power to transform the society, build nations, instill moral values and safeguard humanity at large. Susan Sontag, like Canetti, had felt in a profound way the responsibility of words, and much of her work makes the effort to communicate something of what she had learned about how to pay attention to the world by going beyond the frontiers of her own country to write about issues of universal human concerns, like the war in Vietnam and Angola, or Salvador, as another writer Joan Didion wrote about it, or the fight against AIDs, or in the field of literature, to write about the way photography determines and influences our perceptions of reality, or those manifold problems faced by Americans at home ,which , though rooted in American culture , touch upon the lives of others in other cultures.

Keywords: Susan Sontag, issues of universal human concerns, power of art and literature, transformation of society, remember humanity.

Susan Sontag, a prominent American literary writer, has made a mark in history. She has carved an identity of her own in the field of aesthetics. Her writings are being discussed internationally. Though she was an American by birth but her works encompassed the entire humanity. She was a globe-trotter and her writings focused on international and global issues.

She urged, "to remember your humanity and forget the rest." She believed in the ideals of secularism, reason, libertarianism, internationalism and solidarity. She detested the way capitalism and fundamentalism results in democracy's death. The dismantling of traditional norms by the capitalist culture and the growth of secular consumerist capitalism is not accepted by her.

Sontag witnessed how America is imposing her identity and trying to destroy the mosaic of culture. America is trying to overpower the other nations. It is trying to empower herself by destabilizing other nations and their cultures. Americans are trying to get away with their conscience, just the way Nazi did, during Second World War. They are trying to ignore their own history and build a new world, steeped with their own capitalist culture.

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Sontag was not supportive of America's role in Vietnam War. She travelled to Vietnam and witnessed the terrible and horrific conditions of people and soldiers.

She reproaches the selfish role of American government in Vietnam War, which resulted in the deaths of countless American soldiers and so many Vietnamese citizens.

America's race for a fabulous future at the cost of humanity is disdained by her. She believed that art could gladden, inform as well as transform mankind. She believed in aesthetic pleasure, and also she emphasized that art has the power to transform the society, and build nations, instill moral values and safeguard humanity at large.

Courtesy: www.amazon.com

In my paper, I discuss Sontag's cosmopolitan idea enumerated in her work, *Illness as Metaphors.* Illness is rarely used as a topic of literary discussion, but Sontag in her work, paved new grounds by using illness as a topic of discussion. This is a rare venture where men of letters trying to explore illness, a critical work outside medical texts.

Sontag refers to diseases like T.B and Cancer, to get her point. These diseases used to terrorize people, people used to fear them, but in course of time, these diseases have lost their monstrosity, and the deadly metaphors have lost weight. Sontag has discussed this passage of being in state of mystery to a state of being discovered.

Susan Sontag says that when one enters the world, he/she one day has to enter the kingdom of illness. For some, the kingdom enlarges and encompasses them in their gulf and for some it is a mere visit. Diseases like Cancer and Tuberculosis etc. which are dangerous, usually makes them a permanent resident of the kingdom of illness.

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Sontag, in her monograph, has interpreted the problems of those citizens who visited the kingdom of illness, and became a permanent resident of it. T.B and cancer are those diseases which are considered to enter one's life slowly and stealthily, turn a healthy man into a patient, who slowly merges in the very sand from which he has taken birth from. Earlier T.B was a dreaded disease; it grew terror among people. It was shrouded by mystery, but slowly the veil was removed, the monstrous mask was uncovered. People became aware of the reasons, and a cure was found.

Now this mask has been worn by cancer. Cancer is a monster disease which slowly and painfully consumes its patients. It's still a mystery that is why it is considered a taboo. They are morally shunned by their society and family.

The metaphors associated with cancer are deadly, monstrous, etc. which symbolizes a dark, negative side of life. The patient is shown as guilt ridden and morally damned.

Patients feel worse affected when they know they are suffering. So, they are usually not informed about the disease. Those suffering from T.B, they are usually not informed about it. Their approach towards life will change, For example, Kafka, in his letter wrote, that how people don't discuss T.B freely, "since in discussing tuberculosis…everybody drops into shy, evasive, glassy eyed manner of speech.".

For example, like in Italy and France, the patients are not informed about their disease. They believe not all patients can maturely handle the news; it can break them mentally and physically.

In certain places like America, the patient's family is not informed about the disease. They cannot inform the patient's family without patient's permission. For example, "A Federal Law, the 1966 Freedom of Information Act, cites "treatment for cancer" if disclosed "would be an unwarranted invasion of personal privacies."

The same treatment is meted out to patients suffering from cancer. There are certain places where the thought process and approach is changing, the mystery is getting disclosed, but in certain places it is still a mystery.

In the language of Arnold, literature is 'Criticism of Life'. Literature is the mirror of society. It reflects certain things which is invisible to our eyes or which we are unaware of. The life is judged in a critical way, we try to analyze things.

In this work, Sontag has shown people's attitudes, viewpoints about diseases and patients and the way the society and individual approaches a disease, and the metaphor attached to the diseases.

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Sontag here tries to give us an idea that how society treats patients and how illness affects an individual and society. She gives us a picture how illness down the ages, how in 19th century T.B was dreaded, with time the mystery was resolved and in 20th century the vacuum created by T.B is filled by Cancer.

Different ages had different approach towards illness, for some it is a heroic act, for some lethal. Some feel it is an individual/ self who is responsible for the disease while some feel it is the environment which is responsible for their miserable condition.

For example, Victorian T.B. patients described overcrowded life, burdened with work and family obligations and bereavements. Nineteenth century cancer patients were thought to get the disease as a result of hyperactivity and hyper intensity. In early twentieth century it was said that cancer is a disease that is caused due to repression of energy. While in late twentieth century the image changed, cancer as a metaphor used for ferocious energy. Tommaso Landolfi, in his science fiction, calls the spaceship 'Cancer Queen'.

Certain people feel it is the divine intervention; it is a divine judgment upon people, the individual and society. Usually when disease happens to be in an epidemic scale, the society gets disturbed, some lose their mental balance, and some behave like insane. For example, "Massacres of Jews in unprecedented numbers took place everywhere in plague-stricken Europe of 1347-48…"

In literature there are various instances, how a society treats an epidemic disease. For example, in Oedipus Rex, Oedipus feels that it is the some individual's grave mistake that God is punishing them in the form of plague. When he gets to know that he is one, he blinds himself to punish him for the sin he committed by mistake. Epidemic diseases were a common figure for social disorder.

From pestilence came "pestilent", whose figurative meaning according to Oxford English Dictionary, is "injurious to religion, morals, or public peace-1513"; and "pestilential" meaning "morally baneful or pernicious-1513." In *Iliad* and *Odyssey* disease happens to be a supernatural punishment, as demonic possession, and as the result of natural causes.

Sontag has also enumerated the fact that sexual diseases are considered a taboo, which is usually not discussed. It is considered as awful, immoral, because people know the source of the disease. The patient is guilt-ridden and usually ostracized from the society.

But T.B. and cancer were mysterious, cancer still is. Anything that is mysterious is treated as dangerous. Earlier people thought T.B. and cancer to be same but with passage of time,

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advancement in medical fields, and invention of microscope cleared this misconception. X-Ray, microscope helped them to distinguish between them, while T.B. is a disease of lungs, cancer happens because of mutation, sudden increase in the number of cells.

When people understood T.B. can be cured, its terror, or else the treatment meted out to the patients were awful, like leprosy in its heyday aroused a sense of fear.

Joseph Severn, Keats' companion, wrote how when Keats died of T.B. in Piazza di Spagna, the 'Italians burned all the furniture, door, scraped walls and windows, etc.' "Those brutal Italians have nearly finished their monstrous business." Now that people know its cause and effect, they treat it with less hate. Cancer is still a mystery, that's why it still grows a terror among individuals; it is feared, and the patients ask themselves "Why me?". As if it is unfair or wrong to suffer from such disease, making them and their family mentally and physically suffer.

Sontag in her writing has discussed the difference between T.B. and Cancer. T.B. is a disease of time, poverty etc, while cancer is because of idleness and slug. In T.B., change of environment is advised, while the fight is against one's one body. T.B. is painless, it is a disease of the lungs, with development of medical science, its cure has been found, but cancer is a painful disease nobody knows its total cure. Kafka wrote about T.B., "I'm mentally ill, the disease of the lungs is nothing but an overflowing of my mental illness."

All one knows about Cancer is it happens because of abnormal growth of cells, mutation of cells. The treatment process is equally painful, mentally as well as physically. Chemotherapy - Radiation makes a man weak. "The agony of chemotherapy is a standard phrase." The patient always questions himself why he is the one who has to undergo through such pain. T.B. happens in the upper part of the body, it is considered to make man spiritual. While cancer can happen in any part, or whole body, making one uncomfortable to discuss about it.

T.B. is the disease of soul, it expands one's consciousness, and it is a disease of passion, too much passion. While cancer is a disease of the body, it lessens one's vision; it is a disease of repression of emotions, or resignation.

It is said that T.B. makes one romantic. It is associated with romantic notion of melancholy. Poe wrote, "A fitful strain of melancholy will ever be found inseparable from the perfection of the beautiful." Sontag writes there is a considerable amount of literary work about T.B. In some it is glorified, while some talk about its negative side.

We don't find that amount of literature regarding cancer, though there is a growth in literary articles presenting psychological functions of cancer. It talks about the emotional causes of cancer that is usually 'depression', 'unsatisfied with lives', 'broken homes', and 'broken relationships'.

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All speak of despair, discontent, isolation, a mark of consumer culture, a language many Americans use now.

Sontag has drawn her metaphors from her engagement with different walks of life. She has discussed how disease metaphors is referred in every field.

1. Disease metaphors used in society: - Something that is evil is used with reference to cancer. For example, like 'Lawrence said, "masturbation, is the deepest and most dangerous cancer of our civilization."'

    Sontag said about America's involvement in Vietnam war that "the white race is the cancer of human history."

2. Disease metaphors used in politics: - Something that is wrong or virulent is compared with cancer. For example: - Arab polemics, feels that "Israel is a cancer in the heart of the Arab World." On the other hand Israelites claim that Arab is "the cancer of Middle East."

    Trotsky called, "Stalinism the cancer of Marxism." Stalinism was called cholera, syphilis, and a cancer.

3. Disease metaphors used in the field of economics: - Sontag here discusses the metaphors in terms of capitalism. The growth of capitalism had certain negative impact on the economic forefront. The negative picture is depicted through the metaphors related with T.B. and Cancer. In the late nineteenth century, consumption, wasting; squandering of vitality give us the image of ill effects of capitalism that is compared to T.B. In the late twentieth century capitalism was described in the way cancer is described in an evil way like abnormal growth, repression of energy that is refusal to consume or spend.

4. Disease metaphors used in field of military: - Cancer is considered as an enemy which invades the human body and colonizes it. It is compared with gangrene that brings forth disaster. The military metaphors used for cancer is all radical, which has nothing to do with peace; that is why it is not good to use fatal metaphors while referring it with cancer because it somehow puts negative impact upon the patient.

5. Disease in terms of morality:- The effect of disease in individual's character as well as society. When a person suffers from a disease the individual's character is revealed. It acts as a booster for some people, they change their attitude, develop insight into life, and modify themselves, by changing their mode of life. The realization of death makes them do good work. Instead of blaming the environment they bring a change in self. But in some it brings their monster to the forefront, they wish to live at any cost.

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I conclude my paper that, Susan Sontag vehemently asserts her cosmopolitan view; in her metaphors, she states how dreaded diseases like T.B. and cancer have made an impact on an individual and society.

Literature is making an entry into the field of medicines, illness which isn't a forte of literature. Sontag is analyzing diseases within social context, from a humane point of view, instead of a medical point of view.

Man is a moral and rational being. He tries to get answers to his questions; he wishes to know the causes and effect of any phenomenon. When mystery disappears, knowledge occurs, you can find a reason when you know the cause. When mystery lingers, fear increases, dread of the disease occurs, lack of knowledge makes a disease dreadful. Cancer is still a mystery that's why it is still feared, while T.B. isn't.

Sontag uses different types of metaphors to state her point. The virulence of disease corresponds to human situation. A dreadful disease is being used to bring the quality of the situation, like the 'Plague of the society, Cancer of civilization'. The fearful quality of illness corresponds to terrible human condition. But unknowingly it makes a patient's life miserable because it deepens the taboo that usually attached with the disease.

While looking for metaphors through illnesses Susan Sontag has thrown light on human character, what impact diseases have on man's body and mind, in short, what diseases make of man. She makes her observation with remarkable insight. The impact of diseases is observed to be negative most often and yet, at times, they are positive. In the nether world of darkness of the diseases, all human being are treated equally a Byron, a Shelley, a Stevenson, a Lawrence or even Sontag herself. It is a cosmopolis where no land is set apart. All its denizens while set free from the dread of T.B. are still waiting for cancer to lift its mystery of veil and offer much awaited relief. The metaphor of cancer then, could not be used where contexts are grave.

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Maori Reflected on Screen

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Abstract

This paper examines and analyses Maori filmmaking in particular, dramatic feature films with reference to an indigenous global context from Linda Tuhiwai Smith's book, *Decolonizing Methodologies*. Linda Tuhiwai Smith's book, *Decolonizing Methodologies,* provides a convenient template for viewing the impact Western-minded research, historically, has had upon effecting voice and identity in Indigenous communities. Her treatment of how its methods, in a number of ways, have undermined the integrity of countless Indigenous communities, has provided her with insight about the kind of epistemological shift that will be necessary for researchers to provide meaning, balance, and sensitivity to voice within Indigenous communities. This paper is grounded in Kaupapa Maori theory, a theory that is founded in Maori epistemological and metaphysical traditions. The study focuses on visual interpretive analysis as methods to expose the layered messages and examine the Maori community in film *Ngati* (1987).

Keywords: Maori; indigenous people; commodification; visual analysis; representation; decolonizing methodology.

Introduction

This paper examines and analyses Maori filmmaking with reference to an indigenous global context from Linda Tuhiwai Smith's book, *Decolonizing Methodologies: Research and Indigenous Peoples*. Her book provides a convenient template for viewing the impact of Western-minded research, has had upon in affecting voice and identity of Indigenous communities. Her treatment of how its methods, in a number of ways, have undermined the integrity of countless Indigenous communities, has provided her with insight about the kind of epistemological shift that will be necessary for researchers to provide meaning, balance, and sensitivity to voice within Indigenous communities.

Representation of Maori

Creative cinematic expression through storytelling in film is identified by Tuhiwai Smith as possibly the greatest potential of Kaupapa Maori theory. This is because film offers a unique site that Maori voices can inhabit and give expression to their diverse realities and experiences. Linda Tuhiwai Smith's emphasis on the importance of representation:

> Representation of indigenous peoples by indigenous people is about countering the dominant society's image of indigenous peoples, their lifestyles and belief systems. It is also about proposing solutions to the real-life dilemmas that indigenous communities confront and trying to capture the complexities of being indigenous. Many of the dilemmas are internalized stress factors in community life which are never named or voiced because they are either taken for granted or hidden by a community. (151)

Linda Tuhiwai Smith proposes that for understanding indigenous community representation becomes significant. In that sense films play a major role in reflecting Maori community. Film is an important part of identity formation and contributes to how we see ourselves. It shapes others' perceptions of us locally and globally. In this sense there is a struggling but growing movement in the making of Maori dramatic and documentary films, which began in the late 1970s and 1980s. However, very few Maori directed dramatic feature films have been made. Therefore, Maori pioneer filmmaker Barry Barclay is a significant contributor to the Maori cinematic history.

Barry Barclay's film *Ngati* (1987) offers a unique and transformative cinematic representation of Maori in the form of dramatic feature film. Key findings highlight how Maori identities and culture are validated through cinematic narrative and visual representations. The study focuses on visual interpretive analysis as methods to expose the layered messages and examine the Maori community in film.

Kaupapa Maori Approach

The development of *Kaupapa Maori Framework* is the prime method of study that is adopted to elucidate the representation of Maori on screen. Marsden explains that *kau* means "to

appear for the first time, to come into view, to disclose" and that *papa* is "ground or foundation."

Therefore, *Kaupapa* can be interpreted as ground rules, first principles, general principles and platform. As Linda Tuhiwai Smith defines in *Decolonizing Methodologies: Research and Indigenous Peoples:*

> What is now referred to as Kaupapa Maori approaches to research, or simply as Kaupapa Maori research, is an attempt to retrieve that space and to achieve those general aims. This naming of research has provided a focus through which Maori people, as communities of the researched and as new communities of the researchers, have been able to engage in a dialogue about setting new directions for the priorities, policies, and practices of research for, by and with Maori. (183)

Kaupapa Maori framework can incorporate multiple expressions and applications from a distinctly Maori base. Examining key features of Kaupapa Maori following six key thematic categories for *Kaupapa Maori Framework:* (1) Maori voices; (2) Maori worldviews and concepts; (3) collectivity and relationships; (4) challenge and resistance and; (5) transformation.

Background – Barry Barclay and *Ngati*

Filmmaker, writer, theorist and thinker, Barry Barclay, described himself as having Ngati Apa (Iwi of Maori) and Pakeha (people of European origin) heritage. Barclay (1944 - 2008) grew up in the rural countryside of the Wairarapa near Martinborough, New Zealand. Barclay attended secondary school run by the Marist Brothers and left New Zealand in the early 1960s to join the monastic order, eventually studying for the Roman Catholic priesthood. He left the priesthood, returning to New Zealand when he was 21 and worked in radio prior to becoming a filmmaker.

Ngati is chosen for particular consideration because it is the first dramatic feature film to be directed, written and predominantly made by Maori. "*Ngati* is also described as the first feature film to be made by an indigenous filmmaker" (Cairns and Martin 102). As a result, *Ngati* was groundbreaking, transforming ideas of cinema in New Zealand. "It is one of a small handful of dramatic feature films that position Maori at its centre, enabling a Maori voice to be heard that is

driven and creatively controlled by Maori."(Barclay 2003). In addition, *Ngati* is a film of both national and international standing, winning a number of local and international awards including the Best Film Award at the Taormina Film Festival in Italy (1987). It was the first film from New Zealand to be screened at the International Critics Week at the Cannes Film Festival. (Cairns and Martin 237)

Synopsis

Ngati is set in 1948 in the fictional rural, coastal town of Kapua (cloud). At this time, New Zealand was experiencing major social changes, including the return of service men and women from World War II, the migration of Maori to the cities, the introduction of new technologies and the restructuring of industry (James 473). A factor impacting on community life for Maori occurred after World War II with the return of the Maori Battalion who had suffered severe loss of life.

The term "*Ngati*" translates to the prefix of a tribal grouping, but it is important to note that the concept has deeper connotations in Maori language. In Gosden's (1987) review of the film, the film is described as follows:

The narrative structure of *Ngati* allows three interlocking stories of equal importance to unfold; (1) how the community, including Tione, come to terms with young Ropata's serious illness and eventual death; (2) the threat of the closure of the local freezing works and the community's reaction and (3) Greg Shaw's personal journey as he discovers his whakapapa.

The first act sets time and place, introducing characters and the three plot lines. Greg, a young doctor from Australia arrives in Kapua. He is both arrogant and racist believing he is non-Maori. Greg stays with the Bennetts, a Pakeha family, who have lived in Kapua for years and are accepted as a part of the community by local Maori. Sally, a young Maori woman, returns home from the city only to clash with her father, Iwi, who is a leading member of the community. She finds it difficult to accept traditional Maori healing methods. Her twelve-year-old brother, Ropata, is dying from leukaemia and is supported by his loyal friend Tione. Lured by increased financial returns farmers are sending stock to outside freezing works rather than the local works,

jeopardising its economic viability. Scenes revolving around the closure of the freezing works, the main employer in the area, highlight the serious effect this would have on the economic base of the community.

In the middle section Tione begins to come to terms with Ropata's impending death. Ropata is emotionally supported by tohunga, Uncle Eru. Greg begins to find his place amongst the community, but it is not until later in the film that he discovers his Maori whakapapa. Sally settles into the community although the relationship with her father remains strained. The owner of Crosby's sheep station offers Iwi the job of managing the station, but not one of total control. At this point the characters are in a state of change and issues of identity, racism, and self-determination are raised.

In the final act resolution and reconciliation occur. After Ropata's death, Tione begins a healing process with the support of Iwi, Greg, and in particular Uncle Eru. A hui on the marae finds a community solution to their economic problems led by Sally and supported by Iwi. Iwi is offered and accepts the management job at the station with total control. Greg, who finds out that his mother is Maori, becomes committed to learning more about his whakapapa and heritage, promising to return to Kapua. In contrast to dominant forms of storytelling where there are often one or two leading roles, there are a number of characters in *Ngati* who are of equal importance. These characters are all critical to the telling of the three stories.

The three narrative strands are also of equal weight, indicative of Barclay's commitment to Maori notions of collectivity that emphasis the importance of the collective without diminishing the role of the individual. The key themes can also be viewed in terms of individual and collective journeys within a Maori community setting. Greg's journey is related to the discovery of his Maori identity that he was previously unaware of. Sally journeys back to her iwi and whanau where her relationship with her father matures and she finds her place in the community.

The community experiences collective economic problems and work together to resolve them. Ropata journeys into death supported by his whanau and friends and is then grieved for by

them. Tione particularly goes through a very personal journey as he comes to terms with his friend's illness and death.

Maori Voices

The topic of Maori voices incorporates numerous articulations, including telling, legitimating and focusing the stories and dialect, and the assorted variety of Maori character. Ngati deliberately utilizes dialect in emblematically and politically thunderous ways while still accommodating the 'needs' of local and international distribution. The film strategically promotes Maori language, challenging the privileging of the colonisers' language in cinema. The same importance of Maori voice to be heard is also stressed by Linda Smith quoting Leonie Pihama's review in *The Piano*:

> Maori people struggle to gain a voice, struggle to be heard from the margins, to have our stories heard, to have our descriptions of ourselves validated, to have access to the domain within which we can control and define those images which are held up as reflections of our realities. (241)

Situating the film within a Maori world, rejecting the colonial gaze, *Ngati* does not always explain itself for the benefit of a non- Maori audience. This echoes Barclay's stance on the political aspects of *Ngati* saying: "this is the Maori world, take it or leave it" (Lomas 2-5). The collective pronoun 'us' and 'we' are reiterated by Maori characters and refer to both the Maori community and iwi in *Ngati* that by extension embraces a Maori audience collectively. For example, one of the drovers wants Iwi to manage the Pakeha station to "help us", the Maori community. Another is expressed by the bus driver who upon discovering Greg's Maori whakapapa remarks that Greg is "one of us then." This situates Pakeha as Other, inverting colonising discourses and offering a film that 'talks in' by speaking directly to a Maori audience from a Maori perspective.

Maori Worldviews and Concepts

Maori worldviews and concepts are basic in Kaupapa Maori hypothesis and fuse various components including Maori conventions and otherworldly quintessence. Maori worldviews are

central in *Ngati* through the use of aesthetic devices and narrative that illustrate the importance of the connections between people and tupuna; people and land; the universe and beyond. Early scenes place people within the landscape, as a part of it as opposed to dominating the environment.

The opening shot is an example of the dramatic photography that captures the landscape in which the community resides. Barclay suggests connections between people and the environment that encompass spiritual elements. Similar idea of connection between Maori people and land is also imposed as she says in her book, "Land, for example, was viewed as something to be tamed and brought under control the landscape, the arrangement of nature, could be altered by Man" (51). Linda Smith states that for coloniser the land could be an object of victory or control whereas for the people of Maori land denotes a sense of 'being'.

References are made in the film to a contagious epidemic in the community that resulted in a high Maori mortality rate, including Greg's mother. Iwi's challenge to the authority of western medicine resonates with the struggle to legitimate Maori methods of healing. Similarly, Linda Smith says in her book that Western research has dehumanised and rejected Maori knowledge and glorified the Western knowledge. But she nowhere in the book suggests to dismiss the Western Knowledge rather expects of collaborated research that recognises the Maori community:

> Research is implicated in the production of Western knowledge, in the nature of academic work, in the production of theories which have dehumanized Maori and in practices which have continued to privilege Western ways of knowing, while denying the validity for Maori of Maori knowledge, language and culture. (183)

Ngati does not attempt to reconcile the conflict between Maori and western medicine but respects and validates both disciplines, offering possibilities of a harmonious coexistence.

Collectivity and Relationships

Collectivity and relationships emphasize the importance of the collective without diminishing the role of the individual. The film reinforces notions of collectivity and relationships

by generations that are represented as living together, not always in harmony but with an underlying commitment to an empowering collective and collaborative model. This is illustrated by the relationship between Iwi and his daughter Sally. Despite their differences Iwi supports Sally when she provides a solution to the economic crisis. Additionally, Tione is supported during Ropata's illness by the community and in particular, Uncle Eru. This reflects in Linda Smith's importance of a community, "reconnect relationships and to recreate our humanness" (105) we can relate this view of her to the idea conveyed in the movie about the priority given to living together as community and value of relationships.

Transformation

Kaupapa Maori film theory interfaces resistance from the potential outcomes of change, established on emancipatory standards. Ngati changed thoughts of film in New Zealand and how it identifies with Maori and additionally having indigenous worldwide implications. Barclay benefits and focuses indigeneity as a key plan in making a sound and motivational Maori experience true to life. *Ngati* provides an audience with counter hegemonic images of Maori that are complex yet overwhelmingly positive and optimistic. Linda Smith emphasis on her belief on change that is expected to arise and gives Maori oriented research will help in that enhancement and creation of Maori identity, she gives optimistic research methods to research on indigenious peoples. As she says, "transformation which signaled the Enlightenment spirit" (Smith 58) she strongly believes that the transformation in the research methods would provide enlightenment in the lives of the Maori.

Conclusion

This paper explored Maori filmmaking and in particular Maori filmmaking pioneer, Barry Barclay and his film *Ngati*. Barclay cleared the path and shaped the future of filmmaking in New Zealand. Despite nuances and differences in interpretations of the film, the application of *Kaupapa Maori Framework*, developed as part of this study, enabled strong themes to emerge. The film challenges and creates alternative and transformative images that nourish the spirit and mind of the researcher in the understanding of the Maori community. Multiple expressions of Maori realities convey shared histories of colonisation, collective aspirations. This offers us glimpses of

Maori realties.

The filmmaker progresses the politics of these representations; Barclay has articulated a Maori cinematic vision establishing a place globally. *Kaupapa Maori Framework* also offered a number of more detailed discoveries when applied to the movie. The film engages in diverse and unique ways with all the categories: (1) Maori voices; (2) Maori worldviews and concepts; (3) collectivity and relationships; (4) transformation.

Barclay succeeds in creating a healthy and inspirational Maori cinematic site that expresses Maori experiences, offering hope and solutions. *Ngati* provides an audience with counter hegemonic images of Maori that are complex yet overwhelmingly positive and optimistic. Which according to Linda's proposed idea of representation is successfully carried out on-screen: "Representation is also a project of indigenous artists, writers, poets, film makers and others who attempt to express an indigenous spirit, experience or world view" (151).

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Scripts Used in *Ozhuku* (Land Records)

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Introduction

Ozhukus are palm leaf documents (Manusript). An Ozhuku contains detailed information in respect of landed properties. Ozhuku records are written in cadjan (palm leaf) and they are called as churunas (scrolls of palm leaf). Ozhukus are classified into four types such as huzur ozhuku, Nilam ozhuku, Taluk ozhuku and Puthuval ozhuku. Ozhuku records which were originally preserved in the huzur cutcherry are termed as huzur ozhukus. Nilam ozhuku consists of information relating to wet land (paddy fields). In the nilam ozhukus, the extent, boundaries and other allied in respect of each property are indicated. All lands, waste and unoccupied at the time of survey and occupied and brought under cultivation since 1837 are known in the accounts as Puthuval and records of puthuval lands are known as puthuval ozhuku.

Scripts

One of the most important stages of cultural progress is the formation of language and the letters that are the symbols on which it is written. palaeography is an important branch of Indian culture, as the study of scripts not only enhances the knowledge of Indian culture, but also provides a direct reading of the scriptures and a better understanding of history and culture. There are different types of scripts. They include **Brahmi Lipi, Vattezhuttu Script/Kolezhuthu, Grantha Script, Malayaanma/ Malayayma, Tamil Script.**

Brahmi Lipi

Brahmi is the basis of most of the Indian scripts. Its origin is still a mystery. According to Buhler, this was a script that originated in the eighth century BC and was completed in the fifth century. The origin of Brahmi script is most controversial problem in Indian epigraphy. Ever since its

decipherment by James Princep, it is a major debate in scholarly circles. Different scholars have different views upon this, but we can classify their theories in basically two groups.

On is indigenous theory and the other extraneous derivation/ foreign derivation. One of the early theories suggesting the origin is by Alexander Cunningham who said that Brahmi had its root from a pictographic -logographic script.

Brahmi is the originator of most of the present Indian scripts, including Devanagari, Bengali, Tamil, and Malayalam, etc. It developed into two broad types in Northern and Southern India, in the Northern one being more angular, and the Southern one being more circular. It was deciphered in 1838 by James Prinsep. The best-known Brahmi inscriptions are the rock-cut edicts of Ashoka in north-central India, dated to 250–232 BCE.

Vattezhuttu Script/ Kolezhuthu

It was a script derived from the Brahmi and was used in the Southern part of India. It was used to write Tamil and Malayalam. It removed those signs from Brahmi, which were not needed for writing the Southern languages. Presently, both Tamil and Malayalam have moved on to their own Grantha derived scripts.

Vattezhuthu is a script that belonged to the Malayalam language. It also has some other names as Vattezhuthu was prevalent only in Malayalam. Southern Malayalam (thekkan malayalam) and Nanam Monam (namo narayana). Kolezhuthu script was the script used in Travancore, Kochi and Malabar along with the vattezhuth script. Malayanma or malayayma script was also used to write Malayalam.

Kolezhuthu was more popular in the Kochi and Malabar areas. Both 'Vattezhuthu' and 'Kolezhuthu' are similar script systems. (Jaleel, K. A., Lipikalum Manava Samskarangalum p. 267)

Grantha Script

It is one of the earliest Southern scripts to originate from Brahmi. It branched off into Tamil and Malayalam scripts, which are still used to write those languages. It was used in Tamil Nadu to write the Sanskrit Granthas and, hence, was named Grantha. The Grantha script was widely used between the sixth century and the 20th centuries by Tamil speakers in South India, particularly in

Tamil Nadu and Kerala, to write Sanskrit, and is still in restricted use in traditional Vedic schools. It is a Brahmic script, having evolved from the Brahmi script in Tamil Nadu. Malayalam script is a direct descendant of Grantha.

Malayaanma/ Malayayma

'Malayanma' is an ancient script used to write Malayalam language. A detailed description on this script is given by the famous linguist L. A. Ravi Varma. The Malayanma script developed as a mixture of the two ancient scripts 'Vattezhuthu' and 'Kolezhuthu'. Research scholars have opined that this script is not related to the famous Grandha script. Though Malayanma script also has no consonants like the 'Vattezhuthu' and 'Kolezhuthu' scripts, it has some special alphabets which are suited to write Dravidian languages. It is believed that the three scripts - Vattezhuthu, Kolezhuthu and Malayanma - developed from the same family.

In his famous Grammar book 'Kerala Paanineeyam', A.R. Raja Raja Varma opines that the word 'Malayanma' was used to represent the language of 'Malayala Nadu' (Kerala). He called the period between AD 1325 to AD 1625 as 'Malayanma Kaalam' (the age of Malayanma), the period when there was tremendous progress in the language. He also assumes that the Tamil spoken in Kerala was termed as 'Malayaaam Tamil' and this was reduced to 'Malayanma'.

Tamil Script

Buhler suggests that the beginning of the Tamil script goes back to 4th century. The Tamil writing system arose from the Brahmi script. Tamil-Brahmi, also known as Tamil or Damili, was a South Indian variant of the Brahmi script. Inscriptions in an early form of Old Tamil were written on it. The Tamil-Brahmi scripts date paleographically and stratigraphically between the 3rd and 1st centuries CE. It is the oldest writing system in many parts of Tamil Nadu, Kerala, Andhra Pradesh, and Sri Lanka. The letter shape evolved, eventually stabilising with the introduction of printing in the 16th century CE. Although a few letters with irregular shapes were standardised during the modern period, the incorporation of Grantha letters to write unassimilated Sanskrit words was a significant addition to the alphabet.

Scripts Used in Ozhuku (Land Records)

Government records from the 8th century onwards were written in Kolezhuth, Malayanma and Tamil script. Royal proclamations and official records of government land purchase and sale were written on palm leaves using Malayanma, Kolezhuth, Tamil and Old Malayalam scripts.

In ozhuku, they used the Tamil script to write documents and rarely used the old Malayalam scripts. Some of the scripts are similar to old Malayalam scripts.

Eight vowels and 19 consonants were found in ozhuku record during the Malayalam era 1042-1043. The long vowels ē,ō are not seen in ozhuku record. Similarly, Anuswaram is written as ma. Later in the system of writing ē and ō long vowels were printed in the journal Jnananikshepam in 1849. Writing Anuswaram with a zero is generally a creation of the modern Malayalam.

Vowels

There are four short vowel and four long vowels found in ozhuku record. They are a ā i ī u ū e o.

Eg: ara (pakuthi) half

raama (god)

ithinum (and for this), etc.

Long vowel ē and ō are absent in this record.

Eg: cernnu (cērnnu) which means joined,

Cerikkal (cērikkal) which means government property.

Purayiṭattoṭu (purayiṭattōṭu) to the backyard

toṭṭinum (tōṭṭinum)

Consonants

Malayalam consonants (as in all Brahmi script alphabets) are ordered according to the place and manner of articulation.

There are 19 consonants found in ozhuku record.

Position →→ Manner	കണ്ഠ് (Velar)	താലവ (Palatal)	മൂർദ്ധന (Retroflex)	വർത്സ (Alveolar)	ദന്ത (Dental)	ഓഷ്ഠ് (Labial)	ഘോരം (Glottal)
ഖരം (Plosive,	ക	ച	ട		ത	പ	
അതിഖരം (Plos							
മൃദു (Plosive,							
ഘോഷം (Plosiv							
അനുനാസികം (Nasal)	ങ	ഞ	ണ	ഩ	ന	മ	
മധ്യമം (Approx./Lateral		യ	ര		ല	വ	
ഊഷ്മാക്കൾ (Fricatives)					സ		
ദ്രാവിഡമധ്യമ (Approx./Lateral			ഺ ഴ	ള			

The graphemes for alveolar nasal (ൻ) are not seen in regular Malayalam text usage. ൻ is described as alveolar nasal by all sources. But the grapheme ൻ is not popular in regular usage or literature. But in ozhuku, ൻ is used to write, eg., miinaccal (place name), tanatu

The main reason ancient documents and palm-leaf manuscripts cannot be used appropriately is the peculiarity of the script and language used in them. This work aims to provide basic knowledge about the scripts used in palm-leaf manuscripts.

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Opium War and Foreign Encroachment: The Rise of New Rhetoric and Concepts

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The Opium War or the Anglo-Chinese war of 1839-42 is considered to be the most significant turning point in Chinese history as it is the first major confrontation between China and the Western world. Prior to Opium war in early 18th century the foreign trade was in China's favor. Between 1781 to 1810, 26 million tales of silver flowed to China, however after that the balance began to slip other way. [1] Opium made its way to China in 7th or 8th century, however it was mainly used as medicine, opium-smoking for pleasure began to spread in China from the 17th century[2] and it resulted in serious sociopolitical menace. Initially Qing government anticipated that they can easily deal with the imperialist power and can ban the Opium trade. They took necessary step to stop the importation of Opium, there were serious discussions and deliberation among the Qing officials on how to handle this crisis. However, Qing government failed to deal with the imperialist power and eventually culminated the Opium war in 1840. The Qing government could not fight back and the military, technological and political weaknesses of the Qing Empire got exposed. Imperialist power gradually sapped the strength of the Chinese people who used to consider themselves as the most powerful race on the earth and Qing government became dysfunctional in front of the imperialist power. There are many academic articles and accounts on socio-political aspect of Opium War. Looking into the economic aspect, after the defeat in the Opium war, China had to sign the unequal treaty of Nanjing and had to hand over Hong Kong to imperialist power as war indemnities. Besides that the imperialist power also demanded six million US dollar, reopening

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[1] Immanuel C.Y.Hsu, The Rise of Modern China , Oxford University Press, 1990
[2] The Opium Wars in China, accessed on 17th March 2023 at
https://egyankosh.ac.in/bitstream/123456789/62962/1/Block-2.pdf

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of Canton as war indemnities. The economic consequences of Opium war has also been well researched by scholars and academicians. However no such research has been done on the linguistics aspect of the War. This article intends to probe how Opium War gave rise nationalistic sentiments, new ideas and concepts and how these new ideas and concepts are spelled out adding new slogans and eloquence to the language system.

The Chinese society and the people, like any other ancient Asiatic societies, have been proved to be very conservative and traditional with strong cultural beliefs and ideas cultivated for many generations that may be traced to the pre-Christian and pre-historic period. Being partially secluded from the rest of the world by its natural boundary, it has civilizational isolation from others. It developed and flourished independently in a unique way, thus whatever changes occurred in the Chinese language till the mid-19th century was mainly constrained to domestic causes. This has also made them quite proud about their past and established superiority complex as one would like to claim based on their civilization. The Chinese people had a conviction that they are superior to all others in all respect. Hence they used to believe that others must learn the cultured behavior and conduct from the esteemed classical scriptures of the Confucian era. However, this self-aggrandized and much-lauded cultural superiority got shattered and the so-called strong cultural edifice built so assiduously by the generations of saints and sages crumble down with the ignominious defeat of the Middle Kingdom in the Anglo-Chinese war and in other successive wars which forced the imperial authorities to sign a series of unequal treaties with the Western powers for the survival of their regimes. All these led to the growth of serious consternation in the minds of patriotic intellectuals and no sooner questions against the efficacy and viability of the traditional belief system were raised. The young, learned scholars of that time tried to find out the flaws of the Chinese side after being defeated in the Opium war. In the process of finding Chinese flaws and Britisher's strong point, the Chinese people came to know about many new technologies. Under such cumulative social pressure, the imperialists were forced to learn the barbarian's military technology in limited ways and fashions with lots of reservations. This led to the leaning of the Western language and culture that include various philosophical ideas and concepts, Western social science theories and newly developed scientific and technological views against various

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ancient beliefs and traditions by the Chinese students in the midst of various raging controversies between the conservative and the progressive faction of the then Chinese scholarly world. Thus the "New Though Movement" in China is believed to have started around this time (1840-1842). Initially, the New Thought Movement was neither a well-organized ideological movement under the leadership of any person nor under the banner of any political doctrine and belief. Some learned scholars expressed out their scattered patriotic ideas and thoughts for national security. Their ideas however have undergone different stages of further perfection and improvement and have coagulated in the form of certain political doctrine. A minute study showed that the different shades of ideas and thoughts that emerged in this period had a nationalistic and patriotic flavor in them. The zeal to withstand the imperialist power became quite conspicuous through new emerging expressions. The new ideas and thoughts evolved out from certain socio-historical conditions created by various factors and forces of society.

Immediately after the Opium War the intellectuals of the then period launched "洋务运动" (yángwù yùndòng). 洋务运动（yángwù yùndòng ） the Chinese character "洋"(yang) means "foreign", "务"(wù) means "to be engaged in" and "运动" (yùndòng) has the meaning of the movement. Thus the whole word "洋务运动" (yángwù yùndòng) means "the movement against the foreigners". The movement was launched and triggered when China incurred costly defeat in the Opium war and its technological backwardness got exposed. The defeat was clear evidence that China is not the superior power and need to strengthen its strength in order to deal with Western Powers. From the beginning, China had little or no contact with the outside world. They are geographically isolated and intentionally used to keep themselves away from the outside world thinking they are superior among all. Geographically the dry, harsh desert, rugged mountains in the North and West and the Pacific Ocean in the East formed a natural boundary for China to keep its civilization isolated from others. Thus, it developed and flourished independently in a unique way in the Yellow River and Yang Zi River valley. Though this civilization grew at one corner of the earth, yet the Chinese all along firmly believed that they are located at the center, and thereby they named their country "Zhōngguó" which means "Middle Kingdom" in English. The geographical barrier was a natural

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physical restriction for foreigners to come to China, but Chinese people also intentionally made many strict policies that also kept the foreigners away from the middle kingdom. The Chinese people used to consider themselves far superior to all others thus they felt that any foreigner wishing to have a court with the emperor must be willing to koutou, or "lie prostrate and make nine knocks off the head on the floor" before him. [3]Since most foreigners were unwilling to koutou because of their own self-esteem and prestige, the scope of having trade with China used the get canceled automatically. It was during this same time, in the 1300's when Westerners began traveling to China, "foreign devil" (洋鬼子 yángguǐzi) was coined. Later the lost its significance but again in the 19th century when Britain engaged in the opium trade with China, Chinese people again started using the same term for British people. They strongly abused the British people considering them to be pirates who had come to carry away their wealth, to filch from them their land, and to overturn their country. This impression was crystallized in the expression 'foreign devil'. The intellectuals soon realized that in order to effectively deal with the 'foreign devils' they need to learn Westerns tricks and methods and launched slogan as "Learn or use barbarian methods to combat barbarian threats" (以夷制夷 yǐyízhìyí). The slogan itself rankled and intensified the call for changes. The linguistics analysis of the slogans "以夷制夷"： "以" (yǐ) carries the meaning of "use", "夷"(yí) means "non-Han people or Barbarians", "制" (zhì) means "to control or to combat". China made several efforts to study Western science and technologies. Besides learning Western science and technologies, China also wanted to undergo social reforms. New ideologies, philosophy, culture also need to be adopted to keep pace with the modern world. Thus, the movement is popularly known as The Westernization Movement or Self Strengthening Movement. It is the first modernization movement that promoted modernization in China. The movement failed because it did not get full-fledged support from the then Qing government. The Qing leaders were in full support of military and economic modernization but reluctant for any forms of social and political changes. After the introduction of military, technological and economic modernization the upper class and upper-middle class gained wealth from manufacturing industries and the working class lived in poverty.[4] The economic

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[3] Melissa F. Drewry , Life as a "Foreign Devil" in China, p-3

[4] http://www.bl.uk/learning/histcitizen/21cc/utopia/methods1/bourgeoisie1/bourgeoisie.html

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differences bought social layers. The property owing class became the capitalist bourgeoisie and working-class people became the proletariat. The proletariats were mercilessly exploited by the capitalist bourgeoisie, and they grew beneath the Capitalist bourgeoisie society. The Capitalist bourgeoisie also owed factories and proletariats work in those factories and create great wealth for the Capitalist bourgeoisie. The proletariats class are those people do not possess their own property hence the Chinese terminologies of proletariats is "无产阶级", "无" (wú) means no or not, "产" (chǎn)means property, "阶级" (jiējí)is class. The word "proletariat" originated in Britain in the outbreak of the Industrial Revolution in 1760. At that time the concept of industry made an entry into society. A new type of social change was taking place in civil society. The industrial revolution gained full momentum in Europe in the 1800 and 1900. Industrial Revolution was at its peak in Europe; the oriental countries including India and China were unaware of it. It was not Industrial Revolution, but Opium War introduced China to foreign investment and modern technologies.

公车上书 (gōngchē shàngshū- Public vehicle petition） China's defeat in the first Sino-Japanese war in 1894 forced China to sign the unequal treaty of Shimonoseki which ceded Taiwan and Liaodong to Japan in perpetuity, and imposed reparation obligations of 200 million taels of silver on China.[5] At that time the civil service examination was going on, when the news of the unequal treaty reached, the aspirants became annoyed, especially the aspirants of Taiwan, as their own land will be a part of Japan very soon. Under such circumstances, the examinees of civil service examination under the leadership of Kang Youwei signed a petition to the Qing emperor to withdraw the unequal treaty. The Chinese name " 公 车 上 书 " (gōngchē shàngshū) means "public vehicle petition". " 公 车 " (gōngchē)means "public vehicle" and " 上 书 " (shàngshū) means "to present petition". In the imperial era, the poetic names of examinees of civil service examination were known as "公车" (public vehicle) as they were transported to the capital by public transport freely. When the petition was signed at that time also examinees of civil service examination from parts of the countries were brought to

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[5] http://www.theinfolist.com/php/SummaryGet.php?FindGo=Gongche%20Shangshu%20movement

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the capital, hence the movement is also famously known as "public vehicle movement".

兴中会（xīng zhōng huì Revive Chinese society）　Revive Chinese society is the first revolutionary organization founded by Sun Yet-sen in Hawaii in the year 1984. China's defeat in the first Sino-Japanese exposed the incompetence and inability of the Qing government. Sun Yet-sen, one of the progressive leaders of that time established this society to restore China's sovereignty by overthrowing the Qing government. The anti-Qing Organization was a platform for carrying out further revolutionaries' activities in the future. He plotted an uprising to capture Canton, but it failed, soon he fled to the West in exile. In the West, he talked to people gathered some ideas, started raising money to lay a strong foundation for the Revive Chinese society. In the meantime, he encouraged more people to join the organization and later merged Furen Literary Society with his society. In 1895, Revive Chinese society again attempted to launch an uprising in Guangzhou, but plans were leaked, and thus again the uprising proved to be a failure. The Revive Chinese Society again formed an alliance in 1900 with Brothers and Elders society and got a new name "Revive Han Society".[6]Sun was nominated as the new leader of the newly formed society. Soon started the uprising in Huizhou, which again failed. Repeated failures gave him even more strength and thus he established the Republic of China. The character "兴" (xīng) bears a meaning of "begin or promote", "中" (zhōng) means "China" and "会" (huì)means "society or organization".

门户开放政策（ménhù kāifàng zhèngcè The open-door policy）　John Hey, the then Secretary of State put forward the "open door" policy in late 19th Century. The Chinese character "门户" (ménhù) means "Gate or door", "开放" (kāifàng) means "to open" and "政策" (zhèngcè) is "policy". In late 18th century and early 19th century was the age of Imperialism and Western countries were engrossed in the thought of expanding their colonies across the world. China's heavy population and rich market lured the Western Imperialists to establish control over China. Most of the Western powers were trying hard to exert control over China. In order to avoid one countries' dominance over China, the policy was adopted. Under this policy, no

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[6] Kenneth Pletcher ,The History of China, p 253, Rosen Publishing House.

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one country will have dominance over China and thus provides equal opportunity to all the western powers to have trade with China. At the same time, Chinese government was also free to regulate trade and create tariffs as per the country's needs.

Another very interesting fact that was noticed in the late Qin dynasty is the introduction of Social Darwinism (社会达尔文主义 shèhuì dá'ěrwén zhǔyì) in China by Yan Fu. China's defeat in the First Sino-Japanese war (1894-95) was a shock to the Chinese because just before entering the war China had successfully completed its self-strengthening movement in (1864-1865) which aimed to make China to gain power gain after the defeat in the Opium War. Again, after their defeat in the hands of the Japanese, Chinese people realized that Chinese guns are not enough to win over the outside power but also need to learn other elements like diplomatic representations. Yan Fu[7] went one step ahead and introduced social Darwinism in China. Social Darwinism is the societal analysis of Charles Darwin's idea of evolution. Many social scientists tried to apply it in human society. According to social Darwinism, only the strong would survive and the weak will perish. Yan Fu further stated that China needs to change to survive otherwise it will be eliminated. According to Social Darwinism China is left behind because it did not follow the universal pattern of change. This means China did not change from a traditional ancient empire to a modern empire. Two new concepts thus introduced are:

1. Struggle

2. Change (something new)

In such a socio-political atmosphere the word "New" (新 xīn) became a crucial component of a cluster of new words formed in the late Qin Dynasty and Republican era, 新妇女 (xīnfùnǔ), 维新运动 (wéixīn yùndòng，新文化运动 (xīn wénhuà yùndòng)，新文学(xīn wénxué)，新青年(xīn qīngnián)，新政(xīnzhèng) deserves special mention.

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[7] Yan Fu was a Chinese military officer, and great translator, and writer of late Qing dynasty. He was the first Chinese person to introduce the teachings of the West to China systematically, including Darwin's "natural selection".

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Thus, we can see how nationalist sentiments developed in the minds of the common Chinese people against the Western Power. The defeat in the Opium war was a cultural shock to the Chinese people as their long pride was going to break. It was also to be noted that China was never fully colonized by the Western Powers. The Chinese people boldly faced external force and thus could finally emerge from the humiliation. Their agony and anti-Britisher sentiments got reflected through the new terminologies that emerged in that period. However, this change was not quickly felt or observed even by the speakers themselves. Saussure and Bloomfield have also said that language change is a subconscious process. It cannot be quickly felt or observed even by the speakers themselves. Similarly the changes that have occurred or the new terminologies added to the Chinese language system after the Opium are worth studying.

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Brahmins (Brāhmaṇas) in Nepal and India (4th To 8th Century A.D.): Fragments of Information Gleaned from Inscriptions

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Abstract

The Licchavis ruled the Nepal Valley from 4th – 8th centuries. At that time according to the Hindu rule of social stratification, the people of Nepal are divided into four main categories – the *Brāhmaṇas*, the *Khṣatriyas*, the *Vaiśyas* and the *Śudras*. The first two are supposed to perform the duties of the priests and protects respectively. The *Vaiśyas* are supposed to handle the trade and business affairs. The remaining group is to provide manual services to the higher one. The Inscription on the pedestal of Chaṇḍeśvara dated 640 A.D.[1] from Nepal contains two lines where the expression *varṇāśramodbhāsita* (line 1) occurs. In this paper an attempt has been made to show the position and status of the *Brāhmaṇas* of ancient Nepal and as well as in ancient India.

The rules prescribed by Manu, Yajnavalkya, Brihaspati, Narada are followed in Indian and Nepal society. But some differences are observed from the inscriptional evidences. There were no hard and fast rules for *Brāhmaṇas* in ancient Nepal society. *Brāhmaṇas* were dignified and important in the Nepal administration and usually they appear as priests, local administrators and animal raisers also. From the context of the Bungmati Inscription from Nepal it can be assumed that *Brāhmaṇas* and others are raising animals like pigs, fowls, etc with the full support of royal administration and the *Bhaṭṭādhikaraṇa* is strictly prohibited to enter in to the village. Manu, Yajnavalkya prescribed some *āpaddharmavṛtti* (professions can be taken at the time of danger) for *Brāhmaṇas* but animals such as pigs, fowls rearing are strictly forbidden for them and no such evidences are found in the inscriptions from India where *Brāhmaṇas* are rearing animals with śudras.

Keywords: *Brāhmaṇas,* Inscription, *Bhaṭṭādhikaraṇa,* Nepal, India.

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In Nepal *Brāhmaṇas* were in a high position from 4th Century A.D. The very first inscription[2] of Manadeva I (464A.D.) talks of *Brāhmaṇas* to have received beautiful gifts at the hands of the queen mother and the king. In the Chāṅgu Pillar Inscription dated 464 A.D. (I) Dharmadeva used to make sacrificial offerings by pure animals (may be *aśvamedhayajña*). His wife Rājyavatī was engaged in a ritual to feed the gods with the help of *Brāhmaṇas* as the news of the death of her husband was broken to her suddenly. In the funeral of her husband she distributed her fortune to *Brāhmaṇas*. After returning from war Mānadeva I also gave *Brāhmaṇas* his inexhaustible riches. At the time of Mānadeva I *Brāhmaṇas* were highly praised but it seems that they did not get the position of the counsellors as there are no such inscriptional evidences at that time. They did sacrificial performances and got wealth as donations.

But at the time of Vasantadeva they were started to be addressed in charters-*grāme nivāsopagatān brāhmaṇapurassarān* (line 5-6) [3]. The *Brāhmaṇas* became a part of royal authority and probably salary holders from the time of Vasantadeva. Several inscriptions issued by Licchavi rulers of the Pre-Aṃśuvarman period, as well as those by the later kings of the same dynasty addressed the villagers and inhabitants as those led by *Brāhmaṇas* (*Brāhmaṇapurassarān*). It is said that "This is probably a pointer to the fact that caste system was in vogue at that time in Nepal and in the hierarchy the Brāhmaṇas occupied the first and most supreme position."[4]

The term *Pāñcālī* appeared in Buddhanilakantha Inscription dated 596 A.D., [5] is a local administrative body composed of five members. May be some members of *Pāñcālī* are *Brāhmaṇas* because generally *Pāñcālī* was the committee to look after the administration of the temple and its properties included the lands belonging to the temple. The Sonaguthi Inscription of Śivadeva II[6] dated 701 A.D. mentions *Brāhmaṇapurassarān ca pāñcālikānām*, clarifies that *Pāñcālika* was a body composed of heterogeneous class groups. The *Brāhmaṇas* occupying a prominent position there in. [7]

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In the Bungmati Inscription[8] of Aṃśuvarmā dated 605 A.D. Yangāhiṭi Inscription of Bhīmārjuṇadeva[9] dated 630 A.D., the term *Bhaṭṭādhikaraṇa* is mentioned. Agrawal refers that 'In Tāmilnāḍu in ancient days, the village organization consisting of Brahmins called *sabhā* was in control of the administration of a *Brahmadeyam* village including the realization of taxes in the village. In several details reflected in the Nepal inscriptions some similarity with practices and designations of Tāmilnāḍu is found'. [10]

According to Banerjee, the meaning of *Bhaṭṭādhikaraṇa* "...is an office where learned brāhmaṇas were members or an office consisting of a troop of hired soldiers, which was probably in charge of the domesticated animals...."[11]

In Sanskrit *Bhaṭa* means a warrior and *Bhaṭṭa* means a learned man who knows Veda. So, in Nepal inscriptions *Bhaṭṭādhikaraṇa*, was a group of *Brāhmaṇas* possibly to observe the maintenance of the rules and regulations of *varṇāśrama.*

Although *Brāhmaṇas* had role in administration but the main role of *Brāhmaṇas* was confined in religious sector of the ancient Nepal society. Lele Inscription[12] of Śivadeva I dated 604 A.D. informs that the areas of the fields are allotted to the *Brāhmaṇa-goṣṭhikās* of the venerable Vāsudeva to *Simha-maṇḍapa* – 20 *mā*, again the fields are allotted to *Brāhmaṇa-goṣṭhikās* for getting 10 *mā*. There were special *Goṣṭhikās* of *Brāhmaṇas* or for the need of *Brāhmaṇas* that is – *Brāhmaṇa – sānāthya –goṣṭhikā*. Sundaram explains the term as – body of such persons who assist the *Brāhmaṇas.*[13] Regmi says – "The *Brāhmaṇa-goṣṭhikās* had formed their *Goṣṭhī* in order to serve their group interest."[14] About *Brāhmaṇa – sānāthya –goṣṭhikā* Regmi says again "A *goṣṭhikā* which served the needy and poor was called *sānāthya*."[15] The *Brāhmaṇa – sānāthya –goṣṭhikā* probably formed for the help of the poor *Brāhmaṇas*.

But about the position and professions of *Brāhmaṇas* there was no hard and fast rule in ancient Nepal society as it is observed in the ancient society of India. The Nepal society was not so much rigid about the rules and regulations related with *Brāhmaṇas*. Not only as a member of *Bhaṭṭādhikaraṇa or Pāñcālī* at the same time sometimes they had to take professions of śudras like raising animals with the full support of the royal administration.

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The *Brāhmaṇas* are addressed in the Ādi-Nārāyaṇa Thankot inscription of Vasantadeva dated 506 A.D. (XX) with *Aṣṭādaśaprakṛti* which is supposed to be eighteen tribal groups.[16] The inscription[17] in front of the Chăṅgu Temple of Śivadeva I addressed *Pradhānapurassarān* instead of *Brāhmaṇapurassarān.* The Viṣṇupādukā Inscription[18] dated 590 A.D. and the Bhimasen Inscription[19] dated 594 A.D. give the only term *Pradhānapurassarān* not *Brāhmaṇapurassarān.*

The extreme liberal outlook of Nepal kings is reflected in the Bungmati Inscription[20] of Aṃśuvarmā dated 605 A.D.–*viditambhavatu bhavatāṅkukkuṭaśūkarāṇā.......nāṃ mallapotānāṃ matsyānāñcāvadhānena parituṣṭairasmābhirbhaṭṭādhikaraṇāpraveśena vaḥ prasādaḥ kṛto......yadānīyaṃ yadā ca punardharmasaṅkarāṇi kāryāṇi samutpanne tadā rājakulaṃ svayampravicāraṇīyam.* (Line 4-9)

According to D. R. Regmi, [21] the inscription says the inhabitants (including *Brāhmaṇas*) of Bugāyumi village became expert in raising fowls, pigs and young *mallas* (special kind of fish) and fishes. It seems they were engaged in these works from earlier and now they became expert. Being pleased with their work the king prohibited the entry of *Bhaṭṭādhikaraṇa* who was most probably the authoritative conclave of *Brāhmaṇas* to oversee the conduct and life style of the *Brāhmaṇas* in the state.

Further the royal authority encouraged to continue the above venture with the same efficiency. If anyone questioned the propriety of these activities of the inhabitants of the village, (*dharmasaṅkarāṇi*) the royal palace or members of royal family would silence those objectors.

Local body *Bhaṭṭādhikaraṇa* which is a group of *Brāhmaṇas* to look after the system of *Varnaśrama* was restricted to enter in that village where such work was going on. It is only because the *Brāhmaṇas* of that village were engaged in cattle rising with other casts. Probably they were getting married or having relationship with the other śudras also. For the poor economy of Nepal, rulers are compelled to keep such liberal outlook which reflected in Bungmati Inscription. Aṃśuvarmā had the anxiety that the *Brāhmaṇas* who were deviated

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from their traditional duty and were participating in the special work, would be questionable in front of *Bhaṭṭādhikaraṇa*. For the interest of state economy the royal authority did not show the conservative attitude regarding caste and profession and require smooth run of the said activities.

There are many inscriptional instances where *Brāhmaṇas* took other professions except *yajan, yājana, adhyayana, adhyāpanā.* There are instances from the Indian inscriptions and *Smṛtiśāstras* where *Brāhmaṇas* were not only engaged in sacrificial performances but also served the rulers as counsellors and generals. The Karamdāṇḍā Stone Linga Inscription of Kumāragupta I[22] dated 436 A.D., shows that Śikharasvamin the minister and *Kumārāmātya* of *Mahārājādhirāja* Chandragupta II have been originated in a Brahmin family. It indicates that during this period Brahmins are recruited to the administrative office and also in the army as we know Śikharasvamin's son, Pṛthivīsena, became promoted to the position of *Mahābalādhikṛta*. Sometimes the *Brāhmaṇas* were engaged to teach the *Śudras* and performed their sacred rights.[23] During the Sena period *Brāhmaṇas* migrated to Bengal from South Karnāṭaka were called *Brāhmakhṣatriyas*. The term *Brāhmakhṣatri* has been explained by D.R. Bhandarkar – "those who were *Brāhmaṇas* first and became *Khṣatriya* afterwards and in other words it might be said that those who exchanged their priestly activities for martial pursuits."[24] From the Tālagunda Pillar Inscription[25] of Śāntivarman it is known that Mayūraśraman the orthodox and learned *Brāhmaṇa* ancestor of the Kadamba family was followed by his son Kaṅgavarman who changed the dynastic title from the Brahmanical termination of *śraman* to *varman*.

Later *Brāhmaṇas* followed many other professions both high and low. A chain of *Brāhmaṇa* kings rules in Samataṭa in the first half of the 7th century A.D. as mentioned by Hiuen Tsang in his description.[26] The Bhubaneśvar Inscription of Bhaṭṭa Bhavadeva[27] supplies us the information that Bhavadeva was the *Brāhmaṇa* minister of Harivarman.

In the Pehoa Inscription[28] (7th Century A.D) a *Brāhmaṇa* Vāmuka, is mentioned as a horse – dealer. The Siyadoni Inscription (10th century A.D.) informs about a *Brāhmaṇa* named Dhamāka who was betel – seller. The Icchwar Inscription[29] mention that a *Brāhmaṇa* *Senāpati* named Madanapālavarman was granted land by king Paramardi of the Candella

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dynasty. The Bādal Pillar Inscription[30] records a *praśasti* of five generations of *Brāhmaṇas* who served as hereditary minister under the four *Pāla* kings. The *Brāhmaṇas* Devaśarman and Damodargupta served king Jayāpiḍa of Kāshmir as his minister and chief counsellor, respectively.[31]

The *Brāhmaṇas* could also trade but they were forbidden from selling salt, milk, honey the intoxicating liquors, cooked food, arms, indigo silk, wooden, cow, hides, e.t.c.[32] They could not make a living by cattle – rearing and usury, but could freely and lawfully deal in corn grass and wood.[33]

In the ancient *Smṛitis*, occupation of money – lending has been regarded badly for the *Brāhmaṇas* and *Kṣtriyas* but Bṛahspati has considered it as a *Āpad – Vṛtti* [34]

The *Dvijas* were not to take professions regarded as legal for the *Śudras*. Some law givers were lenient and were of the opinion that where a *Brāhmaṇa's* life was in danger, he could practise a *Śudra's* vocation.

Prayag Raj Sharma quotes from *Lichhavi Kālakā Abhilekha* of Dhanavajra Vajrācārya in his *The Land System of the Lichhavis in Nepal*- "References to *Brāhmaṇas* can be found in the Lichhavi inscriptions in the time of the Mānadeva I, in connection with making gifts of land to them. Later we see that the *Brāhmaṇas* themselves had become large land owners and made their own land endowments in support of diverse charitable causes" [35]
Regmi says-

> "Yuan Chwang talks of a *Kṣatriya* dynasty ruling over Nepal and of numerous
> *Brāhmaṇas* who pursued the calling of priests in the society. They were so numerous,
> that the Chinese pilgrim could not have their exact number."[36]

Licchavi society was regulated in accordance with the norms of contemporary India, but many of the local indigenous patterns continued to flourish. *Brāhmaṇas* were not all in all in the society of ancient Nepal, but at the same period it is observed that in India or in Bengal they had enormous power and importance in the society. The *Brāhmaṇas* of Bungmati village were encouraged by the royal authority to transgress their *svadharma* for

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the benefit of the state economy. *Bhaṭṭādhikaraṇa* (official group of *Brāhmaṇas*) was restricted to enter into the village in this purpose. There are inscriptional instances of later period in India when *Brāhmaṇas* started to take so called low professions such as horse-dealer, betel-seller. But in Nepal this practice had started at early age on 6th century A.D. The Nepal kings who were the protector of *Varṇāśramadharma* like Gupta kings had to be liberal to enhance the poor condition of their economy.

Sometimes *Brāhmaṇapurassarān* is omitted in the inscriptions from Nepal and the term *Pradhānapurassarān* appeared. The *Pāñcālīs* who had the important role in village community were associated with the village elders to settle the immediate disputes in the village. Cultural activities and institutions were maintained by corporate bodies *(Goṣṭhī). Brāhmaṇas* may present as an important and chief member of these communities but other personalities who were the members had no less importance than *Brāhmaṇas*. It is said that "Assisted by a few other specialists such as the potter, the carpenter, and the blacksmith, the village community consisted almost entirely of the farming families (*kṣetrins*) or (*kuṭumbins*)."[37]

The community looked after its temples, irrigation canals, wells, roads, farms, and orchards, water (both drinking and irrigating) most seriously. The community based social system, the first step to democracy, developed in Nepal in this period.

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Instructional Design for the New Age: A Review of ID Principles and Models for Teaching the 21st Century Skills through ICT

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Abstract

Instructional design, as a science, is relatively young with its roots being traced to military training during World War II. Instructional design saw a vibrant phase of development between the 1950's and 70's with a lot of brilliant fundamental research in the field, happening during the period. Starting with Programmed Instruction (Skinner, 1954), the most important theories and models that established ID as an applied science like Bloom's Taxonomy (1956), Gagne's Events of Instruction (1965) and ADDIE (1974) were founded during this period. With many new ID models being developed in the 1970s, the instructional design process grew very influential in military and industrial training. However, its application in the field of education gained significance only with the advent of computers in the 1980s.

Theories of Cognitive Psychology and Constructivism were applied to ID in 1980s and 1990s. However, it was the integration of Information and Communications Technology (ICT) that gave ID, a firm foothold in the sphere of education. The internet in 2000 laid the foundation for the digital revolution in teaching and learning that we see today.

The need for integration of ICT in Instructional Design saw development of various new ID models, modification of and alternative approaches to existing models. Besides content and pedagogy, technology became an important conduit of delivery in the new models like TPACK and its spinoffs. However, the research shows that the established models like ADDIE still enjoy the widest application with suitable integration of ICT. The need to customize training and education for the 21st century skills, a collective vision of the global business, educational and governing communities, is likely to see radical changes in the way instruction is designed and delivered in the days to come.

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Introduction

Instructional design originated during World War II, where training had to be standardized and materials needed to be created in large scale along with tests for assessment of abilities. Hundreds of training films and film strips were produced by the United States Army between 1943 and 1945 to train the United States personnel for the war, with more than four million showings during the period.

B. F. Skinner developed Programmed Instructional material based on Operant Conditioning theory (1954). Programmed Instruction (PI) model relied on individualized instruction and self-pacing. Instruction material consisted of frames, small steps sequenced carefully, seeking response, and providing immediate feedback or results. (A handbook of programmed learning, G O M Leith, 1966).

Keller Plan, 1960, advocated a Personal System Of Instruction (PSI) which was grounded on Skinner's theory where self-pacing but with only written material, was used. Written material broken into small units with respective specific learning objectives was used with flexible sequencing. It was also called Individualized Instruction Model (Callahan, C., & Smith, R. M.,1990).

Benjamin Bloom in 1956, classified learning based on learning objectives and proposed Knowledge as precursor, and Comprehension, Application, Analysis, Synthesis, and Evaluation as skills for learning. While Bloom's Taxonomy is still considered to be one of the most widely used lesson planning tool at primary level, it was found wanting as a design model for higher levels because of its highly structured and mechanized design which did not allow teachers to be creative. Revised Bloom's taxonomy (2001, Lorin Anderson and David Krathwohl) minimally modified the elements except for replacing synthesis with creation and placing it at the highest level of the taxonomy.

Robert M. Gagne (1965) identified nine events as part of instructional development of a course. It has been highly influential and still finds usage in Instructional design as well as ID research.

ADDIE (1975) is basically a generic approach to designing instruction consisting of five phases of Analysis, Design, Development, Implementation and Evaluation. Over time, different learning situations led to development of different models by adapting ADDIE and spinning it off to different learning settings.

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Even though these five phases illustrate the core components of ID, instructional design models are required to describe how to conduct and practice the process of ID. (Gustafson & Branch, 2002).

ADDIE, over time, evolved as the common underlying structure, around which various models were developed so much so that it was called just an "umbrella term" referring to these models. (Molenda 2003). ADDIE retains its place as the most widely used one (Goksu, et al. 2017).

The Dick and Carey Model (1978) has 10 components that are connected with context, content, learning and instruction. In an interesting comparison, Purnima valiathan, 2022, mapped the 10 components of Dick and Carey with 5 phases of ADDIE stating that all tasks performed under Dick and Carey are performed under ADDIE also. (*Introduction to Instructional design*, Purnima Valiathan, 2022). There has been numerous such comparisons and the critical difference between the two models is possibly found to be the separation of assessment into one formative assessment included as part of implementation, and summative assessment for the final Evaluation. (Rupa Basu, 2018). The Formative assessment also makes the model flexible and iterative, a big advantage over ADDIE.

Numerous other models were developed in 1970s, as many as 40 up to this period (Andrews and Goodson, 1980). Even though the influence of ID in industrial and military training was significant, its impact on public education was almost negligible with limited usage in curriculum development and some textbook references (Shakuntla Nagpal, Dinesh Kumar, 2020).

The application of constructivist theory and processes in 1990s brought in the much-needed impetus to ID process and had greater impact than the cognitive practices prevalent then. The constructivist approach presented instructional principles as a solution to complex and realistic problems. (Driscoll, 2000).

While one view was that the Instructional design grew out of behaviourist psychology (Strain, 1994; Kember, 1991), another insisted that it was a product of cognitive learning theories (Hannafin and Reiber, 1989) crediting Gagne, Merrill, Reigeluth and Scandura for developing ID. Even though Constructivist theories have largely influenced recent developments, modern instructional design borrows from scientific principles from various learning theories.

Computer Based Teaching and ICT

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Technology, in the form of various video and audio resources, have been around since the early days of Instructional design, and so has computer science with the first-generation computers being invented around 1945. But it was not until the invention of microprocessors and its resultant development of personal computers in 1980's, that the computers or digital technology had much to do with education or Instructional design.

Computers became commercial and more popular in the 1980s, but they were not yet adapted to the general educational context except for learning to program. (Cennamo et al., 2019). After the portability and affordability of computing power, another significant milestone was High speed Internet, and with the advent of internet, ICT became increasingly influential and finally an integral part of education.

Internet opened up a world of possibilities to access information through Web browsers. (Moreno-guerrero et al., 2022). New telecommunication technologies like fiber optics, 4G and 5G networks enabled portability of web access through smart phones and similar devices. Educational institutions became more interconnected and established platforms for collaborative work and innovative training methods (Alencar & netto, 2020; foster & Shah, 2021).

The emergence of high-speed data enhanced the impact of ICT on education, bringing in revolutionary educational practices like e-learning, mobile learning, Massive Open Online Courses (MOOCs), Open Educational Resources (OERs), etc. Today, smart phones and other hand-held devices have become preferred tools of instructional delivery (Shakuntla Nagpal, Dinesh Kumar, 2020).

On the other hand, for the traditional teaching and learning environment to keep pace with the transformation was a significant challenge, particularly in the early days of Computer Based Teaching (CBT). But today governments are investing big time in ICT integrated educational systems making ICT an integral part of teaching instead of a mere supplement. However, successful ICT integration is a highly challenging task.

In simple terms, ICT Integration in education refers to use of technology resources in daily classroom and as well as in the management of educational institutions. These resources can vary from Computers, Internet, e-mail, Software Applications, Electronic Publications etc. (Anupama Singh, 2012).

Instructional Design in the Digital Era

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In spite of the speed with which technology transformed the learning sphere in the last two decades, instructional design has not only kept pace but has thrived, indeed. One of the reasons could be the fact that ID itself is too young a science. While some new ID models emerged, a few other early models reinvented themselves.

Bloom's taxonomy (1956) already revised once (2001) got another digital facelift in the form of Bloom's digital Taxonomy (Andrew Churches, 2008).

Cognitive Approximation Model (CAM) (1989) which enjoys wide application in the e-learning atmosphere has its roots in the Zone of proximal development (Vygotski, 1934) and Brunner's concept of scaffolding (1976).

Successive Approximation Model (SAM, 2012) was developed by Allen as an alternative to ADDIE which he believed was obsolete even though it is used in e-learning designs**.** Savvy start, an aspect of SAM, encourages collaboration of all the stakeholders and hence is very useful in technology enhanced designs.

The non-iterative and linear design is a huge limitation of ADDIE, but it was still the most widely used ID model between 1999-2014 (Idris Göksu, et al.). Modern ADDIE is more iterative than its original version.

New models developed in and after 80's had technology at its heart or at least had adequate scope for accommodating it. ASSURE is one such model where the U stands for "Utilize technology, media & materials". Future U ID is another popular model used in online learning. Developed by Whitmyer (1999), the model consists of 4 phases namely Discovery, Design, Development and Delivery.

Hybrid models like ADAPT (Tuckman, 2002), an acronym for Active Discovery And Participation through Technology, blended computer mediated instructional activities with traditional class room features of constructivist theory like scaffolding, self-pacing and written material.

Marques and Woodbury et.al used internet-based tools for assignments, communications, and information search in their Hybrid Instructional Model (1998). For generating spontaneous and immediate feedback, the model used traditional classroom methods and tools like textbooks, live lectures, and offline assignments. Another hybrid model that used blended approach was Situational Instructional Design Model (Zemke 2002) where theories and models of Bloom, Gagne and others were used depending on the situation.

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TPACK - A New Age Model For 21st Century

Content vs Pedagogy conundrum in Education is age old and it is widely acknowledged truth that both are equally crucial for effective teaching. In recognition of the relationship between content and curricular knowledge, Shulman initially developed Pedagogical Content Knowledge (PCK) (1986).

Adding Technology to the mix, Shulman, Mishra and Koehler developed TPACK (2006) with 7 components in all possible combinations of the three elements of technology, pedagogy and content knowledge.

ICT-TPACK is a variant developed by Angelie and Valanides where technology refers to ICT. Developed using a methodology called Technology Mapping (TM), ICT-TPCK applies ICT to make the process of teaching-learning more effective. Various other offshoots like TPACK-COPR (2010), TPACK-IDDIR (2014), Synthesis of Qualitative Evidence (SQD, 2019) are a few offshoots of TPACK, which endorsed not only its wide usage but also its tendency to attract research.

21st century skills is an identified list of skills and abilities believed to be vital to succeed in 21st century society. Originating in USA in 1980's, it has developed into a global movement by a variety of governmental, academic, non-profit, and corporate entities.

Using TPACK for teaching 21st Century Skills is a subject attracting contemporary research (Hidayu Shafie, et al.).

Conclusion

Instructional design, a science less than 100 years old, has gone through a lot of transformation after the advent of computer-based teaching in 1980's, and Information and Communications Technology Integration in last two decades. Many fundamental theories have reinvented themselves or lent to development of new models which have ICT integrated into them. ADDIE, despite its limitations, continues to be popular. TPACK is an important conceptual framework for a new era of education including ICT integrated education as well as 21st century Skills.

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