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From Torment to Redemption: A Reading of Fyodor Dostoevsky's *Crime And Punishment*

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Abstract

This paper probes into the inner recess of an individual who is forced to become a murderer by chance. The protagonist Raskolnikov is tormented by his deed and guilt bursts like a volcano. When he confesses his crime, he gains a new life. The descriptions of inner emotions are psychologically realistic and true. The guilt-ridden mind of the criminal, experiences mental torture. This deed drags him to the edge of madness. His tormented inner conscience forces him to confess his crime. Sonya appears as an angel in his life and offers him the cross. This provides him the strength to confess his crime and leads him to redemption. He becomes a new man with budding hopes and moves from one world to another.

Key words: Dostoevsky - *Crime And Punishment* - crime – punishment – psychology – inner emotions – schism – dualism – guilt – stress – anxiety – struggle – inner conflict– confession – new life

Fyodor Dostoevsky's *Crime and Punishment* replaces the graceful style of Romanticism with fictional realism portraying individual behaviour and human development. Dostoevsky's pragmatic approach influences social and political realities. The Russia of Dostoevsky's time is almost perplexing. Sir Winston Churchill defines Russia as a "riddle wrapped in a mystery inside an enigma" (qtd. in Cowell), which equally applies to the Russia of 1860s when Dostoevsky wrote *Crime and Punishment*.

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Dostoevsky is well informed about the newest ideas and the most recent philosophical concepts of his time. His characters are driven by inner emotions. Sigmund Freud's investigations of the psychological state of one's mind were published only after Dostoevsky's studies of the mental forces that drive a person to commit certain acts. As a psychologist, Dostoevsky is well ahead to Sigmund Freud. His description of the inner emotion is psychologically realistic and true. Bakhtin adds the idea that "*Crime and Punishment* is a critique of any psychology of motives" (qtd.in Bloom vii).

The novel's main character Raskolnikov, a poverty - stricken young man is a former law student. He now lives in the dirty, cluttered and muddled city of St. Petersburg, Russia during the 1860s. The immense social problems that Russia faces at the time are wide spread poverty, ignorance and social agitation and these form the background of *Crime and Punishment.*

In choosing Raskolnikov's name, Dostoevsky has given an important clue to his character. The word "raskol" in Russian is defined as "schism" or "split" (qtd. in "Moral Relativism"). This is more appropriate because his personality has a cruel and thoughtless side as well as a caring, compassionate side. Regarding his character there is a conflict between the alienated intellectual and his hostile social environment, viewing his nature there is a struggle between his solitary mind and his own moral consciousness. "Dualism is key to Raskolnikov's character – he is torn between the desire of his mind to prove his theories through evil and the necessity to satisfy his conscience by doing good" (Nutall 160).

The manner in which the novel addresses, the crime and the punishment is not exactly what one would expect. The crime happens in part I and the punishment occurs hundreds of pages later in the Epilogue. The real focus of the novel is not on those two end points but on what lies between them, an in-depth exploration of the psychology of the criminal. The inner world of Raskolnikov, with all its doubts, deliria, second-guessing, fear and despair is the heart of the story.

Dostoevsky concerns himself not with the actual result of the murder but with the way the murder forces Raskolnikov to deal with tormenting guilt. Dostoevsky focuses so little on Raskolnikov's imprisonment, but seems to suggest that the actual punishment is much less terrible than the stress and anxiety of trying to avoid punishment. Porfiry Petrovich the detective emphasises the psychological angle of the novel. He sensibly realises that Raskolnikov is the killer and makes several speeches in which he narrates the workings of Raskolnikov's mind after killing. He understands that a guilt- ridden criminal must necessarily experience mental torture. Porfiry Petrovich is certain that Raskolnikov will eventually confess or go mad. The expert mind-game that he plays with Raskolnikov strengthens the sense that the novel's outcome is inevitable because of the nature of the human psyche.

Dostoevsky withholds information to create suspense. The novelist puts across the fact on the first page that the young man is contemplating some sort of desperate deed but he does not reveal what

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this deed is. Instead many clues that something strange is going to take place are given. The protagonist himself engages in confusing thoughts, "Am I really capable of this? Is this a serious matter? Of course, it isn't. It's just a fantasy to amuse myself with: it's just pretty pictures! Yes, I do believe that's all it is – pretty pictures!" (6). Raskolnikov goes through serious struggles with himself that are often megalomaniacal and self-contradictory. He often seems to have a split personality.

The novel focuses on Raskolnikov's interior conflict, first over whether to kill Alyona the pawnbroker and later over whether to confess and rejoin humanity. Raskolnikov is ill throughout the novel, overwhelmed by his feelings of alienation and self-loathing ". . . he had been in a tense, irritable state of mind that verged upon hypochondria. So, absorbed in himself had he grown, so isolated from everyone else, that he was actually afraid of meeting anyone at all, not simply his landlady. He had been crushed by poverty, but even his reduced circumstances had of late ceased to be a burden to him" (5).

Raskolnikov is extremely proud, scornful and emotionally detached from the rest of humanity, and he is in a complex, semi delirious mental state. Even from the beginning of the novel, the struggle is mostly between Raskolnikov's desire to commit the crime and his disgust at the thought of doing so, "'I plan to attempt a thing like this, yet I allow that kind of rubbish to scare me!' he thought with a strange smile. 'Hm . . . yes . . . Everything lies in a man's hand, and if he lets it all slip past his nose it's purely out of cowardice . . . that's an axiom'" (6).

Raskolnikov overhears the discussion about killing the pawnbroker from a young officer and a student, solidifies his resolve to commit the murder. He overhears the student saying:

If one were to kill her and take her money, in order with its help to devote oneself to the service of all mankind and the common cause: what do you think- wouldn't one petty little crime like that be atoned for by all those thousands of good deeds? Instead of one life – thousands of lives rescued from corruption and decay. One death to hundred lives – I mean, there's arithmetic for you. (80)

This is crucial to Raskolnikov's psychology. Although he is extremely reluctant to kill Alyona before he overhears the conversation, he truly desires to kill her. He is simply waiting for a sign that he is fated to do so. Again, he overhears that Alyona will be alone at home the next evening. So, he senses that circumstances support his decision to commit the murder.

The protagonist commits the crime of premeditated murder. Only one of his two murders is actually premeditated, that is the one committed against Alyona. Lizaveta, Alyona's tortured sister faces an inadvertent death – he is forced to kill her when he fails to shut the door and she enters. In the act of committing the crime, Raskolnikov fluctuates between a cold-blooded murderer and an awkward criminal. He has the presence of mind to clean the axe and his boots, "he kicked off his boots: 'yes

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there are marks! The whole toe of the sock is saturated in blood'" (112). But he fails to close the door before murdering the old woman. His reason and will fail him at certain points in the murders. Although Raskolnikov successfully commits the crime, he is unable to live with himself as his inner conscience torments him.

The criminal undergoes many struggles and conflicts within his inner mind. The thought of his deed even drags him to the edge of madness. In his panic, Raskolnikov is physically agitated and mentally confused. He fears that he will lose his reason and seems to be suffering it quite clearly. His confusion after his crime is accompanied by physical illness. He falls in and out of fitful sleep, shivering and faints in the police station at the mention of the crime. This incident makes Ilya Petrovich to pepper him with suspicious questions. The struggling psyche of Raskolnikov now asks question such as how he can stop the guilt. This is illustrated best in this inner dialogue:

> This much he (Raskolnikov) knew: he had to put an end to all that, today, right away, once and for all because he did not want to live like that. Put an end to it- but how? By what means put an end to it? About this he had no conception. He did not even want to think of it. He drove away thoughts painfully, thought tracked him down. He only felt, he only knew, one way or another; everything had to be change. (159)

With respect to Raskolnikov's crime, he convinces himself that he killed Alyona because she is a blood sucking leech on the body of the poor. Raskolnikov believes that he is doing good service to mankind by removing the dishonest and unjust pawnbroker. He comments on the old woman as, ". . . a nasty, stupid, worthless, meaningless sick old women who's no use to anyone and is indeed, actually harmful to people, . . . A hundred, a thousand good deeds and undertakings that could be arranged and expedited with that old woman's money, which is doomed to go to monastery!" (80). He finally admits to Sonya that he killed Alyona just to see if he could do it. He says, "I didn't kill in order to help my mother - that's rubbish! I didn't kill in order to get money and power and thus be able to become a benefactor of mankind. That's rubbish too! I simply killed; I killed for my own sake, for no one but myself . . . it was something else that was forcing my hand" (500).

Raskolnikov wants to know whether he is a Napoleon, "I'd spent so many days agonizing over the question whether I was a Napoleon" (500), and whether he will be able to commit an evil act and walk away with no remorse. His Napoleon-like plan impels him toward a well-calculated murder. When he finally realises himself, he says, "I really felt horribly ashamed of myself" (495).

Raskolnikov engages in sporadic acts of kindness. He gives money to the Marmeladov family, he attempts to aid Marmeladov when he dies and he tries to get a drunken girl home away from her pursuer. All of these deeds are done without premeditation. He simply feels that at that time, it is the right thing to do. After a short period of time, his outlook dramatically reverses. He starts to analyse rationally what he has done, and then feels that his actions are stupid. This transition marks the return of his cold side. It occurs after every kind thing that Raskolnikov does. The shift between two distinct

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personalities gives Raskolnikov two separate points of view. "Raskolnikov's generous and evil actions are essential to his character because they allow the reader to identify with these two points of view and two facets of his personality" (Sachdeva 158). Raskolnikov's wish to remove all traces of the crime and all physical evidence is a sign of his inner desire to clean his soul and his conscience of the crime.

The clever and kind Razumikhin enters the novel more definitively as Raskolnikov's saviour. He restores order, cleanliness, meals and probably indirectly Raskolnikov's physical health too. Despite Raskolnikov's rudeness and ingratitude, he persists in helping him. Razumikhin is on an eternal search to understand the truth. Razumikhin and Zosimov, the doctor are a foil to Raskolnikov. Razumikhin quite aptly deduces the correct sequence of events in the crime and says that the murderer is inexperienced. Zosimov observes Raskolnikov's agitation over the murderer and seems to be putting it together and tells Razumikhin, "We'll see how he is tomorrow, but today at any rate he doesn't seem too bad at all: a remarkable change from earlier on. One lives and learns. . ." (228).

Raskolnikov has a strong urge to confess about the murders, but at the same time he is defiant of being caught like a common criminal. Because of his consuming inner struggle, he faints when he overhears the police officials discussing the murders. Raskolnikov begins to suffer psychologically from the guilt of his conscience. He struggles between an urge to confess and an urge to 'live'. In front of Zamyotov, the head clerk, Raskolnikov talks recklessly and is almost on a verge to confess the murders.

Porfiry makes a careful study of the psychological makeup of his suspects. His psychological analysis provides him with an explanation of Nikolai's confession as well as Raskolnikov's erratic behaviour. Porfiry even admits the usage of psychological games to disturb Raskolnikov's egotistical mind. When that is successful, Porfiry finally confronts Raskolnikov about his guilt. He believes that a young, megalomaniacal person like Raskolnikov can be rehabilitated through the criminal justice system.

Porfiry suspects Raskolnikov but he wants to get into the mind of the criminal. Raskolnikov mentions that in this world, there is a continual battle between ordinary and extraordinary men until the second coming of Christ. He hopes that Sonya can help him to be free from the torture of his conscience. She reads to him the passage from the New Testament about the raising of Lazarus. Attracted by the story of Lazarus, Raskolnikov believes in the resurrection of the dead. When Porfiry asks him ". . . do you believe in God?" and ". . . do you believe in the resurrection of Lazarus?" Raskolnikov answers as "Yes, I do" (311). His faith in God makes him confess the crime. Just when Raskolnikov thinks he is close to being arrested Nikolai intervenes and confesses that he committed the murders. Porfiry is taken aback by the sudden turn of events. At least for a short term, Raskolnikov feels that he is safe from the police. Nikolai's confession gives Raskolnikov a renewed sense of life and freedom.

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Raskolnikov bursts like a volcano anguished by his guilt and struggle and he confesses his crime to Sonya, "If I know . . . then I must be a close acquaintance of his, Raskolnikov went on, He didn't mean . . . to kill Lizaveta . . . he . . . killed her . . . by accident. He meant to kill the old woman . . . when she was alone . . . and he went there . . . but then Lizaveta came in . .. So, he killed her . . . too" (489-90). Since his life outside prison is not free, he eventually decides atleast to set his mind free, by seeking punishment through confession.

After confession, Raskolnikov asks what he should do. Sonya pleads with him saying "Go immediately, this very moment, go an stand at the cross roads, bow down first kiss the ground that you're desecrated, and then bow to the whole world, to all four points of the compass and tell everyone, out loud: 'I have killed!' then God will send you life again" (501). Sonya feels that Raskolnikov can be freed from the guilt of his conscience and let justice work on changing him.

Raskolnikov moves from a state of Russian nihilism and his theory and finally admits to himself that he has committed a crime. He has blinded not only the eyes of law, but also his own eyes according to his moral code. For Sonya, the process of healing and regeneration is not unlike the resurrection symbolised by the cross. Sonya inspires him both literally and figuratively so that Raskolnikov can have the strength to make his confession.

Raskolnikov is in Siberia for nine months. Following his confession, he has a fairly smooth trial and seven years of imprisonment. Raskolnikov suffers sufficiently both physically and mentally. His journey to redemption brings him to the point where he begins to revive his spiritual well-being. Dostoevsky's objective is now complete. He obviously believes in religion deeply as an excellent and beneficial force of existence. The scene of Raskolnikov falling at the feet of Sonya and hugging her makes the readers to see a changed man, a man for whom there is hope. At the end of the novel there is a new story, "the story of a man's gradual renewal, his gradual rebirth, his gradual transition from one world to another, of his growing acquaintance with a new, hitherto completely unknown reality" (656).

Dostoevsky has a testament that, in spite of one's past, one can be renewed by God's love. *Crime and Punishment* expresses the idea that though the schism between God and man may be great, God's grace is still greater to change a man and give him a new life.

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An Objective Measure of Naming Errors in Individuals with Traumatic Brain Injury

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Abstract

Individuals with traumatic brain injury, due to the nature of the neuropathological conditions, the symptoms of naming deficits vary (Chapley, 2000). Both aphasic and TBI individuals produce circumlocutions and various paraphasias and have reduced fluency in the generation of category-specific words. TBI individuals, however, demonstrate additional naming errors. Hence, there is a strong need for the objective measure, qualitative and quantitative aspects of naming difficulties and errors exhibited by persons with TBI. The studies on naming errors among individuals with TBI are limited in Indian context. The present study was carried out measure the quantity and quality of naming errors objectively, who were in the chronic stage of recovery. There were total of 3 patients with the history of naming deficits associated with TBI. It was found from the result analysis the maximum number of correct response was achieved by the participant 1 with 12 correct responses. Also semantic paraphasias were predominant in all of participants compared to other types of naming errors. A standardized tool (ELAN 5.1 Version, Win 64) was used to document and analyse the naming deficits among the participants. This study was a preliminary attempt at objective measurement of naming deficits.

Keywords: TBI, Naming Errors, Elan Software

Background

Traumatic brain injury (TBI) can be defined as a blow to the head that results in diminished abilities and is primarily caused by motor vehicle accidents and violent crimes (Ellis & Christensen., 1996). TBI can either be open or closed head injury. Closed head injury is where the trauma does not cause an opening in the skull and Open head Injury are also called penetrating injuries, the common cause being gunshot wound or fracture of the skull, such injuries may produce focal lesions (Gillis 1996).

The National Head Injury Foundation (1991) defines head injury as a traumatic insult to the brain capable of producing physical, intellectual, emotional, social and vocational changes.

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Communication challenges following TBI are most often non-aphasic in nature that is they co-exist with intelligible speech, reasonably fluent and grammatical expressive language and comprehension adequate to support everyday interaction. Depending on the site of the injury, stage of recovery and particular focus of research, the characteristic communication profiles following TBI have been variously referred to as "sub-clinical aphasia", "cognitive-language disturbances" and "the language of confusion" (Chapey,2001).

The communication impairment of TBI patients can be broadly discussed under linguistic, extra and non-linguistic features.

Naming Deficits and TBI

The ability to recall the names of lexicons is affected in individuals with traumatic brain injury. The problem could be in either in terms of storage or retrieval. In the cortical areas, naming is represented in multiple areas in the cortex. Superior Temporal Gyrus and Medial Temporal Gyrus along with hippocampal circuits are the representation of names of different lexicons.

In individuals with traumatic brain injury, due to the nature of the neuropathological conditions, the symptoms of naming deficits vary (Chapley, 2000). It is the qualitative differences in the naming errors between the two groups that may be most useful in distinguishing between aphasic and non-aphasic responses. Both aphasic and TBI individuals produce circumlocutions and various paraphasias and have reduced fluency in the generation of category-specific words.

TBI individuals, however, demonstrate additional naming errors. For example, TBI individuals may also produce naming errors related to their personal situations or make errors of confabulation (bizarre responses related to the patient's disorientation).

Need for the Study

In the process of assessment of associated naming deficits, subjective assessment of naming is more prone for evaluative errors as it would lead to misjudgement of the responses. Assessment of nature and types of naming deficits would support in the knowing the severity of the problems grossly.

The quality of naming errors would suggest whether the individuals have problems in retrieval or storage stages. The errors could be paraphasias which includes semantic paraphasia, phonemic paraphasia. The responses could be articulatory errors, and absence of response for naming tasks. An objective measure of the same would enable us to treat the naming deficits in speech- language pathology intervention.

Hence, there is a strong need for the objective measure, qualitative and quantitative aspects of naming difficulties and errors exhibited by persons with TBI. The studies on naming errors among individuals with TBI are limited in Indian context.

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Aim

The present study aimed at objective measurement of quality and quantity of naming errors in individuals with traumatic brain injury.

Objectives

- To classify the naming errors based on quantitative and qualitative measures among individuals with traumatic brain injury

Method

A total of 3 patients with Traumatic Brain Injury resulting from road traffic accident took part in the study. There was a patient with medical history of seizure. All the patients had signs and symptoms of cognitive communicative disorders.

Inclusion Criteria

- Patients with a history of traumatic brain injury diagnosed by neurologists.
- Patients who were in the chronic stage of recovery from the TBI (Post treatment and 28 days from the day of trauma).
- Patients who had better comprehension and language expression skills upon the administration of standardized tests like WAB and Cognitive Linguistic Assessment Protocols.
- Patients who had the difficulty of naming predominantly.

Exclusion Criteria

- Patients in acute stage of recovery (before 28 days from the post trauma) were excluded.
- Patients with TBI but unfavourable medical conditions for the speech – language therapy.

Instrument

The participants were administered with various standardized speech and language tests for profiling communication behaviours. Western Aphasia Battery in Kannada and Malayalam were used to elicit the naming behaviours. Cognitive Linguistic Assessment Protocol was administered to document the cognitive and communicative behaviours.

Sony HD digital Handycam was used to record the responses for the naming task. A standardized video annotation tool ELAN, (*5.1 Version)* from Max Plank Group with Win-64 bits/sec operating system was used to document the naming responses. Statistical program (SPSS *Version 20.0*, from IBM, Bangalore) was used to carry out the statistical analysis.

Procedure

The present study was carried out in a tertiary neuro-rehabilitation super speciality hospital. Informed consent was taken from each participant/guardian. Upon the referral from neurologists for speech – language therapy, each participant was administered with patient's Cognitive Linguistic Assessment Protocol to profile cognitive and communication behaviours.

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As a part of profiling naming behaviour, participants were subjected to the naming task from standardized test material (Western Aphasia Battery).

A total of 20 flash cards from the category of animals, fruits, food items and clothing were used in the confrontation naming and responsive naming tasks. The naming responses were recorded in high quality video recorder (Sony HD Handycam). The recorded video samples were annotated using a standard video annotation software (ELAN, 5.1 Version, and Win- 64).

Coding of the tier system included, types of errors namely, Semantic Paraphasias, Phonemic Paraphasia, Articulatory errors, Phonemic transpositions and No Responses as annotations in the present study.

Results and Discussion

The present study had the objectives of objective measure of quantity and quality error`s among individuals with traumatic brain injury who were in the chronic stage of recovery. There were total of 3 patients with the history of naming deficits associated with TBI.

Participant 1 was a 21 years old male with the history of road traffic accident. The case was evaluated by neurologist and Speech Language Pathologist. The medical biography of the patient revealed the acute SDH in the Right Fronto-Parietal region causing midline shift and with multiple haemorrhagic contusions in right frontal lobe.

Participant 2 was a18 years old male with the history of road traffic accident whose medical history shows Right temporal and Frontal contusions was diagnosed by neurologist under the criteria of Glasgow Coma Scale).

Participant 3 was a 45 years old male with the history of road traffic accident. The medical history of diffuse axonal injury was also diagnosed under the criteria of Glasgow Coma Scale.

It was found from the result analysis the maximum number of correct responses was achieved by the participant 1 with 12 correct responses.

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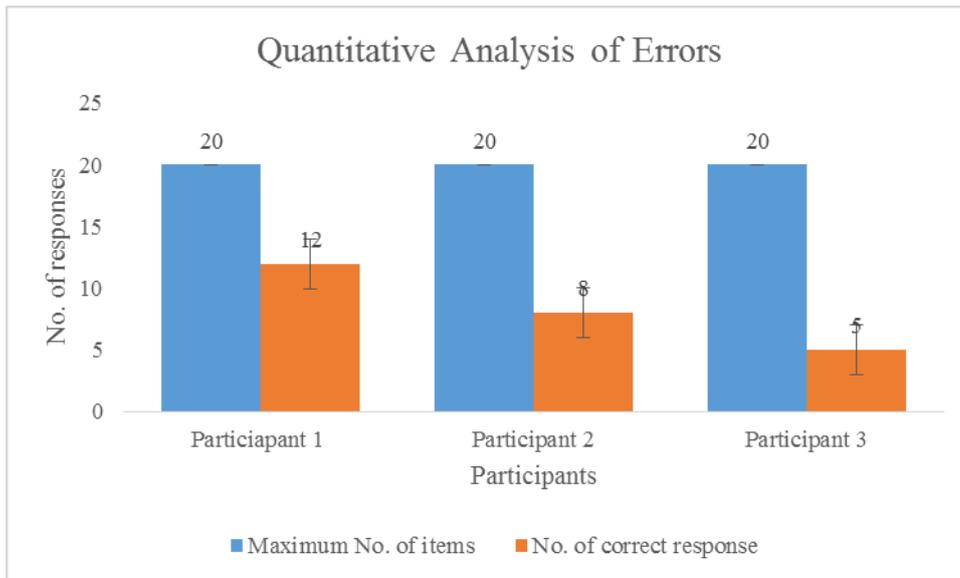
Table 1:*Quantitate analysis*

	Maximum No. of items	No. of correct response
Participant 1	20	12
Participant 2	20	8
Participant 3	20	5

Figure 1: Quantitative analysis of naming response

Qualitative Analysis

The responses from the patients were analysed for the qualitative aspects. It was found that semantic paraphasias were predominant in all of participants compared to other types of naming errors.

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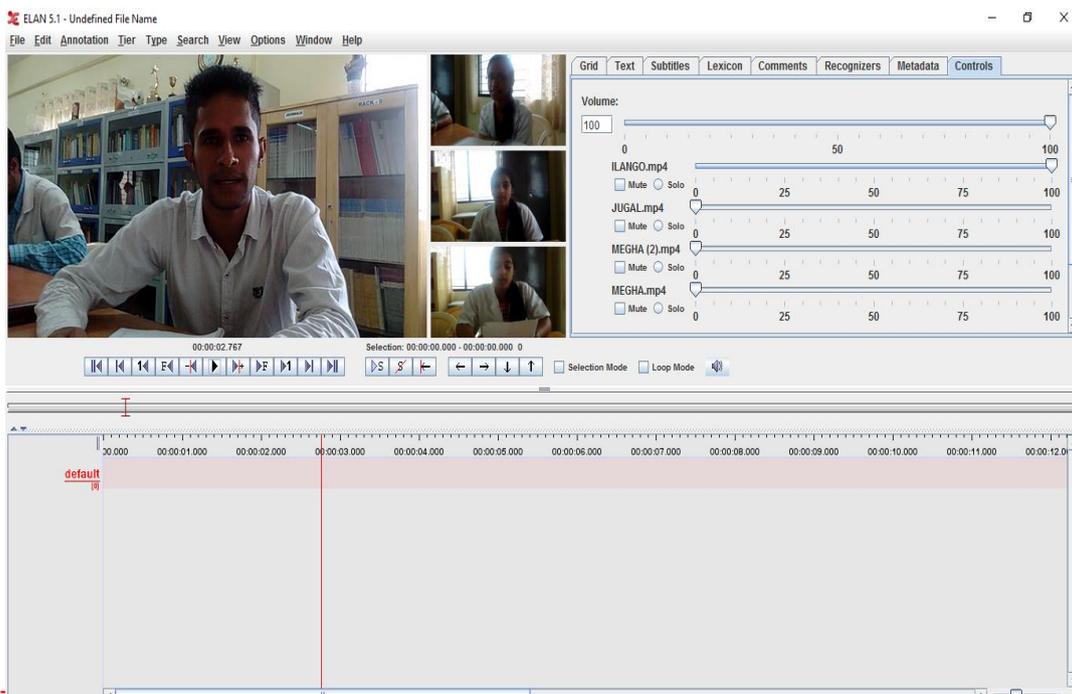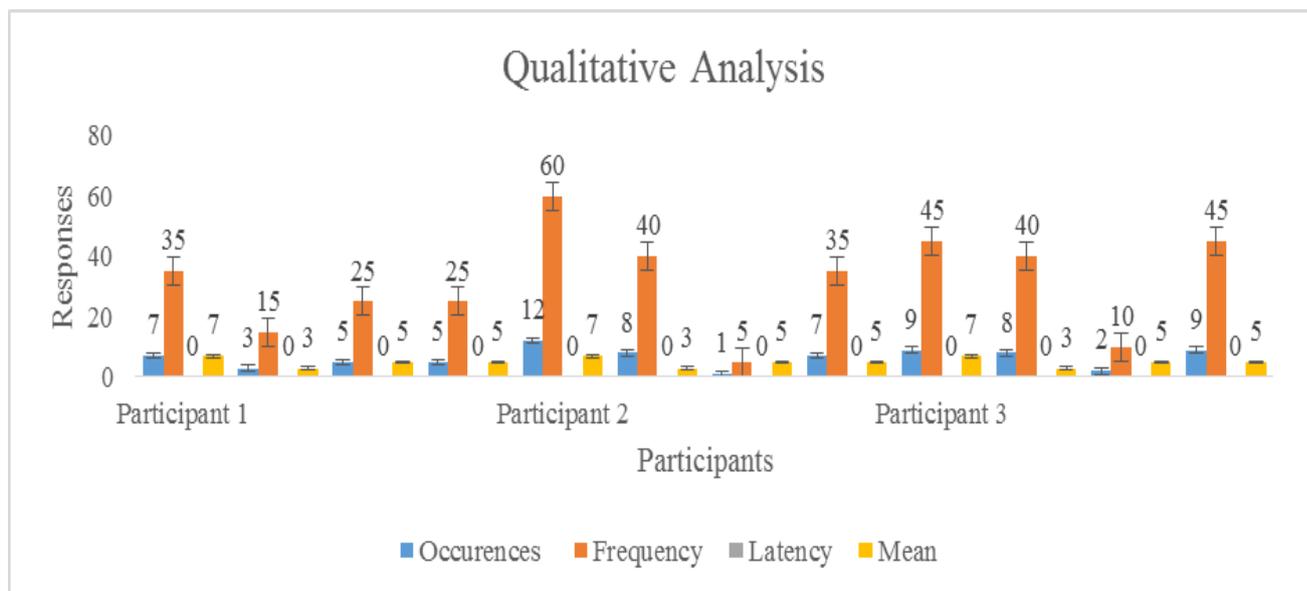
Table 2:*Qualitative analysis of naming errors*

Qualitative Analysis					
Participants	Annotation	Occurrences	Frequency	Latency	Mean
Participant 1	Semantic Paraphasias	7	35	NA	7
	Phonemic Paraphasias	3	15	NA	3
	Articulatory errors	5	25	NA	5
	No response	5	25	NA	5
Participant 2	Semantic Paraphasias	12	60	NA	7
	Phonemic Paraphasias	8	40	NA	3
	Articulatory errors	1	5	NA	5
	No response	7	35	NA	5
	Semantic Paraphasias	9	45	NA	7
Participant 3	Phonemic Paraphasias	8	40	NA	3
	Articulatory errors	2	10	NA	5
	No response	9	45	NA	5

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Figure 2: Qualitative analysis of naming response

Conclusion

The present study investigated the naming errors in individuals with communication problems sequel to Traumatic Brain Injury objectively. A standardized tool (ELAN 5.1 Version, Win 64) was used to document and analyse the naming deficits among the participants. This study was a preliminary attempt at objective measurement of naming deficits.

The qualitative and quantitative information on naming deficits provides insights into the depth of cognitive and communication deficits sequel to the traumatic brain injury and shall direct guidelines in planning the intervention for the same.

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DURATIONAL ASPECTS IN VISUAL WORD RECOGNITION OF SENSE AND NONSENSE WORDS

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Abstract

 BACKGROUND

Speech Perception refers to the sensory activity mapping from the extremely variable acoustic speech signal to a linguistic illustration whether or not it's phonemes, diaphones, syllables or words. It is that the method by that the way sounds of language are detected, taken and understood. (Holt and Lotto, 2010)

Listeners have a tendency to use their information of the speaking scenario and their knowledge of the speaker, also as visual cues obtained by observance of the face and gestures of the speaker. They are aware solely for the means of speech and stay quite unconscious of the elements of the message. Linguistic information looks to be kept by that means or by the imagination and would take the audible information and proceed to create phonetic, synchronic linguistics, then linguistic unit and at last syntactical choices that make the meaning of the message.

Reaction times in reading-aloud experiment are longer for irregular words than regular words, and therefore the dual-route model attributed this indisputable fact that the two routes generate conflicting information at the phoneme level once a word is irregular, but not when a word is regular: resolution of that conflict takes time, which is answerable for the regularity impact in speeded reading aloud.

Frequency effects on reading aloud were explained by proposing that access to entries for high-frequency words within the mental lexicon was quicker than access for low-frequency words. The low-frequency words show a bigger regularity impact, since lexical process are going to be comparatively slow for such words and there'll be longer for the conflicting info from the non-lexical route to have an effect on reading. Acoustically similar things like consonants are auditorily similar; they show very little recency impact (Darwin and Baddeley, 1974).

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Studies have been attempted on durational aspects of sense and nonsense words in stutterers and very few informational data are present for the above in normals. Hence the present need of the study has taken up to monitor the durational aspects of sense and nonsense words during visual presentation before and after rehearsals in normals.

NEED OF THE STUDY:

From the above literature it could be said that durational aspects play an important role in speech perception. Studies have been attempted on durational aspects of sense and nonsense words in stutterers and very few information data are present for the above in normal. Hence the present need of the study has been taken up to monitor the durational aspects of sense and nonsense words during visual presentation before and after rehearsals in normal.

AIM OF THE STUDY:

The aim of the study was taken to monitor the durational aspects of sense and nonsense words with the following objectives:

1. To examine the changes in the word duration between sense and nonsense words before rehearsal.

2. To examine the changes in word duration between sense and nonsense words after rehearsal.

METHOD

Twelve young adults in the age range of 18-25 years (mean age) fluent in both Malayalam and English with Malayalam being the native language for majority of them with no evident speech, hearing, neurological and psychological problems participated in the study.

Exclusion criteria:

- Individuals with speech, hearing, neurological and psychological problems
- Individuals not fluent in English

Stimulus development:

Twenty-four (24) pairs of sense and nonsense words with a total of 48 words based on the frequent usage which was equally divided into sense and nonsense words with an ascending order of syllable combinations (CV, CVC, and CVCV) were used.

The word list developed was validated by 5 SLP's who were in the field for more than 10 years with Malayalam as their native language. (APPENDIX 1)

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Procedure:

Each individual was tested individually in a relatively noise free room with minimal distractions in front of a computer monitor. The words were presented using a PowerPoint presentation with the duration between each slide being adjusted according to the syllable combination. Time taken for each word both sense and nonsense were recorded using the PRAAT software. The position of the screen was 20 inches away from the face making sure the eyes were in level with very top of the monitor. The text was three times the size of the smallest size that can be read according to the rule of thumb. The text was in black on a white background with the brightness being appropriate for the light source in the room.

Each of the individual had to perform two experiments.

Experiment 1

Each individual was presented the set of 24 pairs of words including both sense and nonsense words for data collection. Individuals were instructed to pay attention and read the word as quickly and accurately as possible upon the presentation of the stimuli.

Experiment 2

Once the first experiment was performed, a time gap of 1 minute is given to each individual to get familiarized with the words followed by experiment 1 being repeated again.

The responses were recorded with the help of a microphone connected to the computer. Individual's response latencies were measured from the onset to the termination of the word utterances. PRAAT software was used to record the response along with their durations.

Response:

Verbal mode of response was selected for this study. First utterance from the speaker was considered as the target response. So, reaction time is considered as the time duration between stimulus presentations to the onset of the verbal response.

Errors were trials in which the individuals used words other than the target words, repetition at the onset of the word or self-corrected on the earlier response. Lost trials were trials in which the individuals produced cough or stopped performing the task (e.g. asking the experimenter).

Statistical analysis

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The obtained data were tabulated and subjected to statistical analysis. Mean word duration in seconds was calculated. Statistical analysis was carried out using SSP version 17. ANOVA was used to note the statistical difference between the sense and nonsense words with and without rehearsal.

RESULTS AND DISCUSSION

The aim of the study was to monitor the durational aspects of sense and nonsense words with the following objectives:

1. To examine the changes in the word duration between sense and nonsense words before rehearsal.

2. To examine the changes in word duration between of sense and nonsense words after rehearsal.

The results were analyzed to evaluate the objective of the study.

1. To examine the changes in the word duration between sense and nonsense words before rehearsal:

	N	Mean	Std. Deviation	95% Confidence Interval for Mean		T test p value	
				Lower Bound	Upper Bound		
SENSE WORDS	12	.5658	.0757	.0757	.0218	.015	Sig
NONSENSE WORDS	12	.6643	.1047	.1047	.0302		
Total	24	.6151	.1025	.1025	.0209		

Table 4.1: Mean and Standard deviation of word duration in sense and nonsense words without rehearsal

BEFORE Rehearsal

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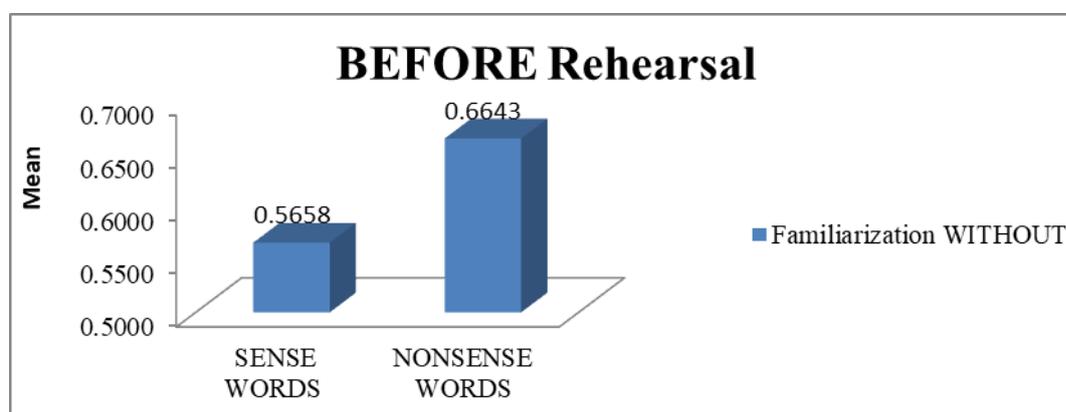
Figure 4 .1 shows the mean values of word duration in sense and nonsense words without rehearsal.

Table 4.1 and figure 4.1 shows the mean and standard deviation of word duration for sense and nonsense words before rehearsal.

From table 4.1 and figure 4.1 it is observed that nonsense words have more word duration than the sense words. On statistical analysis results showed that there is significant difference between the two groups. Calculated 'p' value at 12 degrees of freedom is 0.15 at 5% level of significance.

2. **To examine the changes in word duration between of sense and nonsense words after rehearsal.**

	N	Mean	Std. Deviation	95% Confidence Interval for Mean		t test p value	
				Lower Bound	Upper Bound		
SENSE WORDS	12	.4958	.0613	.0613	.0177	.011	Sig
NONSENSE WORDS	12	.5688	.0678	.0678	.0196		
Total	24	.5323	.0734	.0734	.0150		

Table 4.2: Mean and Standard deviation of word duration in sense and nonsense words with rehearsal
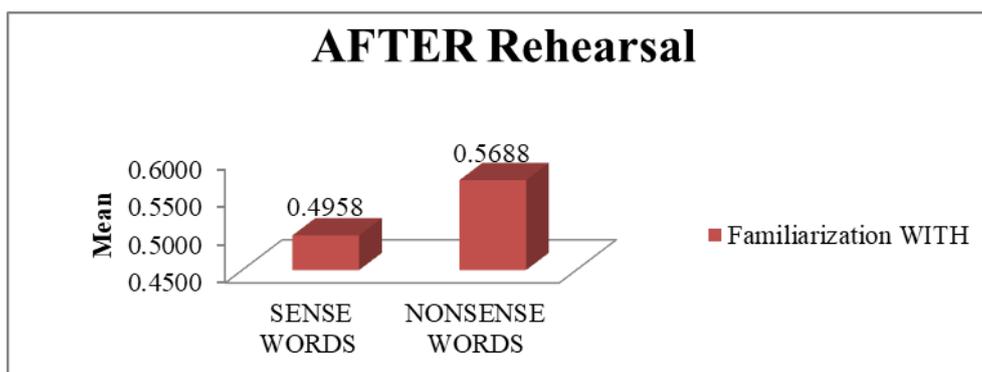
Figure 4.2: The mean values of word duration in both sense and nonsense words after rehearsal

Table 4.2 and figure 4.2 shows the mean and standard deviation of word duration of sense and nonsense words after rehearsal.

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It is observed that nonsense words showed more duration than the sense words. Statistical analysis showed there is significant difference between the two groups. Calculated 'p' value at 12 degrees of freedom is 0.11 at 5% level of significance.
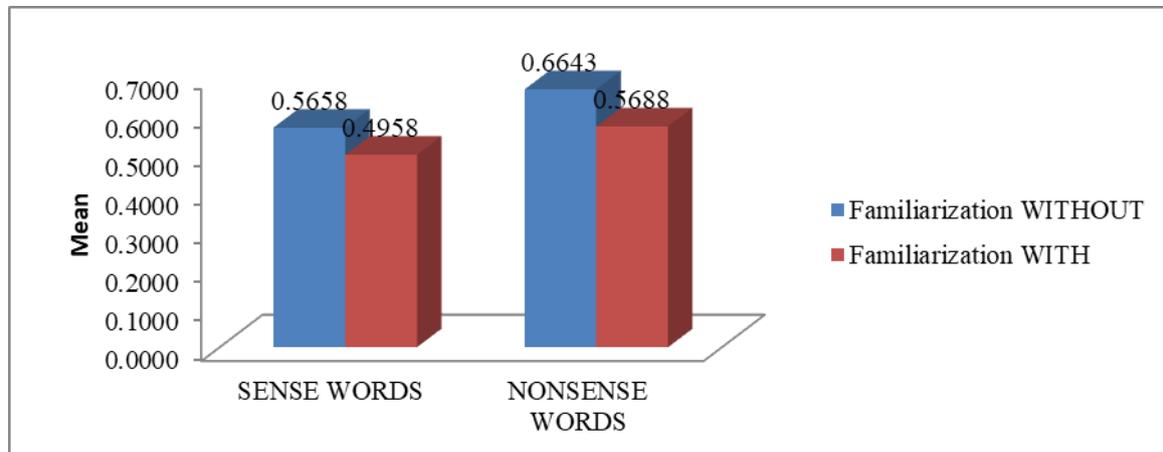
Figure 4.3: the mean values of sense and nonsense words before and after rehearsal.

Figure 4.3 shows the mean values of both groups.

From the figure it is observed that

- Both sense and nonsense have more word duration when uttered before rehearsal.
- Nonsense words are observed to have more word duration than the sense words both before and after rehearsal.

DISCUSSION

Durational aspects of sense and nonsense words before and after rehearsals in young adults have been analyzed and results showed that nonsense words have more duration than the sense words.

From the above attributes it is clear that the comparison of durations between sense and nonsense words which have given significant result at $p = 0.15$ for before rehearsals and another significance result at $p = 0.11$ for after rehearsal which can be attributed to the effect of frequency on reading aloud which were explained by proposing that access to entries for high-frequency words within the mental lexicon was quicker than access for low-frequency words. The low-frequency words show a bigger regularity impact, since lexical process are going to be comparatively slow for such words and there'll be longer for the conflicting info from the non-lexical route to have an effect on reading. Acoustically similar things like consonants are auditorily similar, they show very little recency impact, (Darwin and Baddeley, 1974)

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Bell, Gregory, Brenier and Jurafsky (2009) studied on how frequency, contextual predictability, and repetition have separate contributions to word duration, despite their substantial correlations in which they have found that frequency or repetition leads to shorter or longer word durations by causing faster or slower lexical access, mediated by a general mechanism that coordinates the pace of higher-level planning and the execution of the articulatory plan while Baker and Bradlow (2009) examined how probability (lexical frequency and previous mention), speech style, and prosody affect word duration, and how these factors interact. Individuals read controlled materials in clear and plain speech styles. The results indicated that more probable words (higher frequencies and mentions) were significantly shorter than less probable words, and words in plain speech were significantly shorter than those in clear speech and second mention reduction effects were observed in both clear and plain speech. The study also revealed an interaction between mention and frequency, but only in plain speech. High frequency words allowed more second mention reduction than low frequency words in plain speech, revealing a tendency to hypo-articulate as much as possible when all factors support it while first mentions were more likely to be accented than second mention therefore supporting the concept of a direct link between probability and duration, rather than a relationship solely mediated by prosodic prominence.

But in contrast, Seyfarth (2014) investigated whether speakers have a context-independent bias to reduce low-informative words, which are usually predictable and therefore usually reduced and found the low-informative words have shorter durations, even when the effects of local contextual predictability, frequency, speech rate, and several other variables are controlled for. The result also supported representational models in which reduction is stored, and where sufficiently frequent reduction biases later production.

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From 'Communicative Competence' to 'Strategic Competence' through *Hamlet*

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Abstract

This paper defines 'grammatical competence,' 'sociolinguistic competence,' 'discourse competence,' and 'strategic competence.' The various stages of 'communicative competence' and 'strategic competence' are explained based on psychological teaching-learning theories such as 'Behaviourism,' 'Cognitivism,' 'Constructivism,' and 'Social Constructivism.' It points out that 'strategic competence' is based on one's basic 'communicative competence.' It explains the 'strategic competences' that are embedded in Polonius's advice to Laertes and Ophelia in *Hamlet*. It does not fail to point out human efforts to master 'strategic competence' from the time of antiquity without mastering 'communicative competence,' that is needed to accomplish it. In this context, the paper insists on the point that reading of Shakespearean plays will play a pivotal role in transforming the 'communicative competence' of the students into 'strategic competence.'

Keywords and Phrases
Communicative Competence, Sociolinguistic Competence, Discourse Competence, Strategic Competence, Behaviourism, Cognitivism, Constructivism, Social Constructivism.

Introduction

Human language is the product of a series of interactions between man and his environment. Language is used by a variety of people in a variety of contexts. The process of communication starts gradually from speech perception to speech production. Language acquisition is the process by which a person acquires the competence to perceive and comprehend the message conveyed through the phonic and graphic signs used by the communicator. The reciprocator also uses the same signs to respond to one's communication.

Every human language is composed of certain specific components such as 'phonemes' (the smallest units of sound that may cause a change of meaning within a language but that do not have meaning by themselves), 'morphemes' (the smallest units of a word that provide a specific

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meaning to a string of alphabets/letters, which are called phonemes), 'lexemes' (the sets of all the inflected forms of a single word), 'syntax' (the set of rules by which a person can construct sentences), 'semantics' (the study of the meaning of words, phrases, and sentences), 'context' (that explains how all these components within a language work together to convey a particular meaning, to a particular person, at a particular place, at a particular time), and 'pragmatics' (meaning that happens in the context of discourse). All languages have these inbuilt structural rules that make meaningful communication possible. If any mismatch creeps into the existence of these programmed components of a language, it will lead to the committing of extrinsic mistakes, lapses and errors, which occur due to breach of codes or errors in the use of codes, in the process of reception and expression of communication among individuals and groups of communicators. Mistakes, lapses, errors, and breach of codes do occur in while using the codes because of the lack of 'grammatical competence' of the learners, which is also known as 'linguistic competence.' It gets manifested in the form of the lack of 'communicative competence' of the users in the target language. Therefore, it is made clear that the phrase 'grammatical competence,' refers to the ability to produce grammatically correct sentences but does not include the ability to speak or write fluently. It acts as an impediment to produce grammatically correct sentences in the form of communication. Thus, it simply means that the speaker or writer does have knowledge of grammar of the target language, but the person is unable to use the knowledge to communicate in the target language. Similarly, the phrase 'communicative competence,' refers to the ability to show not only linguistic or grammatical competence, but also rules of use. It means when and where to use language appropriately. Sometimes, owing to practice, a person who is able to communicate in the target language accurately lacks grammatical knowledge of the language in which the person communicates.

Henry Widdowson presents a view of the relationship between linguistic systems and their communicative values in text and discourse. He focuses on the communicative acts underlying the ability to use language for different purposes (*Approaches and Methods in Language Teaching*, 2001, p. 160). 'Communicative competence' is further grouped into four dimensions by Canale and Swain. They are: a. grammatical competence, b. sociolinguistic competence, c. discourse competence, and d. strategic competence" (*Approaches and Methods in Language Teaching*, 2001, p. 160). Before one starts analyzing the four dimensions of 'communicative competence,' one has to keep in mind the admonition F. J. Newmeyer gives to all language learners in connection with the development and inter-play of two dichotomies that prevail in Linguistics namely "Competence vs Performance and Theoretical vs Applied" (*Historiographia Linguistica,* 17, 1990, pp. 167–81).

Communicative Competence
In linguistics, 'Communicative Competence,' refers to a language user's knowledge of phonemics or phonematics, morphology, phonology, lexis, syntax, grammar and the like, as well

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as social knowledge about how and when to use utterances appropriately. The four components of communicative competence are as follows: linguistic or grammatical competence, sociolinguistic, discourse, and strategic competencies. 'Communicative competence' is important because it is based on the idea that it is the objective of language acquisition. 'Communicative competence' denotes the ability to use the language correctly and appropriately to accomplish communication.

Four Dimensions of Communicative Competence

a. 'Linguistic Competence' is also known as 'Grammatical Competence,' which means having the ability to use the grammar, syntax, and vocabulary of a language in communication. 'Grammatical Competence' means the ability to use the grammar, syntax, and vocabulary of a language correctly. The Chomskyan concept of 'linguistic competence' is referred to by Dell Hymes as "formally possible." The expression 'communicative competence' is coined by Hymes in his ethnography of speaking in order to contrast a communicative competence, a view of language that Chomsky has on the concept of competence versus performance. It concerns only with the linguistic capabilities of the ideal speaker-hearer, so that the social function of language remains unaddressed (*Routledge Dictionary of Language and Linguistics*, 1996, p. 208). It also states that how individuals must develop their 'communicative competence' if they are to be able to communicate with one another appropriately in the changing situations and conditions. In this model, speaking is understood as the action of transmitting symbols (i.e. interaction) (*Routledge Dictionary of Language and Linguistics*, 1996, p. 208).

Through the phrase 'communicative competence,' Chomsky refers to "the abstract abilities speakers possess that enable them to produce grammatically correct sentences in a language" (*Approaches and Methods in Language Teaching*, 2001, p. 159). Chomsky points out the dichotomy between general linguistic ability and individual language use, which is connected to de Saussure's distinction between 'langue' and 'parole.' 'Competence' is that knowledge about the native language which is acquired along with the language which is used by an ideal speaker/listener of a homogeneous speech community. It is totally free from dialectal and sociolectal variations. Due to sounds, words and syntactic rules, the speaker can theoretically produce and understand an infinite number of utterances. Although 'performance' refers to this, it also refers to the ability and knowledge of the speaker on the grammaticality of sentences. The goal of transformational grammar is to formulate a grammar that illustrates as truly as possible the ability of a speaker's competence, and at the same time to offer a hypothesis about language acquisition. Linguistic theories based on the notion of competence have been reproached for being too idealistic, which has led to a broadening of the original concept to mean 'communicative competence.' Though 'competence' (Chomsky) is understood as a dynamic concept and mechanism that helps one generate language endlessly (*Routledge Dictionary of Language and Linguistics*, 1996, p. 212), 'langue' "is the system of a language, the language as a system of forms" (*Saussure*, 1985, p. 29). 'Langue' "is what the individual assimilates when he learns a language"

(*Saussure*, 1985, p. 29), according to de Saussure, is understood as a static system of signs. The terms 'performance' (Chomsky) and 'parole' (de Saussure) "is the executive side of language" and for Saussure, it "involves both the combinations by which the speaker uses the code of the linguistic system in order to express his own thoughts" and "the psycho-physical mechanisms which permit him to externalize these combinations" (*Saussure*, 1985, pp. 29-30),   can be used almost interchangeably.

"Hymes says that there are rules (conventions) of use without which rules (formulations) of grammar will become useless" (*Modern Applied Linguistics*: *An Introduction*, 1992, p. 101). Grammar can be classified into two types. The type of grammar is known as 'Formal Grammar' and the second is known as 'Functional Grammar'. 'Formal Grammar' refers to grammar which is taught in a formal way. It is also called the 'Prescriptive Grammar' or the 'Traditional Grammar,' which deals with the definitions and rules of the language. B. F. Skinner perceives grammar as a necessary discipline, which can be made fascinating. As language is basically meant for communication, teaching of the grammatical rules helps the language learners to use language effectively. Any language course must be organized on the skeleton of grammar, which the language teacher must be conscious of throughout the course. But a care must be taken by the teachers in teaching grammar because according to Comenius, "…language should not be the object of learning but the outcome, the product" (*Modern Applied Linguistics*: *An Introduction*, 1992, p. 201). In this type of grammar, there are set rules. The learners first learn rules and then practice the rules in speech and writing. Normally, in almost all the educational institutions in India, the first type of teaching grammar is followed in second language classes. 'Formal Grammar' develops the learners' ability to 'describe' the language, whereas, 'Functional Grammar' develops the learners' ability to 'use' the language. According to Kelly and Titone, 'Form-focused' language teaching lays stress on "the rules of grammar, structures, the development of vocabulary and the sounds of language" (*Methods of Teaching English,* 1995, p. 65).

The second type of teaching grammar is known as **Functional Grammar**, which is also called 'Incidental grammar'. The learners learn this type of grammar, when language learning is the first concern of the learners and knowing the rules of the language is the secondary. John M. Kean and Carl Personke distinguish the grammar of a language from its 'concept' and 'use' as follows: "Grammar is a description of the expression system of a language, including rules for manipulation of that system" (*Methods of Teaching English,* 1995, p.16). If it is taught inductively through activities without using technical words and rules, the grammar can be learnt with a lot of interest. 'Meaning-focused' language teaching "emphasizes language use, communication or fluency, and appropriacy of expression in different situations" (*Methods of Teaching English,* 1995, p. 65). 'Form-focused teaching' (Formal/Perspective/Traditional Grammar) is the basic

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foundation on which the super structure namely 'Meaning-focused teaching' (Functional/Incidental Grammar) can be built.

"Otto Jespersen's *How to Teach a Foreign Language* advocates the use of contextualized learning material" (*Modern Applied Linguistics*: *An Introduction*, 1992, p. 204). So, the objectives of teaching and learning English need to be modified suitably. It is also advisable to use grammar not only in contexts but also in a full sentence pattern. It should not be taught and learnt in isolation. Michael Swan while reviewing S. Thornbury's *How to Teach Grammar* states, "… that a bit of grammar practice is probably all right if it is done tastefully in appropriate communicative contexts...for instance, when embedded in tasks" (*The Journal of English Language Teaching*, Vol. 52/2, 2001, pp. 203-204).

b. Sociolinguistic Competence refers to an understanding of the social context in which communication takes place, the role relationships of the communicators, the shared information of the decoder and the encoder and the purpose for their interaction. 'Sociolinguistic competence' means mastery of the socio-cultural code of language use including appropriate use of vocabulary, register, politeness and style in a given context.

'Sociolinguistic competence' demands on the part of the learners in knowing and understanding of how to communicate in a given. When one communicates in L1 context, the communicator does not become conscious of the complexities of the process of communication. The communicator concentrates on what and how to communicate to others in a society (*Applied linguistics-I*, 1980, p. 1). In the context of L2, the learner is expected to produce language in different sociolinguistic contexts by following the purposes, status, and conventions of interactions. It can be accomplished by making use of opportunities properly and by practising continuously.

c. Discourse Competence relates itself to how words, phrases and sentences are put together to make communication possible and meaningful. It refers to the interpretation of the elements of individual message in terms of their interconnectedness and of how meaning is presented in relation to the discourse or text. In other words, it refers to interpret the larger context and how to construct longer stretches of sentences in a language so that the parts make up a coherent complete whole. The term *discourse* comes from Latin *discursus* which denotes 'conversation, speech' (*An Encyclopedic Dictionary of Language and Languages*, 1992, p. 25). It refers to a written or spoken discussion, conversation, talk, dialogue, communication, debate, consultation, etc.

In this context, it is fitting to recall the words of Zelling Harris, the first linguist who used the phrase in his research paper "Discourse Analysis" published in 1952, in which Harris claims that *discourse* is the next level in a hierarchy of morphemes, clauses and sentences. He argues that

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it is the structure that makes *discourse* different from a random sequence of sentences. By 'structure,' he means a pattern by which segments of the *discourse* occur and recur relatively to each other (*Linguistic Discourse Analysis: Introduction and Structure,* https://call-for-papers.sas.upenn.edu/node/39688). Mukarovsky says that "Dialogue … appears to be a more 'natural' phenomenon than monologue" and this concept is strengthened by Michael Holquist in when he cites Lev Shcherba's idea that "Language reveals its genuine essence only in dialogue" (*Dialogism: Bakhtin and His World*, 1990, p. 56). Therefore, it is necessary to train the learners in spoken, discussion, conversation, talk, dialogue, communication, debate, consultation, and written discourses as well as in the four types of discourses such as Narration, Description, Exposition, and Argumentation.

d. 'Strategic Competence' results in appropriate use of communicative strategies. It denotes the coping strategies that communicators 'adopt, adapt, and adept' (*Beginning Theory*, 1995, pp. 192-193) to initiate, continue, repair, maintain, redirect, terminate and resume communication. These various stages of 'strategic competence' can be explained based on the following psychological teaching-learning theories:

i) Behaviourism: The Behaviourists believe that the teacher decides 'what' and 'how' the students should do according to his/her instruction. Teacher transfers information to learners with reward and punishment. When the teacher teaches Present Tense, he/she explains the forms and the norms with examples and trains the students to construct sentences in the target language. The teacher decides what activity the students must do and how they must do it. The teacher teaches, tests the concept/unit taught and ensures the reproduction of it in the target language. The teacher plans to impart knowledge to the students through the activity. The teacher also explains facts and figures, principles and processes involved in the activity. In the context of English language-teaching, the teacher tries to elicit the desired response from the students who are presented with a target stimulus (*Performance Improvement Quarterly,* Volume 26, Number 2 / 2013, p. 46).

ii) Cognitivism: With regard to the Cognitivists, students carry out whatever the teacher says. Materials are designed with interesting features to make students learn the units taught. In the *adopt phase* (*Beginning Theory*, 1995, 192-193), *students recall* the forms and the norms explained by the teacher with examples and reproduce the same examples in the target language. Students must carry out the activity, based on teacher's instruction. Students reproduce in the target language, the concept/unit taught. Students learn facts and figures without knowing the principles and processes involved in the activity (*Performance Improvement Quarterly,* Volume 26, Number 2 / 2013, p. 46). Stephen Krashan's input is equal to "i". Comprehending the input message is marked as "+1". Therefore, "i+1" results in successful communication (*Approaches and Methods in Language Teaching*, 2001, pp. 180, 182).

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iii) Constructivism: According to the Constructivists, students construct their own example based on the teacher's model. Students use a range of resources to make sense of the received information on their own. In the *adapt phase* (*Beginning Theory*, 1995, pp. 192-193), students do not reproduce the same examples given by the teacher. They have them as models and construct similar sentences on their own initiative in the target language. Students must construct examples of their own. Students reconstruct new knowledge to fit their own situation based on the concept/ unit taught. Students try to understand the principles and processes involved in doing the activity (*Performance Improvement Quarterly,* Volume 26, Number 2 / 2013, p. 46).

iv) Social Constructivism: In view of Social Constructivists, the peers/members of the society contribute to the learning of the students. Students discuss with the peers/members of the society to make sense of the information. In the *adept phase* (*Beginning Theory*, 1995, pp. 192-193), students learn/ acquire the skill of reconstructing the sentences on their own initiative in the target language based on some other models, which they have imbibed from different sources. Students must reconstruct examples based on the model given by the members of the society. Students try to modify the reconstructed new knowledge further based on the inputs given by the peers/ members of the society. Students try to modify their understanding of facts and figures by verifying the principles and processes involved in doing the activity based on the inputs given by peers/the members of the society (*Performance Improvement Quarterly,* Volume 26, Number 2 / 2013, p. 46).

The Constructivists' and the Social Constructivists' points are similar to that of Vygotsky's Zone of Proximal Development (ZPD) which refers to the distance between the actual developmental level (Cognitive) and the level of potential development under individual adult guidance (Constructivist) or (Social Constructivist) theories in collaboration with more capable peers of learning. The theory of dialogical action emphasizes the point that the learners must be given freedom to indulge in dialogical action with the teacher or peers ("Tool and Symbol in Child Development," http://www.ulfblanke.com/downloads/activity_theory/vygotsky 1978.pdf).

From these concepts on competences, one can understand that beyond the primary units of language such as phonological, graphical, grammatical and syntactic patterns, the communicative functions of language can be exemplified in discourses. The basic necessity to acquire 'strategic competence' at higher levels of learning and in professional programmes can be made possible only by acquiring the basic 'communicative competence.' For example, an effective salesperson can make a product irresistible for a consumer to buy with the help of his/her 'strategic competence.' The salesperson's 'strategic competence' is certainly based on his/her basic 'communicative competence.'

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The following short story of a lawn cutter will reiterate the point further that is being discussed in this context:

A little boy walked into a pharmacy to use the phone. As he did, the store-owner observed and listened to the conversation. "Excuse me," the boy said into the phone, "can you give me a job cutting your lawn?" "I already have someone to cut my lawn," the woman on the other end said. "But I'll cut your lawn for half the price of the person cuts your lawn now," the boy said. "I'm very satisfied with the person who is presently cutting my lawn," the lady said. "But I'll even sweep even your curb and sidewalk," the boy said. "But you'll have the prettiest lawn in town". "No, thank you," the lady said. Smiling, the boy hung up. The store owner, who listened to the entire conversation, approached the boy. "I like your attitude," the owner said. "I like that positive spirit. Would you like a job here?" "No, thank you," the boy said. "But you were just pleading for one," the owner said. "No, sir," the boy said. "I was just checking my performance at the job I already have. I am the one who is working for that lady I was talking to!" This is what self-appraisal means. Every time we think of comparing ourselves to others, we should compare ourselves to our own self instead. Only then we can grow as people! (https://steemit.com/story/@digitalxing/a-short-story-on-self-appraisal)

'Strategic Competence' Embedded in Polonius's Advice to Laertes and Ophelia in *Hamlet*

With the impact of liberalization, privatization, globalization and technical innovations, there is an increased awareness of the importance of English in professional fields. Apart from developing four language skills in the learners, the Courses offered are expected to empower the learners to acquire skills related to group-discussion, role plays, and problem-solving strategies. In the new millennium, employability demands an enhanced competence of using English efficiently, effectively and convincingly. Hence, communicative skills that are scaffolded with 'strategic competence' have gained currency in the world. Therefore, teaching of 'strategic competence' through 'communicative competence' has become an essential and integral part of any academic programme.

Prescription of certain excerpts from Shakespearean texts in the syllabus can help academicians to accomplish this endeavour easily and effectively. Passages culled out from Shakespearean plays can be used innovatively while offering training programmes for professionals who need to develop their strategic skills through communicative skills. Shakespearean plays which are embedded with various skill resources can be re-visited, delved deep, excavated, re-discovered and exploited, especially to develop strategic skills through communicative skills at various levels.

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In the works of William Shakespeare, statements with regard to skills development are made up of short sentences which come into existence based on Shakespeare's life-long experience. Shakespeare's works express kaleidoscopic views of life and they have been accepted by people of the world who come from different walks of life. He is known for his universality and profound understanding of human nature. Therefore, it is necessary to epitomize here and explain with example how William Shakespeare converts all the three competences namely grammatical, communicative, and sociolinguistic into strategic competence through discourses with special reference to *Hamlet*. For example, the reading and understanding of the following passage, which presents Polonius's advice to his son and daughter, Laertes and Ophelia (*Hamlet*, Act-1, Scene -3, Lines: 65-86), will make the readers understand the dire need of mastering the strategic competence.

Discourse from *Hamlet*	Paraphrase
1. Give thy thoughts no tongue, Nor any unproportion'd thought his act.	1. Don't express your thoughts/Keep your thoughts to yourself. Don't put to action any funny/novel idea without much thought or think twice before you put your thought into action.
2. Be thou familiar, but by no means vulgar: Those friends thou hast, and their adoption tried.	2. Treat people with familiarity, but not excessively so. Hold on to old friends and be slow to trust new friends.
3. Beware of entrance to a quarrel; but being in, Bear't that th' opposed may beware of thee.	3. Avoid fighting; but fight boldly if it is unavoidable so that your enemies may beware of you.
4. Give every man thine ear, but few thy voice; Take each man's censure, but reserve thy judgment.	4. Be a good listener. Accept criticism, but do not be judgmental.
5. Costly thy habit as thy purse can buy, But not express'd in fancy; rich, not gaudy; For the apparel oft proclaims the man.	5. Don't spend money like a spendthrift. Don't dress yourself fancifully, but modestly and maintain a proper appearance because one's appearance proclaims his/her character.
6. Neither a borrower nor a lender be; For loan oft loses both itself and friend, And borrowing dulls the edge of husbandry.	6. Do not borrow or lend money because you will lose the money given as loan and your friend who has borrowed it. Borrowing spoils your maintenance and conservation of resources.
7. This above all- to thine own self be true,	7. Above all, be true to be yourself. It must happen naturally as the Day follows the

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And it must follow, as the night the day, Thou canst not then be false to any man.	Night. If you follow all these strategic competencies, then you won't prove yourself to be false to any man.

Conclusion

From time immemorial, human beings have been trying to master 'strategic competence.' They are unsuccessful in their endeavour because they have been lacking mastery in 'communicative competence,' which is needed to accomplish it. In this context, one has to remember the fact that at least certain excerpts from Shakespearean plays, which are store-houses of eclectic skills, will play a pivotal role in transforming the 'communicative competence' of the students into 'strategic competence.' The readers of Shakespearean plays can observe how readily the plays do yield themselves to acquire multifarious skills. One can find examples galore in certain plays, which can be used to develop 'strategic competence' through 'communicative competence.' Shakespearean drama is a great river of life and beauty. All who have thirst for aesthetics, truth of life, and flair for language learning can stoop to drink from its waters to quench their thirst. If anyone feels that this spark is the need of the hour, he/she can transform this spark into campfire around which persons who belong to various walks of life can bask and benefit.

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Politicization vs Social Reality in Amitav Ghosh's *Countdown*

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Abstract

Countdown is a non-fictional work written by the most ever time successful commentator of India, Amitav Ghosh which is a comprehensive account of his journeys towards Pokhran, Siachen, Pakistan and Nepal. It provides a detailed description of fatal consequences of nuclear explosion that knock out the peace, prosperity and sustainability of people. It is clear that India has done nuclear explosion in order to become a global player and especially for status-enhancement in international politics. Ghosh writes nuclearisation as "a primal stream for self-assertion". He satirically criticizes the arrogance and dominance of politics and questions their malpractices for attaining self-motives. The dreadful tales of villagers near the Pokhran area exemplified the deliberative ignorance of political leaders over long term implications of nuclear explosions. By pointing out the political game in the name of defence security, Ghosh invites readers to call for peace and prosperity out of love and not by warfare.

Keywords: Amitav Ghosh, *Countdown,* politics, social reality, communitarianism, common good, human rights

Introduction

Nuclear proliferation refers to a quantitative and qualitative increase in nuclear weapons and their spread to various countries (Basu Rumki 140). During the Second World War, the US developed and dropped atom bombs on Hiroshima and Nagasaki. The whole world was shocked for its huge devastation and its disastrous capabilities. The emergence of nuclear weapons caused a big impact on the nature of international relations later on. Other nations tried to develop nuclear weapons quickly, as it gave a great boost to national power while acting as a deterrent (Basu 140). After the US, USSR was successful in preparing nuclear weapons. Subsequently, countries such as the UK, France, China, Israel, South Africa and so on developed nuclear weapons. Non-nuclear nations became weak and defenceless. This insecurity led to further growth of nuclear weapons and the discriminatory treaties like NPT and CTBT introduced by nuclear powerful nations in order to stop the adoption of nuclear weapons by more nations became titular.

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India-Pak conflict is not just part of history but an ongoing process even today. Daily we are familiar hearing the death of many soldiers at each border. India's nuclear test has been considered as one of the greatest achievements in this political milieu. In 1974, India became the sixth nuclear nation in the world. India developed nuclear weapon capability by carrying out five underground nuclear tests at Pokhran on 11 and 13 May 1998. Seventeen days later Pakistan tested nuclear devices of its own. But the fact is that the actual interest of common people and their pathetic plight has been completely neglected in the process of politicization in the name of common good. When the so-called 'Indians' enjoy the triumph of war and the success of nuclear tests, the hidden reality is missed.

Analysis

Countdown is a non-fictional work written by the most ever time successful commentator of India, Amitav Ghosh which is a comprehensive account of his journeys towards Pokhran, Siachen, Pakistan and Nepal. His conversation with various people living in these areas and his description of their grief and depressive living condition awaken the mind of readers with a question; 'why nuclearisation?' It is clear that India has done nuclear explosion in order to become a global player and especially for status-enhancement in international politics. Ghosh writes nuclearisation as "a primal stream for self-assertion". He satirically criticizes the arrogance and dominance of politics and explains they never care for the peace and prosperity of people instead they aim to attain a global status as a powerful nation. The dreadful tales of villagers near the Pokhran area exemplified the deliberative ignorance of political leaders over long term implications of nuclear explosions.

The whole of India was celebrating the success of Operation Shakti with so much pride. Now 11 May is remembered as 'National Technology Day' and we celebrate its glory believing it as a milestone in the field of defence technology. But the villagers near Pokhran were gloomy and sad about it. Because they knew they are the victims who had to suffer all the after-effects of these blasts. The theme of last year National Technology Day, the day which commemorate Nuclear Test fire, is "Science and Technology for sustainable future". Ironically, 21 years ago on this day the sustainability of the people of Pokhran was obliterated. *Countdown* provided a horrifying and awful account of long-term consequences of 1974 explosions which caused cancer, skin rashes, etc., to the villagers. In the conversations with Ghosh, they made it clear that before 1974, they never heard of a disease called 'cancer'. Thereafter most of the babies born with deformities and cancer, skin rashes and sores became common among the people. Even grasses were filled with radioactivity. Thus, animals like cow and goat also had to suffer from similar diseases. But the ironic thing is that when people there suffered from health hazards, dust at the blast area was distributed all over the country to enjoy the glory of a successful explosion. In order to shut down the voice of protesters, government officials had come up with some sums of money for compensation which never compensated their loss.

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Politics has been defined as a process of interaction between politics and different components of the social system. While the liberal view of politics insists on the rights of the individual, communitarianism focuses on his duties and obligations. It seeks to restore the broken bond between the individual and society. It makes the individual realize that he owes his existence and personality to society. Instead of seeking their self-interests, they should serve their interest by serving the common interest. India has taken a communitarian perspective in the system of politics and most of the actions of government are justified under the concept of common good. Aristotle, the early proponent of this concept believed that the state exists to promote moral objectives, justice and the common good. But the idea of the common good is frequently invoked in order to focus on certain political demands, decisions or policy measures like India's nuclear explosion. Politicians became successful in making people believe that for the good of the majority, injustice against minority can be justified. Some writers like John Rawls has criticized this view stating that if the minority is made to suffer in the name of promoting the so-called general happiness, it would be against the spirit of the common good (Gauba.546-547). The ironic statement made by a villager; "even the people who come to tell us that everything is safe won't touch our water' amply shows the depth of distress the villagers had to suffer in the name of common good".

Smiling Buddha of 1974 and Operation Shakti of 1998 had been etched in history as two turning points in India's scientific progress. The then Prime Minister Atal Bihari Vajpayee announced that nuclear bomb tests definitely help to prevent nuclear threats and blackmails in future. Moreover, it placed India in the elite club of nuclear nations, and it is a watershed moment for the colonized minds. Nuclear explosion that led to the death of thousands of people in Japan ironically stands for world peace. And in the process, the peace and prosperity of minority getting lost have been completely ignored.

Today 'human rights' has become an important aspect of civic life. Human rights are those rights to which all human beings, per se are entitled and can lay claims upon in society. The politics of human rights intervention is a debated topic. Until recent decades, it was taken for granted that government behaviour towards its own citizens falls within the purview of domestic jurisdiction. But after the Nuremberg and Tokyo trials, International agencies like the UN and NGO's follow a new concept of 'crimes against humanity'. The concept states that if the defensive actions cause negative impacts on the lives of citizens even if it is done by the order of superiors in the political or military hierarchy, they held accountable by the world community and humanitarian crisis can be questioned (Basu 349). But Countdown exhibits that international laws exist only for the namesake. Except for certain sanctions put by nuclear power nations, nobody questioned the humanitarian crisis caused by Pokhran nuclear tests.

Ghosh's encounter with some Indian soldiers at Siachen made it clear that the military has

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a minimum role in the nuclear process. India-Pak-China conflict at Siachen is one of the greatest regional threats India face since independence. Ghosh explains the total cost of Siachen conflict is probably the same as that of nuclear programmes of India and Pakistan combined together. Further, he states that "if the money spent on the glacier were to be divided up and handed out to the people of India and Pakistan, every household in both countries would be able to go out and buy a new cooking stove or a bicycle (30)." But the fact is that politicians become stingy in the allocation and distribution of necessary resources to people rather they focus on spending infinite money for national security and prestige. 1992 agreement between India and Pakistan reached a simultaneous disengagement from Siachen. But it was violated by India itself as diplomats get the instruction of top politicians that 'a retreat from Siachen will look bad in an election year (30).' Many elections came and went thereafter, leaving the soldiers still at their posts. Ghosh's conversations with soldiers at Siachen confirm that nobody actually wants a solution either on the issue of disengagement from each border or the issue of daily bloodshed. Because then political leaders can't come up with attacks and surgical strikes to gain the attention and liking of people.

Politicization in the name of India-Pak conflict is motivated mainly by concerns for policy as well as to satisfy demands for patronage. This study of politicization provides insight into the fundamental tension between Indian and Pakistan politics. Even after achieving a fully functioning democratic structure, both the countries fail to leave their colonial legacy in their administrative system. It is important to note that politicization in administration mainly by political actors is not to gain efficiency or to increase effectiveness but in order to use the measures for political and personal gains. When Ghosh was in Pakistan, he came to hear about the announcement made by the then prime minister Nawaz Sharif about his intention of amending the constitution of Pakistan to replace the current legal system with Shari'a, the corpus of Islamic law. Later, Ghosh's encounter with Qazi Hussain Ahmed, the leader of the Jam'aat-e-Islami provided a hidden intention behind this move. The government was weak and suffering with economic and political crisis. At this point, they had to divert the attention of people and had to gain more powers.

"the Prime Minister wants still more powers. These are all corrupt people. What they've done is loot and pillage and that's what they're still busy doing...They've done this only to divert attention" (Ghosh 41).

Politicization of religion is a risky and highly perilous aspect. The intrusion of religion and religious orthodoxy into the politics of Pakistan is considered an extreme threat in the opinion of Asma Jahangir, Pakistan's leading human rights lawyer. She states that, "fanaticism here (Pakistan) brings fanaticism in India (53)". She also made a comment that anyone who proposes orthodox Islam in Pakistan is actually strengthening the hands of orthodox religious parties in India.

The main issue identified by Ghosh is that 'the political leadership has refused to break out

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of its colonial mould (33).' They allowed the administrative structure of colonial rule that designed to oppress, exploit and suppress people to remain as such. The colonial mind stayed on and the only difference is that British rule has been alternated by politicians. *Countdown* pointed out many malpractices done by both Indian and Pakistan political leaders which must be annihilated for the real peace and prosperity of people as well as nation. Ghosh reminds us that it is high time to get away from the politicization especially on administration and policy matters. He further reminds the fellow citizens the need of resolving the issues peacefully rather than by using violence.

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Satire and Irony in Samuel Beckett's *Waiting for Godot*

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Abstract

Waiting for Godot is steeped in satire and irony. Irony is not here and there but it is everywhere in the play. It can be seen in the title, situations, dialogue, characterization, motif of the play, and in the meaning of the play. The play shows the irony of human fate. Though a man is an intellectual having the best brain amongst all the creatures of the world, yet is the most miserable of the creatures. He comes on the earth not to enjoy life but to suffer various kinds of misery, God's ill treatment of man. In this paper the researcher wants to discuss about satire and irony which has used by the author.

Keywords: Samuel Beckett, *Waiting for Godot,* Satire and Irony.

The two tramps in the play, with their boredom, their fear of pain, their shreds of love and hate, are a surprisingly effective version of the whole human condition- condition for which action is no answer, chiefly because there is no obvious action to be taken, nothing to be done. Beckett comes to a nihilistic conclusion. Thus the whole meaning of the play is covered in the shroud of irony.

Waiting for Godot is full of ironical situations. The waiting by the tramps itself is an ironical situation. They wait and wait and yet Godot does not arrive. Probably he would never arrive. Their situation is our situation. We also go on waiting for something or the other in our lives. Estragon is trying to take off his boot, saying "Nothing to be done", ironically referring to the actionless and meaningless lives of the people of this world. People do not do anything worthwhile despite their tall claims of activities and actions. They gather and squander, eat and drink, sleep and wake, and then they die without a purpose. The other situation which is ironical is the play with the hates by Pozzo and Lucky.

The play is full of verbal irony, too. There are numerous instances of it. For example,

Vladimir: Do you remember the Gospels?

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Estragon: I remember the maps of the Holy land. Coloured they were very pretty. The dead sea was pale blue. The very look of it made me thirsty. That's where we'll go for our honeymoon. We'll swim. We'll be happy.

Then they hint at ironical situation of Christ's crucifixion. He was hanged along with two thieves.

Satire is the main weapon for correction, reformation and improvement in the eighteenth century which was an age of prose and reason. Hence satire has become a major tool not only in the hands of novelists and poets but also the dramatists. The Theater of Absurd, which is attempted by Beckett, is satirical when it criticizes a society that is petty and dishonest. In it man is "stripped of the accidental circumstances of social position of historical context, confronted with basic choices, the basic situation of his existence" (Dan Davin).

Serious subject matter has been treated under a farcical surface. The genuine concern of one tramp with the possibility of salvation is constantly broken into by the other with remarks like, "I find this most extraordinarily interesting," and the discussion follows a carefully constructed comic pattern, with Vladimir's logic steadily frightening only to be punctured by Estragon's final People are bloody ignorant apes. This tug between subject- matter and form runs through the whole play. Much of the surface is taken up with farcical satire of conventional social behavior. Pozzo, for example, is unable to take a simple action like sitting down without attendant paraphernalia of ceremony; and the two tramps are always trying to strike up what will pass for a polite conversation, using catch-phrases like Vladimir's "this is not boring you, I hope?" But the satire is notmere incidental comedy. The emphasis on the surface aspects of life has its part in the meaning of the play. At one point fat Pozzo is lying on the ground, unable to get up. Spasmodically he shouts Help. Vladimir, glad of this chance to be useful for once, says: "Let us not waste our time in idle discourse" and launches into a long speech. This is a typical Beckett scene. The situation itself is farcical and yet has serious implications; and Vladimir's speech, though mock-pomp us in tone, contains the real meaning of the play. He says: "What are we doing here, that is the question. And we are blessed in this, that we happen to know the answer. Yes, in this immense confusion one thing alone is clear. We are waiting for Godot to come." (H. Philip, Bagby).

And later he says:

All I know is that the hours are long, under these conditions, and constrain us to beguile them with proceedings which- how shall I say- which may at first sight seem reasonable, until they become a habit. You may say it is to prevent our reason from foundering".

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The surface proceedings of life, of which the play is made up, keep mankind's attention off the despair beneath it all. For Beckett it is a relief because he does not have an optimistic Christian faith in redemption beyond the despair.

Beckett uses words very economically. Yet he is able to make his satire more meaningful. For example, mark the following satiric utterance against the Englishmen:

Estragon: an Englishman having drunk a little more than usual goes to a brothel. The bawd asks him if he wants a fair one, a dark one, or a red-haired one.

The satiric tone of his dramas is general. He does not attack individuals. Paradoxically, however, Beckett's refusal to be more than a painstaking recorder of his modes of existence, his categorical refusal to allow any philosophical meaning or thesis to be attributed to his work, makes his satire and irony much more meaningful. (Martin, Esslin)

Beckett's writings are more than mere illustrations of the point-of-view of existentialist philosophers like Heidegger and Sartre; they constitute the culmination of existential thought itself, precisely because they are free of any abstract concepts of general ideas, and thus escape the inner contradiction of existentialist statements that are couched in the form of generalizations.

The general features of Beckett's satire are mild tone, understatement, brevity and objectivity. He is never bitter, harsh or personal. He exposes not the individual but the existence; he satirizes not character but his situation. In Waiting for Godot, satire is against man's tendency to false hope and vain glories. He attacks falsity of life. He also shows the conflict and tension between the temporal and the infinite. (Dennis, Douglas)

Beckett's says, "an art … weary of its puny exploits, weary of pretending to be able, of being able, of doing a little better the same old thing, of going a little further along a dreary soul… and preferring the expression that there is nothing to express, nor power to express, no desire to express, together with the obligation to express." Hence instead of including in generalizations and abstract truths, Beckett uses the weapons of satire and irony to make us realize and experience our own consciousness, which in turn is constantly in flux and ever changing and therefore negative rather than positive, the empty space through which the fleeting images pass. The existential experience is thus felt asa succession of attempts to give shape to the void; when nothing can lay claim to final, definitive reality, we enter a world of games, of arbitrary actions structured to give the illusion of reality. So Vladimir and Estragon think up their ways to pass the time; Murphy finds illumination in a game of chess: Hamm and Clov are pieces in such a game; Molloy painstakingly constructs a system of sucking stones. Watt works out his

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strings of permutations of the series of dogs, the series of men, the series of pictures, his system of the Krak! Krek! And Krik! of frogs. Thus,irony in Beckett's plays is a tool of fulfilling the obligation to express his experience of being, in trying to communicate his existential experience.

Beckett does all this with skill and sense of style of a highly conscious craftsman, using the full discriminatory faculty of a skilled literary artist. Beckett shows throughhis satire and irony that the world is absurd, that man is alone and in despair. (Curtis M., Brooks).

And later he says:

"All I know is that the hours are long, under these conditions, and constrain us to beguile them with proceedings which- how shall I say- which may at first sight seem reasonable, until they become a habit. You may say it is to prevent our reason from foundering".

The surface proceedings of life, of which the play is made up, keep mankind's attention off the despair beneath it all. For Beckett it is a relief because he does not have an optimistic Christian faith in redemption beyond the despair.

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Problems of Teaching English in Primary Schools of Gujarat

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Abstract

This paper attempts to bring out the issues related to the problems of teaching English in Primary schools of Gujarat. The language policy in school education emerged as a social problem and also as a personal problem. The quality of English language education in Gujarat schools presents a very awful picture. The proficiency of teachers in language and their exposure to language and materials are major concerns for quality English language learning. In reality, rural students' situation is very difficult. They don't have opportunities as city students have, like language lab, audio visual aids and what not. Generally, rural students study English as a subject, not as a language. It is the main obstacle for them. Most students read English only for the sake of examination. They do not know how to recite poems, but they know very well how to memorize it. Actually, rural students are afraid of English. On the other hand, many teachers don't have long vision about students' life. They focus only on examination.

Key Words: Teaching, English, Schools, Gujarat

Introduction

The study of language is the base for all other learning. Language defines us as human. A language is not just a collection of words, such as we find in a dictionary. It is also the rules or patterns that relate our words to one another. To be human is to use language, and to talk is to be a person. A language is a system of conventional vocal signs by means of which human beings communicate.

Even when someone attains something great in art, or athletics or music, we immediately turn to language to tell other people about it. The huge proliferation of cell phones, instant messaging, podcasts, and voice mails simply illustrates a simple fact about humanity: we love to talk. In fact, we just cannot stop talking. It is our language; we speak defines us and identify the community we belong to. But the fact that we can talk at all, the fact that we have a language, is inextricably bound up with our humanity. Language is our medium of communication, but it can also be a barrier to understanding.

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It is well known fact that the English language entered into India only after the arrival of the English. Soon after their arrival it began to exercise its impact on the intellectual life of the people and also it reduced the communication gap between the rulers and the people of India. And, with strong efforts taken by the people like Macaulay and Lord William Benedict, and also because of enthusiasm of Indians like Raja Ram Mohan Roy, it has developed in such a way that English became a gate way to western knowledge and also it began a mutual cultural interaction between India and Britain which led the transaction of cultural heritage between the two nations.

The English language has had a remarkable history. When we first catch sight of it in historical records, it is the speech of some none-too-civilized tribes on the continent of Europe along the North Sea. Of course, it had a still earlier history, going back perhaps to somewhere in Eastern Europe or western Asia, and long before that; to we can only speculate about it. English has become the most widespread language in the world, used by more peoples for more purposes than any other language on Earth and India is one of them.

The changing times have witnessed the growing importance of English language in all walks of life. Both as non-native speakers and as second language speakers, conscious and unconscious use of the words in our everyday conversation from the English language is easily noticed. English is used all over the world not out of any imposition but because of the realization that it has certain advantages. A very important reason for regarding English as a world language is that the world's knowledge is enshrined in English. It is a progressive language. It is dynamic and flexible.

Education has been the primary factor in the more formal transmission of English around the world. English symbolizes in Indian minds, better education, better culture and higher intellect. In present times, English is the most preferred language. Indians and the Indian English language Press use many words derived from Indian languages. Indian accent is sometimes difficult for non-Indians to understand. Actually, English has co-existed in the Indian sub-continent alongside thousands of local languages.

Language learning is a natural process for the natives. The approach to this learning process is called the 'behavioristic approach'. But for the students of other languages, deliberate efforts are required to learn a foreign language, which requires a 'mentalistic approach'. The students of rural and semi-urban areas in Gujarat face such problems because English is not their mother-tongue. It is neither instinctive nor intuitive. Language acquisition seems to be a process of both of analogy and application, nature and nurture. Teachers of language have adopted and invented a variety of methods to teach English.

Students of the rural schools face a number of problems. English is their second language. Learning a second language means acquiring a system of rules. But just as very little is known

about these rules, even lesser is the knowledge about how such rule systems are acquired. Students find themselves unable to express in English. They have no idea of proper sentence structure. They do not know proper pronunciation, spellings and grammatical rules.

The sole objective of the teacher and the learner remains how to pass the exams. The students never realize the importance of learning English as a language. In the past, in rural areas, English was introduced to students in the fifth class. But now there is no dearth of English medium schools in such areas; yet the standards of English are falling rapidly.

The teacher has to keep in mind the age of the student, his native language, his cultural background and his previous experience with English. The experience of the teacher and his mastery over English language are equally important. Students of the rural areas do not realize the importance of English as a language of communication whereas this is the most important aspect of the global language. They lack the confidence to speak in English; expression in the language is weak.

First reason is that they have been taught English through Grammar-Translation Method (GT method). This method makes them dependent on their mother tongue. Whatever they read they translate it into mother tongue. During the time of exams, they cram the expected questions and answers, because they cannot write sentences of their own. Because of GT Method, they have no vocabulary of English words. While writing, they depend on the cheap material from the reference books (called *Notes)*.

The stereotyped and traditional pattern of exams aims at clearing English exam not as a language but as a subject. The students merely pass the subject, far from learning any level of the Language. It is more shocking to learn that even the questions that students are supposed to answer are told to learn through translation from English to Gujarati. Poor performance in translation, lack of proper vocabulary, no knowledge of proverbs all are results of a casual approach.

Because of the rapidly increasing web of Educational facilities, the rural areas have been enjoying the facilities of the English medium schools. But it has neither helped in raising the level of the students, nor made them learn English as a language. The infrastructure of such schools is weak. Some teachers have good accent, but they do not possess a good command over the language. Now in the rural and semi-Urban areas, study of English language begins at an early age, at the KG level, and it continues up to Senior Secondary or first Degree level. Even in the Professional Courses, the teaching of English as a communication skill is an integral part of the curriculum or the course obligations. It is quite unfortunate that whatever our English language teachers gain in the completion of their course or education as eligibility for seeking a job or an employment, it stays there, and the teaching learning stagnates.

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➢ They have been taught English through Grammar-Translation Method.
➢ This method makes them dependent on their mother tongue.
➢ English language is taught as second language.
➢ Students find themselves unable to express in English.
➢ Students do not know proper pronunciation, spellings and grammatical rules.
➢ Students never realize the importance of learning English as a language.
➢ Students lack the confidence to speak in English
➢ Some teachers have good accent, but they do not possess a good command over the language.
➢ They don't have opportunities as urban students have like language lab, audio visual aids etc.

To solve all the problems, a systematic approach should be followed. The teachers should aim at teaching primarily, not knowledge but skill, the different skills required for good Listening-Speaking-Reading-Writing. Teachers should find some way of helping pupils to enjoy their language activities, and of building their confidence. A teacher who tries to help his pupils in this way has rightly rejected the image of the teacher who acts as the arbitrary dispenser of all knowledge. As children learn by way of imitation, similarly, the students tend to follow the example set by their teacher. The English teacher should have the wide-ranging enthusiasm and Imagination, this can make English course 'a sort of clearing house' for ideas and interests which branch out into all the other subjects that the pupils are studying in school, and beyond them.

To tackle the problem of lack of vocabulary in the students, Productive and receptive Use of words should be kept in mind. The students should be made to learn simple words. This will help in inculcating a habit of learning new words in them. Their newly learnt words will become a part of their own vocabulary and they will be in a position to use those words. This is the natural process of movement at need from receptive to productive use of the words. This enhancement of vocabulary will result into better expression. The common errors made by the students in the different usages of the same word can be cured by this technique.

By noticing all such components of the language, they can enjoy the richness and flexibility of language. Once their interest is aroused, they will show tremendous improvement. Reading can also help them in making aware of spellings. When the students have practiced different uses of words and have developed habit of reading, they can avoid the common errors of Translation.

There can be no learning without exposure. Group discussions can be arranged. Texts should be read loudly by the students. Simple usage of words will become a part of their speech only when they are exposed to deliver a speech and express their own ideas. The zeal for

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learning will help them in their own advancement. The problems of the students and the teachers are inter-related. It is necessary to assure that the learner makes a tremendous contribution in the process.

It will also help in raising the standards of English as a language at the school level. On the basis of suggestions given above, the critical situations in the teaching of English can be checked from further deterioration. Decidedly one or two persons can't do anything solid. Let everyone concerned with it take the responsibility. Only then we can create a congenial environmental and we will be able to achieve better results in the teaching and learning of English.

Possible Solutions
➢ Teachers should recite poems and not allow simple memorization of the poem.
➢ Try to create interest to taste poems.
➢ Should avoid GT method.
➢ Teachers should find some way of helping pupils to enjoy their language activities, and of building their confidence.
➢ The English teacher should have the wide-ranging enthusiasm and imagination.
➢ Group discussions can be arranged.
➢ Texts should be read loudly by the students.
➢ English will be used by them as a medium of expression.
➢ Motivate the students think through English.
➢ They will be able to use English as a language of communication.
➢ Create confidence of speaking English in the public.

To Conclude
If we take into consideration the role of teacher and learner in acquiring the knowledge of a language, the problems can be solved effectively. Only then the students will realize the practical use of English language. English will be used by them as a medium of expression. They will be able to use English as a language of communication. Fluency in the speech, proper knowledge of sentence structure, confidence of speaking in the public will make them able to keep their pace with the developing world.

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Maugham's "Rain": Depiction of American and Western European Imperialism

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Abstract

The present article is an exploration of what happens when East meets West in a tropical setting. It is a study of the bizarre behaviour that results when a European temperament must face prolonged exposure to tropical climates and customs. It is one of the best short stories ever written by him, in its length and characterization along with resonance of real flesh and blood characters. One can find professionalism pervading the manner which he adopts for this story, the matter, theme, situations and the tropical settings to give the public exactly what they want. This story makes one marvel at its details, composition and ability to touch one's soul with feelings. Even if one is not a fan of the short story form, feels after going through this story that Maugham's writing is an exception.

William Somerset Maugham is a worldly storyteller with incomparable knowledge of the humankind. His sense of insecurity as an orphan at an early age of ten, proper professional medical training, series of travels around the world, wartime experience in the secret service as a contact with spies during the Russian Revolution in 1917, interesting and varied life have benefitted him tremendously in his writing career. He as a result tends to be shy and more of a passive observer rather than an active participant in life. This further clearly explained some of the detachment that one feels in his various stories. His training as a doctor has taught him about the minute details of human suffering aptly conveyed through a dispassionate and systematic habit of observation. To add to this, his extensive, fearless and productive travels around the world have benefitted him a lot. The acquaintance which he obtained through travel with a diversity of standards, manners, morals rightly served the clinical attitude of his writing. In addition, his spell as a British spy in Petrogard charged with aborting the Bolshevik revolution taught him about politics at the very highest level of world significance. On the whole, all these have helped him to develop a keen eye for the minute details of life, which is further combined with his writing style especially of his short stories in such a way as to capture one's attention.

Among Maugham's first collection of six perfectly competent pieces of short stories, '*Orientation*', "Rain" is written first. It is one of his best-known short stories and before writing this he has disguised himself as a reporter to work for the British Intelligence in Russia during the Russian Revolution in 1917.As a result of the above reason, his stuttering and poor health hinders his

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writing career. He then happens to set off with a friend on a series of travels to Eastern Asia, the Pacific Islands and Mexico. The story is inspired by a missionary and a prostitute travelling along with the fellow passengers on a trip to Pago Pago. It all takes places in 1916, while a small group of English and American travellers are travelling from Honolulu to Apia on business and personal trips. An epidemic of measles breaks out suddenly and the disparate characters are forced to stay for a couple of weeks in Pago Pago in American Samoa of the South Pacific island of Tutuila. The clash between Pacific and European cultures informs every aspect of the story. For each Anglo-Saxon character, the tropics represent some different and alien reality.

It so happens that the arrival of the ship in Pago-Pago has coincided with the beginning of the tropical rainy season, and it rains almost ceaselessly during the time period covered by the story. As it is announced that they wouldn't be able to leave the island for at least ten days, the two couples, the Davidsons and the Macphails are temporarily detained from continuing their journey to Apia. The couples have though socialized on shipboard; happen to be very different from each other. The Davidsons have been absent from their medical and religious mission north of Samoa for a year. They are religious enthusiasts with a single aim in life to convert Samoans to Christianity. They see the South Seas as a vast pagan chaos waiting to be colonized and Christianized. The missionary's wife too is in possession of a mind akin to his own. They are determined in their ways about the morals and habits of the local folks. They are at the same time a dreary, severe, self-righteous, authoritarian and serious pair.

They associate with the Macphails as the rest of the ship's passengers seem "fast" by comparison. Though the women folk find a lot of things in common to talk about, the men folk share only an association with medicine, for Dr. Macphail is a shy, reserved, contemplative man to whom religion means little. The doctor is a good-natured person and prefers to take things quietly. He does not poke his nose in other people's affairs and his wife tends to follow his lead. The couple are weak but tolerant people with no fixed convictions. The Scottish doctor pair is travelling to Upolu by ship to recover from war wounds and accompanied on the long voyage by the missionary pair. Even the even-tempered Macphail is affected by the strange world of the tropics. Horrified by the unpleasantness and disease of Pago-Pago, he is driven to distraction by the unremitting rain.

At this moment in the story, when all the passengers get stranded, the energetic Davidsons become active and take initiative. Davidson through his influence with the local Governor, is able to find them rooms in the establishment of Mr. Horn, a local trader. Mrs. Davidson, with characteristic efficiency, helps the rather unimpressive Macphails settle into the boarding house. She is determined to make the best of things in spite of the bleak environment. The rest of the passengers also find lodging in the same expansive house. At the house, they pass the time in conversation and other so-called proper activities while other residents pursue smoking, gambling, and dancing.

Soon Macphail finds out that another of their shipmates, a second-class passenger named Sadie Thompson would be lodging there. Miss Sadie is a young woman with unrefined manners, vulgar appearance, improper speech, over-stylish dress and on the whole can be described as entirely sensual. For her the islands represent an escape, a place to begin life anew. She is actually travelling

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to a distant island where she has secured a job as a cashier. She is in-fact judged "fast" by Mrs. Davidson and Mrs. Macphail for dancing with the ship's quartermaster at the shipboard party, the night before the landing at Pago-Pago. She happens to be a friendly, socially active and vivacious type. She seeks, in the following days, to enliven the depressing boarding house by giving frequent parties, loud and raucous affairs attended solely by the island's sailors. One evening the couples' dinner conversation is interrupted by loud noises coming from Sadie's room on the floor below. As they try to talk over the dinner, Davidson is particularly troubled by her lack of what he considers decent and moral behaviour. He has a sudden revelation that Sadie, who boarded the ship at Honolulu, must be a denizen of Iwelei, that city's notorious red-light district, which has only recently been shut down through the efforts of Hawaiian missionaries. Further, she must be plying her trade and continuing a life of sin here in Pago-Pago, just below them in her room.

On the next day Mrs. Macphail and Mrs. Davidson walk together through the village. They happen to encounter Thompson on two occasions, and both times she calls at them insultingly. Mrs. Davidson feels they must have Mr. Horn, the local trader turn her out of his house. As it begins to rain again, everyone returns to the house, Davidson coming in late and drenched. At lunch, he sends the serving girl to ask for an appointment with Thompson. As she too agrees to meet with him, he determines to speak to her clearly about it. Mrs. Davidson on the other hand believes it to be a sheer waste of time, but Davidson is determined to extend Thompson the full mercy of God as he perceives it. He proceeds downstairs and spends a quiet hour with her. As usual, upon his return, he seems visibly agitated and angry on her rejection of his offer. Over the next three days whenever the Macphails or the Davidsons encounter Thompson, she is aloof. In the evenings, she takes no visitors but continues to play her gramophone. On Sunday, she begins to play her gramophone and the missionary complains to Horn about the impropriety of music on the Sabbath. Horn also insists that she should discontinue the music. After the incident, Davidson spends his time away from the house and all of them including Sadie get the feeling that he is concentrating his attention on some plan, though they are not sure about it.

As the story is a bitter indictment of intolerance, both political and religious, all of them realize that the arrogant and self-righteous Christian missionary, attempts to reform another character, whom he mistakenly assumes to be a common prostitute. He is determined to cleanse her soul of sin. After all, he is a stern New England Evangelical Puritan with an unbending sense of duty and an unyielding horror of what he believes to be sin. Over the objections of Macphail, who considers Sadie's actions none of their business, Davidson insists on storming into her room and trying to break up the party. As expected by everyone, his wife and the Macphails listen, Davidson being thrown out of the room by the sailors. In addition to it, after the Davidsons go to their room, the party starts up again, even louder than before.His initial attempts to make her mend her ways lead into ridicule and dismissal on part of Sadie. This provokes ferocity in Rev. Davidson which is further masked by his missionary zeal. He then attempts to have her turned out of the house but there is no other lodging available. He also seeks to enforce his own standards of behaviour on her by pressurizing various island inhabitants. So far Davidson is largely successful in cowing Thompson as she determines to pass the time as quietly as possible to avoid further angering the politically powerful missionary.

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The missionary is not satisfied, however, and enlists the aid of the local governor of the island again to deport her on the next ship leaving for San Francisco. The governor too knows very well that the missionaries are well connected in Washington. Sadie then requests Davidson to allow her to leave the island destined for any location other than San Francisco. The missionary, in an obvious revelation of a secret, decides that Thompson must be facing a prison sentence in San Francisco. She then seems to confirm his belief and states that she faces a three-year prison term if she is returned to San Francisco. Dr. Macphail on the other hand is surprised to see that the missionary is firm in his resolve to have her deported to San Francisco.

Realizing that Davidson has mastered the situation and her fate, Thompson becomes despondent and then seeks forgiveness by repenting of her life of putative sin. An epic struggle between them seems to ensue. She begins a prolonged ordeal of weeping, praying, and reading the Bible, assisted all the time by Davidson. For four days they are shut up together in Thompson's room while she grovels in her pajamas and begs him to counsel her. The missionary too remains at her side throughout as a confidant and confessor. Sadie is at her wit's end and seems resigned to her fate of having to board her ship to San Francisco when it arrives in about a week's time. She appears to have a change of heart and decides to mend her ways. In fact she takes a turn towards spiritualism and Reverend Davidson willingly takes on the role of her mentor.

The secluded environment of the island and the boarding house is reinforced by the relentless rain that pours throughout the day. It seems to echo the message that there is simply no escape from what is preordained, and nature must take its course. In the mean while Mrs. Davidson confides to Dr. Macphail that her husband has been having strange dreams, notable about the mountains of Nebraska. The doctor silently recalls that the mountains reminded him very much of women's breasts. Meanwhile Davidson himself becomes increasingly agitated and the doctor finds him to be intolerable. Davidson is enraptured by the apparent transformation of Thompson's soul, and exults that Thompson has submitted to return to San Francisco and face the penalty for her sin. She appears a broken and frightened woman. She apologizes, admits she is powerless against Davidson's decisions. Thompson, frantic, collapses and things pass on uneasily. Outward appearance seem to show that he is succeeding his cause to the extent that Sadie is so remorseful that she has accepted the need for her to be sentenced to prison. On the night before Sadie is to leave, Dr. Macphail assists her to her room and gives her an injection to calm her down. On the next day Dr. Macphail naturally checks in on Thompson to assess her health. Surprisingly he finds her in her room in a disorder and dreary state. Although he is concerned for her health, she claims to "only want to see Davidson". Actually, on the night before Sadie is to leave, she seduces Reverend Davidson and he succumbs to human frailties.

On the morning of Thompson's scheduled departure, Davidson is found dead on the beach. He has used a razor to slit his own throat, with feelings of moral failure and frustration. Shocked at his fall from grace and unable to face   suddenly the uncertain future, he takes the drastic step of self-destruction. It could be the product of an unbearable but self-imposed religious guilt. After a difficult few hours the Macphails and Mrs. Davidson return from the mortuary to find her playing loud music, chatting up a sailor, and once again dressed in all her gaudy style. The hypocrite and repentant

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woman in Sadie have evaporated with Davidson's suicide and she is once again in her original appearance. She actually savours her triumph and at once resumes the way of life she knew. Finally Dr. Macphail realizes that her deliberately crafted behaviour has led to the seduction and subsequent suicide of the stern Davidson. Suddenly things are as clear as rain in the mind of Dr. Macphail and the reader. Not to leave anything vague and hanging in the reader's mind, Maugham clarifies everything when Mrs. Davidson confronts Sadie about the tragedy. As shocked Mrs. Davidson rushes to her room, Sadie cruelly flaunts herself, laughs and spits at her. Later the doctor too when confronts Sadie to know what is happening and she retorts, "You men! You filthy, dirty pigs! You`re all the same, all of you. Pigs! Pigs!". It is a real tragedy and Maugham is inviting all his readers feel genuine compassion for a character whom he has set up to dislike. It is an uncharitable story told unsparingly about the whole missionary profession.

Rain is probably the best short story written by Somerset Maugham, in its length and characterization. One can find professionalism pervading the manner which he adopts for his story, the matter, theme, situations and the settings to give the public what they want. It conforms to Maugham's formula for a story as it has a beginning, middle and end. The story's popularity is sustained over the years as it has been made into movies and plays. This story makes one marvel at its details, composition and ability to touch one's soul with feelings. The clash between Pacific and European cultures informs every aspect of the story and makes it interesting. A sentence, a paragraph, a fragment of the story and everything sit as a perfect gem in an exquisite design. Finally, Maugham can be rightly called one of those rare authors who can make his characters such as Sadie, Davidson couple; Macphail couple leap off the page and become living and breathing creatures. The entire story makes one feel the resonance of genuine flesh and blood characters participating in real life. Even if one is not a fan of the short story form, after going through the story feels that Maugham's writing is an exception.

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Shakespeare's Women Characters:
Perennial Valour and Emotions

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Abstract

This paper is an attempt to describe the valour of Shakespeare's Women characters and establishment of the female identity reigning supreme in all respects. Shakespeare's supreme gift is his universality and he is for not one age, but for all times, because his characters are true to the external aspects of human life and not necessarily to any specific contemporary society. Shakespeare has presented women's varied emotions to the world through his plays to exhibit their courage and strength of livelihood.

Keywords: Shakespeare, women characters, valour, humanism, reconciliation, love of beauty, disloyalty.

It is universally acknowledged that Shakespeare's greatness, as one critic said, lay in his "comprehensive soul." That is the most poetic summation of a dramatic genius that has never been equaled. But if Shakespeare's plays and sonnets are the monuments of a remarkable genius, they are also the monuments of a remarkable age. His greatness was partly due to the work of his predecessors. Spenser and Sydney mastered the verse. Christopher Marlowe excelled in theatrical management of character and situation. Literature in that era became an instrument of reason and the English language became its dignified medium. The era of Shakespeare began with the culmination of Spenser's concept of heroic idealism, of Johnson's superb satires, Bacon's introspection in the scientific philosophy and Donne's subtlety of poetry.

No dramatist can create live characters without bequeathing the best of herself or himself into their work of art, scattering among them a largesse of their own qualities, their own wit, their comprehensive cogent philosophy, their own rhythm of action and the simplicity or complexity of his own nature. Shakespeare's predecessors and contemporaries all excelled in one or more of these qualities. Shakespeare excelled in all of them all the time, or at least majority of times, as he teased

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and tormented his readers with his exquisite wit on one scale and sublimated them with his deep insight into human psyche on another. Plays like those of Shakespeare are written in blood; not run cold but running warm and lively through the author's veins and spills like molten lava on every word that he writes. Shakespeare, as all know, wrote in an age outstanding in literary history and its vitality of language. No doubt, Shakespearean plays depict the yearning for scientific learning and human philosophy in its myriad and intense form. It is his unquestioned genius that made him so appealing to the era of flux in which he wrote and makes him relevant even today after so much scientific advancement.

It is widely accepted that Shakespeare's Supreme gift is his universality. He was not of an age but for all times, because his characters are true to the external aspects of human life and not limited to any contemporary society. A man torn by the problems of evil, the injustice of the universal laws, the betrayal of innocence, the triumphs of the wicked, may write burning verse, the lyrics of a Shelley, the epic satire of a Byron, but the Shakespearean tragedies could not be written by a suffering or saddened spirit. They are too royalty designed, too masterly controlled, guided rounded and finished, to even remotely label their author as sad or melancholic. Shakespeare saw and understood too much, could pierce the heart with too many passions, could realise the actual play of life, without falling in bondage to any power. Ben Johnson is right in calling "Shakespeare not of an age but of all ages.

Truly speaking, the study of Shakespeare is a boon to any student of literature, for he lies immortal in the annals of English literature. No dramatist is held in such high esteem as Shakespeare and no one stands on par with him. Though he deals with such various themes as love, valour, music, patriotism, disloyalty, humanism, villainy, faithfulness, transformation to goodness, love of beauty, destruction of harmony, malignant superiority, intellectual eminence, righteous act, shallow vision life, frustration and depression, ramification of evil, friendship, romantic love, tragic vision, fact and fantasy, homosexuality, reconciliation, rivalry, establishment of the female identity reigns supreme in all respects. Shakespeare is said to have been a great feminist even when the term 'Feminism' was alien to the world. He was a staunch supporter of women and this gets revealed in his delineation of women characters. As Ruskin puts it, "Shakespeare has no heroes, he has only heroines".

Shakespeare's women are more remarkable than his men. Even Marlowe, who paved the way for Shakespeare, had no natural conception of womanhood. His women are mostly distorted visions of youthful fancy, and are therefore in the form of exaggerated virtues, that have no prototype in reality. The Elizabethan mind was particularly imbued with every weakness for woman, the court-life of England had the weakness of idolizing woman in every form – women's form and beauty, for speech and action, her thought and manners, her virtues and even her vices were pitched too high in the eyes of the new renaissance priests and therefore, every women was painted a demi-god. Nobody considered that woman, also like man, is a creature with frailties, freaks and fancies, with individuality and a personal stamp of her own. Just as men cannot simply be either gods or devils but form various types so woman also must form a variety with every point of difference and similarity. It was Shakespeare who did discover the real mystery of woman's nature, caught her in very flesh and blood, and viewed her total personality in the light of earthly perfection and worldly limitation.

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Every woman in Shakespeare is so natural that she forms a single character, a distinct individual, unique by herself, and though she resembles other woman only in the elements of general human character, yet she has got her own heart, her own tongue, he own soul, and even her own limbs. Pope justly remarked, "Every single character in Shakespeare is as much an individual as those in life itself; it is as impossible to find any two alike:

Ruskin in *Sesame Lilies* argues thus:

"Perfection cannot be sought in the heroes of
Shakespeare. The same idea is taken up for discussion
by H.B. Charlton in his analysis of the women
characters in Shakespearean comedy. The main
idea in both is that the tragedy is brought about by
lack of stability on the part of the tragic hero
and the essence of surrender to fate provides
equanimity to the heroines in the lighter plays"

(Narayan, 57)

In Shakespeare's women, "there is no conflict of impulses, no mixture of motives, which lead to complexity of character and therefore they are mostly either good or bad. In **King Lear**, the characters of Goneril and Regan are very simple. They are wicked to the backbone from the very beginning and with all their evil designs, they are out-spirited by their own jealousy, malice and hypocrisy. Cordelia is also equally simple; she is foolish, innocent and loving. There are many women in the world like her who never think before unlocking their hearts, who can never imagine that truth does not always prevail, who know only to confess, suffer and weep all their life. T.K.Dutt observes:

"Women by nature are instinctive, and Shakespeare
has presented them as such. He has shown how their
wit and humour, their courage and love, hatred,
nobleness, malice, jealousy and even their smiles
and tears are the fruits of instinct" (P 26).

Women are presented in their varied emotions in Shakespeare's plays with one excelling the other and valour is an outburst of these diverse emotions and situations. The women characters in general such as Miranda, "the Eve of an enchanting Paradise" who had the strength to speak of her love openly to Ferdinand, Rosalind, who in the forest of Arden won her lover with great aplomb, Viola who in the frame of triangle love helped her lover with patience and Portia, who became a Daniel in order to save Antonio. Even the women in tragedies display great valour as is evident from the characters of Portia and cordelia get delineated in his plays. Though Ophelia has little to speak of valour, in her obedience to her father lays her strength.

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Shakespeare's men as class may not be compared with his women for practical genius. Compton Rickett admires Shakespeare's knowledge of the female psychology and the modernity of Shakespeare's women and comments. "Shakespeare's women have the primal qualities of womanhood common to every age, and therefore can never be outdated". It is so amazing how a man could portray women with all their virtues and vices, their wit, sensibility and sentimentality. Shakespeare's heroines are virtuous, witty and ethereal representing all human emotions. Shakespeare is so gentle a being that he finds god even in bad. His portrayal of Emilia and Bianca in **Othello** and Queen Gertrue in **Hamlet** testifies this. He depicts them as loose in morals and finally makes the readers astonish at their sense of sacrifice and loyalty. The literary off-spring of Shakespeare is so vast an ocean that it is difficult to examine all women characters but a precise study of some women characters becomes necessary in this respect to show how wonderfully Shakespeare moulded women in diverse forms and show how his woman fulfill Compton Rickett's comment:

"Women in Shakespeare's comedies outwit
their male counterparts as they are endowed
with rare genius, power and magic. They
are never aggressive but are always sweet
tempered and when occasion demands, they
prove more valiant than their men and yet
remain submissive, loving and honouring them".

Miranda is the heroine of **The Tempest**, one of the last plays of Shakespeare. She occupies unique place among the heroines of Shakespeare and to put it in the words of Mrs.Jameson, she is "the Eve of An Enchanted Paradise". She is worthy of her name which means "a person to be admired". Miranda has a fascinating personality. But it is not her ethereal beauty that captivates Ferdinand who feels that she is a perfection of womanhood. He admires her beauty and praises:

"Admired Miranda!
Indeed, the top of administration! Worth
What's dearest to the world! Full many a lady
I have ey'd with best regard; and may a time.
The harmony of their tongues had into bondage
Brought my too diligent ear; for several virtues
Have I liked several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she ow'd
And put it to the foil" (Act III, Sc -I, Lines 39-49)

He hails her as perfect, peerless and the best of every creature. It is wrong if we mistake it for infatuation as Ferdinand's father' Alonso wonders whether She is Goddess. Caliban, in all his malignity admires the beauty of Miranda:

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"…. I never saw a woman
But only Sycocrax my dam and she!
But she as for surpasseth sycrorax
As great'st does least" (Act III, Scene II, Lines 97-100)

Miranda is an embodiment of virtue and innocence and a time maiden full of compassion. Prospero's pathetic story leaves her in doldrums, but she feels sorry for the trouble she might have given her father as a three-year-old lass. But for Prospero, she has been a "little cherub". She grows up in the lap of nature and the only man she knows besides her father is Ferdinand and she falls in love with him and never feels ashamed to express her innermost feelings. Her artless simplicity is brought out in the words:

"I am your wife, if you will marry me;
If not, I'll die my maid" (Act-III, Sc-I, Lines 83-84)

Such is the candour and vaour of Miranda. She possesses all womanliness and impression with her charm, her sympathy, her innocence and her cheerful nature. She renders incredible charm to the play *The Tempest*.

Viola is an epitome of all feminine qualities such as tenderness, modesty and shrinking delicacy of feeling, she is graceful and imaginative, and even in complex situations which she had landed into, she plays her part creditably and never forgets that she is playing a part. She dominates the whole action of the play *Twelfth Night* and as Hazlitt rightly points out, "she is both the hero and heroine of the play. She is filled with a sweet consciousness of her feminine nature". (39). There are only a few references to her beauty in her disguise as Cesario and Shakespeare does not stress her physical charm much since the qualities of her head and heart are even more attractive. She is loyal and true, and she loves Orsino and wants to be his wife. She, in the disguise of Cesario tells Orsino.

"Yes, a bartful strike
Whoe'ver I woo, myself would be his wife"
                              (Act-III, Sc-iv, Lines 41-42)

But Orsino, who still believes her to be Cesario employs her to plead his love for Olivia. This would come as a thunderbolt to any woman fixed in the frame of triangle love but fulfills her duty very sincerely and earnestly. Shakespeare proves his hand at the depiction of this beautiful lady. He portrays her as a symbol of patience and self-sacrifice. He characterization stands as a testimony to Shakespeare's reverence for women. Viola upholds Olivia in high esteem and appreciates certain graces of Olivia. She is no mediocre of the society to mar Olivia's reputation. How much inner strength does she possess in doing so! This is what makes Viola valiant. She gives to Orsino – beautiful account of her sister's love.

"But let concealment like a worm I' the bud
Feed on her damask cheek: she pined in thought,

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And with a green and yellow melancholy
She sat, like patience on a monument,
Smiling at grief"   (Act-III, Sc-iv, Lines 110-115).

This speaks of her own love for Orsino which is unchanging self-effacing and quiet. Her glamour, her forbearance, her wit and romance spellbound the readers. She, with her versatility remains a perfection of womanhood. Rosalind is the heroine of the play *As You Like it*, she has captivating looks and Orlando adores her as a wonderful combination of Helen's beauty, Cleopatra's majesty, Atlanta's exquisite symmetry and Lucretia's modesty:

"Nature presently distill'd
Helen's cheek, but not her heart,
Cleopatra's majesty,
Atlanta's better part,
Sad Lucretia's modesty"   (Act-III, Sc-ii, Lines 127-131)

Rosalind is Shakespeare's ideal woman. She has beauty and wit interwoven together making her the cynosure of the play *As You Like it*, As Mrs. Jameson points out, "everyone in *As You Like it*, must have loved Rosalind the cruel Duke himself did; and generations of readers and playgoers have been in love with her and so it will always be". The character of ***Portia*** in ***The Merchant of Venice*** is dealt with utmost care and attention by Shakespeare. She, a wonderful creation of Shakespeare, shares the excellent qualities of his other women. She is gracious, vivacious, agile and candid in her speech. An amiable, intelligent and accomplished women, she is a synonym of perfect womanhood. Bassanio's words to Antonio reveal how virtuous and peerless Lady Portia is

"And she is fair and fairer than that word,
of wondrous virtues; sometimes from her eyes
I did receive fair speechless messages:
Her name is Portia; nothing undervalued
To Cato's daughter, Brutus' Portia."
                            (Act-III, Sc-I, Lines 162-166)

She is no less than 'Brutus' Portia in intelligence and steadfast loyalty. A woman with all feminine sensibility, she indicates Bessanio of her love by her looks though she never voices it out to him. But she is a true daughter abiding by the will of her father. In the serenity, balance and equipoise of her nature, she appears like any one of those Shakespeare's normal woman. Her womanliness appears at its best in the casket scene. While her womanliness, grace and sensitivity are more appealing, her masculine strength compels our admiration. She is the only heiress of Belmont and her father's early death catered to her sense of discretion and enabled her to manage things effectively. The news of Antonio's impending disaster sharpens her mental faculty and she is deep insight into human nature. As K.R. Srinivas Iyengar points out,

"Love and gratitude grow wings in her,

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quicken the agility of her intelligence and
she neatly turns the scales in the trial scene.
This sort of thing cannot happen, we say:
that is true and the more is the pity. But then,
there are no such people as Portia. The
bond story has served to throw a luminous
light on Bassanio and Portia: Bassanio
is the sort of man who could inspire
such love in Antonio and Portia's
love and gratitude are of the kind
that can defeat the diabolic mores of
even such a man as shylock" (P 344)

In the words of Mrs. Jameson, "A prominent feature in Portia's character is that confiding, buoyant spirit, which mingles with all her thoughts and affections" (P 182). Ophelia is innocent, tender, docile, affectionate and obedient. She grows up in desolation having lost her mother early in her life. Thus, she is deprived of her mother's love and her world centres round three man, her father who is her guardian and who little believes in love, her brother who only puts obstacles in the path of her lover who feels and baffles her to the point of driving mad thus making her life tragic. A.C. Bradley observes:

"Her affection for her brother is shown in two or
three delicate strokes. Her love for her father is
deep, though mingled with fear. For Hamlet, she
has, some say, no deep love – and perhaps she is
so near childhood that old affections have still
the strongest hold; but certainly she has given to
Hamlet, all the love which her nature is as yet
Capable. Beyond these, three beloved ones,
She seems to have eyes and ears for no one" (P 161)

Mrs. Jameson is all pity for Ophelia and comments:

"She is too soft, too good and too fair
to be cast among the briers of this working
day world, and fall and bleed upon the
thorns of life" (108)

Though the feminine interest in *Julius Caesar* is slight, the character of Portia is drawn with a surer torch. She is one of the loveliest creations of Shakespeare. She is a woman blessed with a strange valour to assert her right as a wife. She is with her husband through his thick and thin, always eager to share not only his pleasure but also pain that she is in every sense of the world a true and honorable wife. Portia is the counterpart of Brutus. She is his softened reflection. She is ever

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conscious of being the wife of Lord Brutus and the daughter of Cato. She strives to live up to their reputation. Her words to Brutus reveal how much she values her husband and father:

> "I grant I am a woman; but withal
> A woman that Lord Brutus took to wife.
> I grant I am a woman; but withal
> A woman well-reputed, Cato's daughter.
> Think you I am so stronger than any sex,
> Being so fathered and so husbanded?"
>
> <div align="right">(Act-III, Sc-1, Lines 292-297)</div>

Brutus is greatly moved by her entreaties that he speaks of his love and the importance he attaches to her. He says,

> "You are my true and honourable wife,
> As dear to me as are the ruddy drops
> That visit my sad heart,"   (Act-III, Sc-ii, Lines 287-290)

The relation between Portia and Brutus is based on understanding and mutual respect. Portia is essentially feminine with all her endurance. Shakespeare has portrayed Portia as a dynamic woman, strong and conscious of her rights as well as her duties. Cordelia is another superb creation of William Shakespeare who portrays Cordelia as pure and perspicacious in expression. She is a synonym of Candour and lacks the wiles and guiles of her sisters Goneril and Regan. She resembles her father in psychology but is more blessed as there are no traces of his haughtiness in high irascibility in her and this makes her worthy of valour and spirit, for she embodies the unmingled tenderness and love which are the essential of her nature. Hers is the power of loving which the Laxmikant Mohan holds:

> "Cordelia is a real woman of the Renaissance;
> nobody can lord it over her pure soul.
> She is a stoic, of course; all honest souls
> are. She cannot cling to her father and
> chant sweet lies in his ears. She has not
> uttered the words by any contretemps;
> so, there is no question of retracing her
> steps (P 149).

Everything about Cordelia shows that she has what one calls strength of character and capacity. And this quiet strength is penetrated with an infinite tenderness, "too sacred for words, and almost too deep for tears".

> "Thou art a soul in bliss"   (Act-IV, Sc-vii, Line 46).

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To conclude, Shakespeare has presented woman in her varied forms. Women in his plays represent different emotions. He attaches much importance to filial affection as he does to love between man and woman. Valour, as is observed from the general study of the women characters depicted excepting Ophelia, arises out of complexities and subtleties. It arises out of love as a Miranda who bares her heart before Ferdinand, Viola who fixed in the love triangle carries her mission boldly, and Rosalind, who with her sense of wit and courage braves the odds, Portia, who with her shrewdness and boldness saves Antonio from the imminent Peril and Cordelia who is candid and bold enough even to lose the fortunes of her father. All these characters display valour of a rarer kind and any reader can find these emotions perennial in their freshness.

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Myth as the Primordial Language of the Primordial Man: A Reflective Account

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Abstract

This paper presents the notion of the primordial man, and his language. Humans have always been inquisitive. Hence, it remains a predominant quest of any thinker to ponder upon who was the first man, from whom the current humanity has inherited its physical and spiritual characteristics. This quest also makes us speculate the primordial language, from which all modern languages are believed to have derived. Numerous thinkers since the antiquity have been wondering and pondering on this. They also formulated many theories. But it is not easy to reach any conclusion. We can also witness the conflicting theories about these primordials. Heidegger suggested that we cannot find the truth of historical humans through historiographical analysis. They are to be called as historical humans because they had history, but not in the sense of ordinary understanding of history.

In this paper, I am primarily concerned with making a reflective yet argumentative account of the notion of Myth as the primordial language, and as the language spoken by the primordial man. This is an attempt to synthesize the ideas of a few philosophers to make it a balanced narrative.

Keywords: Myth, Mythology, Language, primordial language, Intuition

Introduction

The objective of this paper is to discuss the notion of myth as a primordial language, the primordial human, and the possibility of new mythology from two different approaches, namely, structuralist and post-structuralist. The prominent thinkers to be considered here are Levi-Strauss, Ernst Cassirer, Martin Heidegger, Jacques Derrida, Gilles Deleuze, and Jean-Luc Nancy among others.

It is useful to forth the argument of Nancy that- "It is true that we do not know very much about what mythic truth was or is for men living in the midst of what we call' myths.' We no

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longer live in mythic life, nor in a time of the mythic invention of speech" (Nancy, J.L., 1991, p. 43). Here, my argument is a myth is a story told by some wise man, say having infinitely huge potential manifested by multiple states of consciousness and cognition, for instance, savage mind or universal mind. The story in question is the product of his creative imagination after perceiving the objects around- a kind of generalization (conjecture) in a narrative form. The story is identified by many people with their experiences, and so shared by generations. On these assumptions- can we consider the entire work by Plato is a myth and the characters were fictitious, or at least their speeches were the invention of one human mind- Plato?

Myth Defined

As defined in Wikipedia, Myth is defined as "a sacred narrative, usually explaining how the world or humankind came to be in its present form" ("Myth", Para.8). It's an ideology in narrative form. Further, "even before entering the narrative, myth is made up of emergence, it is inaugural. It is the speech, the figure, the act that circumscribes the event at the heart of man, emotive like an infant; it is a fixed narrative" (Nancy, J.L., 1991, p. 49). That's why Levi-Strauss asserts that myth is still "a primordial language: the element of an inaugural communication in which exchange and sharing, in general, are founded or inscribed" (Nancy, J.L., 1991, p. 48). It is that tremendous "anonymous voice was uttering a discourse from the depth of the ages, issuing from the extreme depths of the mind" (Nancy, J.L., 1991, p. 160).

Myths are "heard words springing from the mouth of a humanity present to the world. It is speech live from the origin, live because it is original and original because it is live… It is the opening of a mouth immediately adequate to the closure of a universe (Nancy, J.L., 1991, p.49-50). We can say that "myth is very precisely the incantation (a ritual recitation of words or sounds believed to have a magical effect) that gives rise to a world and brings forth a language that gives rise to a world in the advent of a language" (Nancy, J.L., 1991, p. 48). And there comes the notion of 'new mythology' which "contains both the idea that mythology of a necessary innovation in order to create a new human world on the ground of the finished world of ancient mythology, and at the same time the idea that mythology is always the obligatory form- and perhaps the essence of innovation" (Nancy, J.L., 1991, p. 51). According to Schlegel, "a new humanity must arise from in its new myth, and this myth itself must be nothing less than the totalization of modern literature and philosophy as well as ancient mythology, revived and united with the mythologies of the other peoples of the world" (Nancy, J.L., 1991, page. 51).

If the homo-sapiens are born with the gift of language, then who was the first one to speak (or utter)? Here, I am considering verbal language for the sake of simplicity. Why did he speak? Whom did he speak to? What did he speak?

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Let us assume that human being has infinite potential, and that refers to having an endless state of consciousness. Each state is represented by some cognitive elements- ideas, beliefs. Assume all human beings are alike and similar potential across humanity. Now let us consider the myth as a story told by some wise man. How did he create it? Was it just for the sake of yelling or entertaining, and or some belief was inbuilt into their thought process (cognitive process)? Did it have educative purpose? If so, how did he get inspired? Whether some divine inspirations came into his mind directly- effortlessly (from nowhere or elsewhere), inspired by creative imagination after perceiving the objects around, or merely hallucinations.

An Insight into Mythic Thoughts

Myth is generally regarded as a story told by a Wiseman and followed by generations. But long before the so-called creation of moral and educational tale, it was the first human who created a myth, and then he spoke to some other human (most likely the first female). The question is: what was the first thought came to the first human mind, and then what was the second thought? Also, how did these thoughts come to his mind? Perhaps, these were intuitive thoughts as Kant (1987) describes. Here, we can say that consciousness is the use of intellect in managing intuitive feelings. It's also about accepting or rejecting these spontaneous thoughts.

Further, these intuitive thoughts do not belong to 'a priori' of Kant (1999), because these thoughts were the first ones to come into existence. Here, we are assuming that this first man was the first and only person of the human race, to have appeared on the earth. And then he created the world of his kind. Intuitive thoughts might be God-given, but selecting the right one, and make into reality was dependent on his will, provided he was able to receive other ideas in support of his acts.

Now, let us come back to the question of myth. Even what we call as science is indeed a myth. The organized body of knowledge (or belief or speculation) of the observable and non-observable things and thoughts. Any thought which is as of now being regarded as logical and rational was once discarded as irrational by the fellow people of the original thinkers. History is flooded with such instances. For example, Italian scientist Galileo Galilei, who proposed that it is the earth that revolves around the sun and not the vice-versa. Galileo must have his own story to prove his point, and that was the rational interpretation of then existing empirical data. Here, what he used was his intuition.

Some thoughts and ideas came to his mind from nowhere or elsewhere or somewhere. He was on his success in acquiring the set of multiple views, mutually related with a particular kind of structure, and tending towards the definite conclusion or destination that only Galileo could understand. An intervening point can be put forth here that it is possible that the same idea and the same structure of thoughts or the same idea with different arrangement of views could have

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come to some other's mind in the world at the same time of Galileo or at some other point of time in the history before Galileo. Also, it doesn't mean that once the world accepted Galileo's arguments, and so no one in the world will think in the other way around. Yes! Today almost every human being knows this fact. Today, the world population is over seven billion, and out of these, at least one person must be there somewhere who is not aware of this fact, and believes that earth is the center of the universe.

The idea is - mythical thoughts contain rational and irrational elements. It is the result of the creative imagination of the myth maker, which includes the immediate experience as the perception of the objects around, the observation of the internal thought processes. These internal thought processes are varied, such as dreams, delusions, hallucinations, imaginations (baseless) apart from the conscious wakeful state. The sixth sense which is supposed to be the female's prerogative is usually not natural to men. They have to learn it by effort unless they are endowed with the ability ever since their birth or by identification of their mother. On the other way around, they might have developed the habit of repressing their intuitive thinking to proliferate their rational thought although this distinction between male-female natural thinking is regarded as the result of social construction, and so a subject matter of research. The Darwinians would say that men are analytical and destructive, whereas women are imaginative and constructive. Ever since the beginning of human existence, men with a stronger and active body were supposed to make untiring efforts to find food and go beyond their existing territory as an explorer.

On the other hand, women with a relatively weaker and passive body were supposed to preserve and nurture the existing state. Now the question is: whether the division of work resolved by our ancestors was a social construction or due to the condition imposed by their biological differences. If the story as depicted above may be discarded as myth, and not the truth, then what could be the alternative truth? After all what made the earliest man and woman learn to co-exist. What thinking processes they had to undergo to speculate about each other's differences, and then to think about how they could be managed together. Here, we can suggest an alternative myth that at the beginning of humanity, God blessed both man and woman the spontaneous understanding about their differences, and thus they had been successful in forwarding the human civilization to the generations. But this appears to happen unlikely, and today we find couples fighting together for trivial reasons no matter how dedicated they are to one another and might be committing to love each other more than himself or herself. This feeling of non-sexual love is undoubtedly a dominant factor in the human thought process ever since the era of the first human.

The First Myth Maker

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The first human was the first myth maker. Here, we can refer to the insights of Prof. Ernst Cassirer, who in the early 1920s wrote in his book "*Language and Myth*" regarding the origin of language. According to him, both language and myth are the twin creature. Here, he suggests myths to be something that is beyond the immediate experience of daily activity. It is something describing the unknown based on known. So, it can be argued that any new thing analogous to known could be arbitrarily assigned the name or symbol of that of known. This gave the birth of practice of metaphors. This is how the first man created his language. First by assigning names to the things. These names must be the first utterance from the human vocal system in response to some stimuli presented before him. These utterances were the first words ever in the history of human existence. Later the man observed their constancy in spatial and temporal dimensions, and so these static objects were the first nouns. But the natural inquisitiveness of man led him to perceive the variations in some objects both spatially and temporarily. These varying natures of the objects inspired him to discover verbs. Now the world was full of objects- both static and dynamic. Again, specific feature was found to be repetitive, gave birth to the thought of exploring the periodicity, such as days, months (in modern terms). This was observed naturally because some distant objects such as Moon and Sun appear to be at the same place and moves through the same trajectory.

Further, the variation of shapes could be experienced observing same natural creature such as animals, plants growing from tiny to giant (provided the first man stayed at the same place for the longer duration and watched patiently for what was happening). The words related to comparisons were invented by him to distinguish between an ant and an elephant, between a drop of water and an ocean, between a pebble and a mountain. The first man was able to sense the binary oppositions such as hot spring and chilled ice, high mountain peak and deep lake bottom, hard rock and gentle air etc, along with the continuum between the two extremes, especially the neutral positions such as his ground level which exist in between the top and bottom, the temperatures of the similar to his own body temperature.

Here, the ideas of Levi-Strauss (2013) are worth mentioning: Myth is nothing but the act of reconciliation between the binary oppositions. What he proposed is that the myths and folktales can be analyzed by recognizing the binary oppositions. He intended to simplify the analysis of myths and folktales that were suggested by Russian Philosopher Vladimir Propp (2010) in terms of 31 basic functions. Levi-Strauss's works led to the structuralist school of thought in determining the deep structure, which A.J. Greimas (1983) called semio-narrative. This method of analysis can show that all the intellectual discourses, whether philosophical, literary, mythic-religious, political, or scientific are also partly organized on similar bases. Apart from that, the deep semio-structures reflect the lived experiences of passions, ideologies, actions, dreams, etc. Greimas's semio-narrative grammar is mainly concerned by a genuinely original

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relationship between syntax and semantics, which is nothing but the projection (or conversion) of the paradigmatic axis onto the syntagmatic shaft.

In other words, the objective of the structuralism was in determining the understanding truth of the mythological discourses. And at this particular point, the voices of poststructuralist philosophers become audible. Let us consider the position of Foucault (1997) that there are procedures, practices, theories to determine the truth, but the truth of one kind in one way is suppression of the truth of another kind. Thus, a mythology which is defined as the science of myth can never determine the truth of the actual event. By making the etymological analysis, mythology is made of two roots, say, mythos (i.e., False), and logos (i.e., Right), Mythos or myths are the false representations, and imagination, whereas, logos or right leads to sciences. Thus, the truth of the myths can never be found.

Here, it would be relevant to bring forth about Nietzsche (2002), who defines truth as a movable force of metaphor and metonymy. Thus, truth is merely an illusion, and these illusions are forgotten. Illusions are a false perception. Whatever we label the truth (i.e., Original event) is subject to the limits of observation's perception. The observer in this case a human, and a human's capacity of sense perception is bounded. For instance, he can see the objects which can see the objects which reflects the waves with wavelengths between 4000 A and 7000 A, and he can hear sounds within the defined range of 12 to 20 K Hz frequency and intensity within the range 0-120 decibels. The same is true in case of other senses such as touch, taste, and smell. The sixth sense which is nothing but the prediction in terms of projection of outcomes by collaborating the imagined effects of the perceived reality through five senses. Further, women are more sensitive to the high-end frequency range than their male counterparts.

Now, in general, the ability of acute perception can trigger lofty thoughts, which is nothing but the high speed, highly intense, and high numbered sequence of thoughts. These lofty thoughts are referred to as creative imagination if agreed upon by several other individuals. If we are fully conscious, we don't allow our imagination to go beyond the limits and make sure that reality is not distorted, i.e. we try our best that what we are thinking is in the direction of what the reality is, i.e., What is the truth. In the same manner, we can say that the myth may not be depicting the complete truth, but definitely, have some truth at its root. The myths traversing through the process of multiple permutation and combination, but its original educational value must have retained over time, and also been capitalizing the vales of the subsequent generations.

Further, we can bring into the point suggested by Gill (1996) that myths communicate to each other as well. In most of the cases, we find that there are many levels of myth makers or speakers, in which one character starts narrowing another story, or the nature of one character is described by another story. Here, the criticism of Derrida (2016; 2001) appears to be relevant, who reiterates that myth in itself is deconstructed. Thus, according to him, the truth has already

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vanished away. The point suggested by Derrida is realistic, and at the same time gives a clue that myth is an example of multiplicity, i.e., Existence of multiple ideas together.

The study of myth can be taken into consideration of the fact that they give the clue of the structure of human thought processes, i.e., various possible ways of multiplicity. These can suggest how a thought can depart from its destination, which is what Deleuze (1999) named as *schiz* (i.e., the point of departure from the destination). Thus, Deleuze's schizoanalysis can become a useful tool in analyzing the myths differently. As Deleuze (1994), himself, suggested in his book" Difference and repetition," that any idea is a structure of multiple ideas. These ideas are described in terms of thoughts, which are represented in the ordinary language, i.e., Arrangement of words. As we have already discussed elsewhere in this paper that each word is a conceptual metaphor, it has its structure meaning, and this structure may be spherical or tree-like or any other shape similar to some natural object. Its elements may be related or isolated. The point to be emphasized here is that our every utterance makes a new language, i.e. a newer arrangement of our conceptual world. Needless to say that this conceptual world is mere the representation of our perception of our external and internal world. Thus, our conceptual world is analogous to the real world provided we can go beyond the perception. So, again to remind that we have a limited perceptual capacity. This capacity is limited not only because of the physiological limits but also because of our limited awareness of the world.

There are various methods for increasing this awareness or attaining the state of self-awakening or enlightenment. One such method is by actually learning the concepts and facts of the world using the books of all disciplines, i.e., unifying all the human sciences. But here the words of precaution come from French Philosopher Henry Bergson (1998; 2010), who says intellect can never lead to Absolute knowledge unless it is mediated by Intuition. Here, Intuition is the thinking in duration. Duration is the flow of time as a continuum- coming from the past and moving towards the future. What is available at present has a spatial dimension. What is perceived in the present is the result of synchronization of one the images of the past recollections and the present reality? Thus, any concept is formed based on similarity with the past image, or which has a similar conceptual structure. One may modify his previous concept by incorporating additional features from the nearly similar objects to be perceived by five human senses. Needless to say, every human being is presented with different objects, but their perception varies. This variation is due to different sense-perceptual capacities. But, all of us share everyday experiences, it suggests that we all organize our concepts in a nearly same manner. The individual variations may be due to the individual differences corresponding to space, time and physiological factors represented by body.

Further, we accept something readily when we find it analogous to one of the past images or structures. So, here it indicates the ideal form of Plato from which all the objects have been

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derived. It appears that this ideal form is a multiplicity represented in terms of the continuum in which all the possible conceptual structures in the world lies. So, it calls on the attaining absolute knowledge by unifying intellect (Human Sciences) and Intuition (Mythic-religious literature). The science is the result of logic, whereas myth is the manifestation of human imagination. Philosophy provides the link between science and religion, because it deals with the fundamental thought processes, giving ways to streams of science and religion. The idea of unification by many philosophers like Hegel (2014) and Levi-Strauss (1963; 2013), which was criticized by the poststructuralists on the ground that such attempt is fruitless and unrealistic as the truth cannot be achieved this way, because truth itself does not exist. Ideal form or essence is not at all possible. Here, it can be argued that Plato himself believed that essence is unachievable, but it gives us an impetus to thinking. Perfect unification or Integration is neither possible nor desirable, but an attempt in doing so raises our level of thinking to the higher level. When Nietzsche (2002) says that the truth is an illusion, so any idea of achieving the truth through unification is fruitless, but at the same time, this effort can raise the status of an ordinary man to the *'Ubermensch*,' i.e., Over-man, or Higher man, i.e., someone who behaves more than or different from other men. He is more powerful than other men in terms of capacity to think. Such a man can not only think differently from the others but also he can think what others can think about him and others.

Conclusion

The description as mentioned above leads us of the idea of 'Empirical Man' and 'Anthropological Man'. The first man was an empirical man who was incessantly analyzing his perceptual results or data. Obviously, he was also a 'Rational Man' of rationalists like- Plato and Descartes' Genius and Evil-Genius (like Hollywood Movie the Matrix's character) who could build his world his way at his own will. Not only this, but he was also a Kant's Transcendental Man, who was receiving knowledge coming from the way of Intuition.

So, this man [the first man or the primordial man] was blessed with three socially accepted means of attaining knowledge- say, rational, empirical and intuition. And, so whether the first language was something mysterious that encapsulated all the features can only be said to have inherited? This school of thought usually belong to analytical philosophy of language and structuralists. Throughout their life they remain engaged in search of something 'metalanguage', which is regarded as the precursor of all modern languages. Yes, many names are associated with this 'The Language', such as- the Adam's language, primordial language, primitive language or language of the primitive people. Their endeavor remains confined to find the set of rules which could represent this language.

Most of the linguistics departments across the universities are restlessly busy in collecting as many linguistic data, with the expectation of reaching their goal- Adam's language, which may be only a myth. Whereas, the other school of thought represented by poststructuralist thinkers are knowingly and unknowingly influenced by Heidegger. They are of firm belief that

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such language is non-existent, and myth, as a primordial language, bring out languages and culture. But the origin of this first language is not yet known, in fact, the origin itself cannot be known through ordinary ways of thinking. For Heidegger (1962), language is critical in building human language and culture, but this language is not to be conceptualized as the way we ordinarily do. Language has an ontological and existential role to play in human life, and by making representational analysis, its true nature cannot be known.

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Bertolt Brecht's *Mother Courage And Her Children* in the Light of *Rasa* Theory

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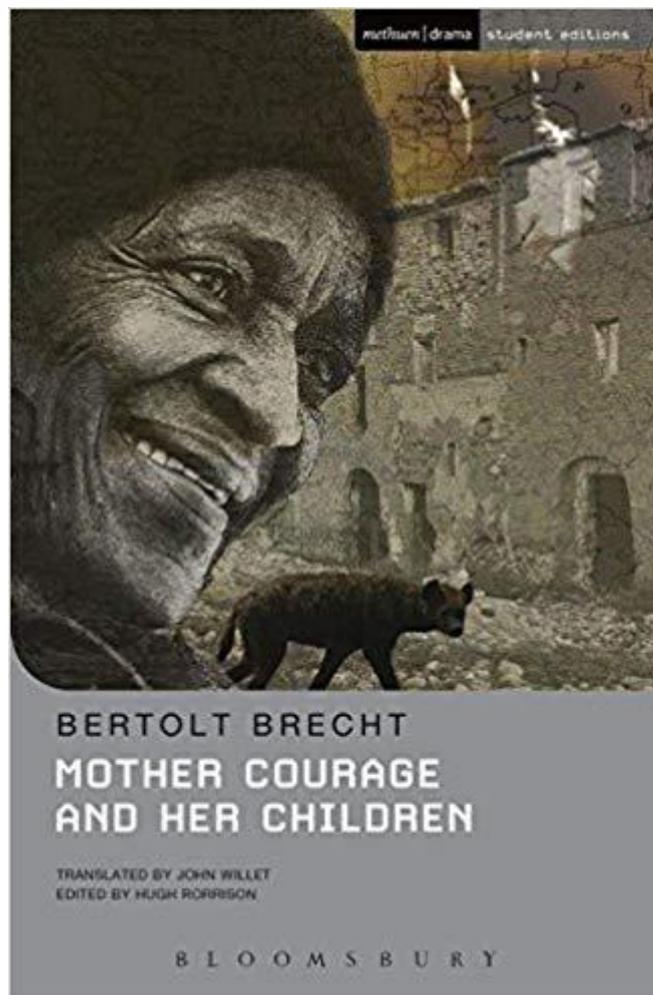
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Abstract

Bertolt Brecht's *Mother Courage and Her children* (1939) has been accepted universally as one of the significant plays of the 20th century. Though a few critics considered the play for its optimistic ending, a social document, in the west people treated the play as a traditional tragedy. *Courage and Her children* is an antiwar play which had a topical urgency in its time and has subsequently acquired universal human appeal. *Courage and Her children* is a tale of a business woman struggling to survive in wartime. Brecht pioneered an unconventional experimental theatre movement called 'epic theatre.' He wanted to make the spectator an observer detaching him from 'make believe' involvemet. This paper attempts to study the play in the light of *Rasa* theory of Bharatamuni. The overall pitiable picture of the play arouses our sentiments of grief. The play portrays the story dominantly with *Karuna rasa.* The sympathetic responses the situation evokes in the spectators make *Karuna* as the main *rasa* of the play.

Keywords: drama, emotions, *rasa* theory, *karunarasa*

Brecht's Birth and Life

Bertolt Brecht was born on February 10, 1898, in Augsburg, Germany. Brecht grew up in a middle-class household and was precociously intelligent in school. Brecht's upbringing and his experiences in the military profoundly affected his writing. The wartime horrors that Brecht experienced firsthand in the military hospital led to his life-long pacifist views. He expressed these beliefs in his depiction of the horrific Thirty Years' War in *Mother Courage and Her Children*. The play was originally written in German in 1939. When the National Socialist Party (the Nazis) came to power in Germany in the early 1930s, Brecht and his works were essentially banned. Brecht's plays had become highly political; espousing his belief that communism would solve many of the world's social inequalities and political problems. He and his family fled the increasingly hostile environment in 1933; the playwright essentially went into exile for the next fifteen years. He produced numerous plays that were specifically critical of the Nazi regime and, in general, the world's political situation. Of these plays, the anti-war *Mother Courage and Her Children* became one of his best-known and critically acclaimed works.

The Role of the Audience in Theatre

The theatre depends more than most arts upon audience response. If the house is not full, not only does the performance lose money but it also loses force. It is unusual—but not impossible—for new ideas, even for new ways of expressing old ideas, to achieve wide commercial success. With few exceptions, people apparently do not go to the theatre to receive new ideas; they want the thrilling, amusing, or moving expression of old ones. If a performance is going well, the members of its audience tend to engage in collective behaviour that subordinates their separate identities to that of the crowd. This phenomenon can be observed not only at the theatre but also at concerts, bullfights, and prize fights. The crowd personality is never as rational as the sum of its members' intelligence, and it is much more emotional. Members of an audience lose their powers of independent thought; unexpected reserves of passion come into play.

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Rasa Theory

Rasa is a kind of delight endowed by arts such as literature, drama, dance, painting, music, cinema etc. That is to say that *Rasa* is the pleasure that everyone receives from experience of arts. The term 'rasa' literally means extract, taste, relish or flavor. Bharatamuni, the Indian performance theorist and philosopher, is credited with the formulation of the ultimate text of performing arts as well the *Rasa* theory and is celebrated as the father of Indian performing arts. Bharatamuni strongly argues in *Natyashashtra* that ultimate aim of performing arts is sensations and it depends upon the emotions felt by the audience. He talks about eight rasas such as sringara, hasya, karuna, raudra, veer, bhayanaka, bibhatsa and adbhut. Shanta rasa is included thereafter. Drama is mimetic representation of life combining in it the real and the fictional, art and reality, presenting the events and characters within the dimensions of space and time. In this paper, researcher attempts to study the German Playwright Bertolt Brecht's world-famous play *Mother Courage and Her Children* in the light of *Rasa* theory of Bharatamuni.

Brecht and Epic Theatre

Brecht's theory and purpose of theatre are non-traditional. Brecht pioneered an unconventional experimental theatre movement called 'epic theatre.' It is also known as Brecht's concept of alienation, distancing effect, V-effect or A-effect. Brecht employed an anti-illusory or anti-hypnotic theatre device; he wanted to make the spectator an observer. Brecht uses the term "epic theater" to characterize his innovative dramatic theory. His new type of drama is non-Aristotelian—that is, his aim is not to purge the audience's emotions but to awaken the spectators' minds and communicate truth to them. In order to achieve this end, drama must not hypnotize or entrance the audience but must continually remind them that what they are watching is not real, but merely a representation, a vehicle for an idea or a fact. The actor-character duality, the stage setting, light, music, song, dance, episodic content, the use of mask, curtain, narration, chorus to comment and interrupt that discouraged the spectator from emotional involvement. Actually, Brecht's technique of alienation and *rasa* realisation are two extremes. The performance on stage makes the audience to experience emotions. The actors' presentation of a particular situation, dialogues and actions on the stage lead the spectator to realisation of particular *bhava*.

Mother Courage and Her Children as Anti-war Play

Mother Courage and Her Children takes place during the Thirty Years' War, a religious war (Catholic versus Protestant) which ravaged Europe in the seventeenth century (1618-48). Every event, attitude, and emotion felt in this play is affected by the circumstances of war. Mother Courage is the woman around whom the play is constructed in total twelve scenes. Mother Courage is middle-aged and has three children by three different men: two sons named Eilif and Swiss Cheese and a daughter named Kattrin. Mother Courage runs a mobile canteen which sells food and various goods to soldiers. She and her children pull the wagon, following the Swedish regiments to wherever the war takes them. Each of Mother Courage's children suffers the consequences of war and is eventually destroyed by it. Through his protagonist's actions, Brecht shows war as a never-ending commercial opportunity, but he also highlights its affects on the common man and woman. He shows peace being less prosperous,

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a state in which finances are less assured. Brecht's hatred of war finds a central place in the entire play. Kattrin in the play is portrayed as the symbolic figure of suffering and extinction in the theatre of war.

Mother Courage - The Protagonist - a Tragic as well as Heroic Character

Formerly known as Anna Fierling, Mother Courage is a cutthroat businesswoman and follows the war, and the commerce it provides, wherever it goes. Mother Courage got her name from an incident in Riga in which she drove her canteen through a bombardment to sell her bread and came out alive. Throughout the play, Mother Courage continually demonstrates that the preservation of her business is the most important thing in her life. She tries to avoid having her sons recruited for the war. Despite the loss of her children to the war, Mother Courage does quite well financially. Though business does go bad several times—notably during a short peace—Mother Courage survives every calamity that befalls her. By the end of the play, Mother Courage has to pull the canteen wagon by herself, but her business drive motivates her to persevere. Mother Courage leaves an everlasting impact on the mind of the spectator.

Mother Courage and Her Children and *Rasa* Portrayal

Rasa is realized when an emotion is awakened. *Karuna Rasa* is one of the prominent *rasas* discussed in Natyashastras. *Karuna Rasa* has its *sthayibhava* as *Shoka* (grief). When one feels very sad or sorrow, seeing other's tragic condition that is *Karuna Rasa.* It generally occurs seeing death, separation, pathetic condition etc. The play which primarily portrays and evokes the sentiments of emotions of pathos is a drama that belongs to *Karuna Rasa.* Aristotle also talks of achieving Catharsis at the end of the play. It is purgation of the tragic emotions of pity and fear. Grief is caused losing someone or on death of one's own. *Mother Courage and Her Children* mainly portrays *Karuna Rasa.* Though she has three children, she loses them because of war. Her eldest son Eiliff is a brave young man. He is interested in army. Eilif is recruited when soldiers are needed for the Swedish Protestant army. He becomes a brutal soldier, losing his humanity, his sense of right and wrong, and, ultimately his life. He comes to see his mother for last visit, but he cannot meet her. It is scene 8.

> *Followed by two soldiers: With halberds,* EILIF *enters. His hands are fettered. He is white as chalk.*
>
> THE CHAPLAL': What's happened to you?
> EILIF: Where's mother?
> THE CHAPLAIN: Gone to town.
> EILIF: They said she was here. I was allowed a last visit.
> THE COOK *(to the* SOLDIERS): Where are you taking him?
> A SOLDIER: For a ride.
>
> *The other* SOLLDIER *makes the gesture of throat cutting.*
>
> THE CHAPLAIN: What has he done?
> THE SOLDIER: He broke in on a peasant. The wife is dead.

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THE CHAPLAIN: Eilif, how could you?
EILIF: It's no different. It's what I did before.
THE COOK: That was in war time.
EILIF: Shut your hole. Can I sit down till she comes?
THE SOLDIER: No. ((*Mother Courage and Her children* page No.69)

Eilif is not lucky to survive. He attacks peasants and steals cattle during wartime and is considered a hero. He does the same thing during the short peace—though he does not know there is a truce—and is arrested. He loses his life. Mother Courage cannot see her son Eilif. It is definitely a grievous condition for mother to lose her young son.

The death scene of the second son of Mother Courage is very heart touching. Swiss Cheese joins the same army as a paymaster for a Protestant regiment—he takes the clerical position so that he will not have to fight in the war. Still, his position leads to his death. He is spied and caught by enemies. Mother courage has to see his dead body, but she cannot feel the misery openly. It is Scene 3.:

YVETTE *brings* KATTRIN, *who walks over to her mother and stands by her.*
MOTHER COURAGE *takes her hand. Two men come on with a stretcher; there is a sheet on it and something* underneath~ *Beside them, the*
SERGEANT. *They put the stretcher down.*

THE SERGEANT: Here's a man we can't identify. But he has to be registered to keep the records straight. He bought a meal from you. Look at him, see if you know him. *(He pulls back the sheet.)* Do you know him?

(MOTHER COURAGE *shakes her head.)* What? You never saw him before he took that meal? (MOTHER COURAGE *shakes her head.)* Lift him up. Throw him in the carrion pit. He has no one that knows him.

They carry him away. (*Mother Courage and Her children* page No.42)

Though the dead body of her son is there she cannot cry over him. This is the most pathetic condition of a mother. Kattrin is assaulted by soldiers in scene 6. Mother Courage is reminded of the dreadful past when Kattrin became dumb because of war.:

MOTHER COURAGE: She'll never get a husband, and she's so mad about children! Even her dumbness comes from the war. A soldier stuck something in her mouth when she was little. I'll never see Swiss Cheese again, and where my Eilif is the Good Lord knows. Curse the war! (*Mother Courage and Her children* page No.59)

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It is ironic that war is means of her living and she loses all her children because of the bloody war. Kattrin loses her life when she tries to warn a town of a surprise attack by Catholics. Death of Kattrin in scene 11 in Hale alarming the town folk to save them

> THE LIEUTENANT: Set it up! Set it up! *(Calling while the musket is set up on forks:)* Once and for all: stop that drumming! *Still crying,* KATTRIN *is drumming as hard as she can.*
> Fire! *The* SOLDIERS *fire.* KATTRIN *is hit. She gives the drum another feeble beat or two, then slowly collapses.* (*Mother Courage and Her children* page No.86)

In scene 12, Mother Courage is seen in the archetypal image of the mother, bending over and singing a lullaby to her child. She refuses to accept the fact that she has lost her daughter. Scene 12 is most tragic when Anna Firling is quite alone. Her companions, the cook and the chaplain are not there to help or console. Losing three young children in premature-accidental death because of war is the most tragic condition for a mother. 12th scene is very heart touchy and arouses feeling of Karuna Rasa when Mother Courage is seating near dead body of her daughter. She is so grief-stricken that she calls dead Kattrin asleep.

> MOTHER COURAGE: She's asleep now.
> THE PEASANTS: She's not asleep, it's time you realized. She's gone. Yon must get away. There are wolves in these parts. And the bandits are worse.
> MOTHER COURAGE: That's right.
> *She goes and fetches a cloth from the wagon to cover up the body.*
> THE PEASANT WOMAN: Have you no one now? Someone you can go to?
> MOTHER COURAGE: There's one. My Eilif.
> THE PEASANT *(while* MOTHER COURAGE *covers the body):*
> Find him then. Leave *her* to us. We'll give her a proper
> burial. You needn't worry.
> MOTHER COURAGE: Here's money for the expenses.
> *She pays the* PEASANT. *The* PEASANT *and his son shake her hand and carry* KATTRIN *away.* (*Mother Courage and Her children* page No.87)

Conclusion

Thus, by the end of the play, all three children of Mother Courage die. Yet the dramatist does not leave the play on a note of despair. Mother Courage pulls the wagon alone for her survival. It shows her spirit of struggle and fight against circumstances. Her passing through the bombardment in Riga is really heroic and for that event she was called 'Mother Courage'. Thus, the play is a tale of struggle of a woman who tries to survive. She does not give up. The secondary *rasa* is *veer rasa*. Anna Fierling and her children also represent heroism. The mute Kattrin pursues her heroism to much greater lengths, taking great personal risks to help others. Kattrin care also shows great concern for the

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wellbeing of those outside her family, risking her life to save children from a fire. At the end of the play, Kattrin does give her life to save a town from a surprise attack by enemies. The upbringing of her children is implicitly heroic for Mother Courage. The overall pitiable picture of mother courage arouses our sentiments of grief. The play portrays the story dominantly with *Karuna rasa* with support of *Veer rasa.* The sympathetic responses the situation evokes in the spectators make *Karuna* as the main *rasa* of the play.

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Failure of the American Dream in the Novels of Bernard Malamud

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Abstract

The American Dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. This American Dream attracted millions of immigrants to U.S. shores. A pastoral dream of a new, fertile Eden, a success dream of financial prosperity, and a dream of world brotherhood to be realized in the new continent were considered as the three main components of the American Dream. The inequality rooted in class, race, and ethnic origin suggests that the American Dream is not attainable for all. Bernard Malamud's characters aspire for the American Dream, but they prove to be a failure as it seems a thing beyond their reach. The American Dream had its own terms and conditions along with the hard life though the west held many promises of a vital, successful and prosperous life.

Keywords: Bernard Malamud, American Dream, Opportunity, Attainable, Inequality, Limitations

The American Dream is "The Charm of Anticipated Success". (Tocqueville)

The American Dream was defined in 1931 by the historian James Truslow Adams as "The American Dream is that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement. He made it clear that it is not, "… a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position".

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This American Dream attracted millions of immigrants to U.S. Shores. Even the forced Diaspora was attracted towards the American Dream, but this proved to be a failure for many immigrants as these immigrants were introduced with the hidden reality of the American Dream. The American Dream was beyond their reach as they were devoid of opportunities on the foreign land. Though the success of the American Dream became a reality as this American "Melting Pot" generated more innovative ideas than a small, homogenous population would. America's success may also be attributed in part to having the benefits of cultural diversity. But were the immigrants who came to the United States looking for their bit of life, liberty and the pursuit of happiness successful in attaining their dreams. Was the American Dream attainable by all Americans?

We find the theme of the American Dream in most of the American literature from beginning to the present. Much has been written to define the American Dream. But a collective definition is evolved by the three famous critics, Leo Moric, Henry Nash Smith, and R.W.B. Lewis. They have considered a pastoral dream of a new, fertile Eden, a success dream of financial prosperity, and a dream of world brotherhood to be realized in the new continent as the three main components of the American Dream. The accomplishment of Bernard Malamud is outstanding and generally perceived. He is one of the significant American authors of the post second world war period. He was an ace of American Writing. American Jewish novelists are mainly pre-occupied with the "Complex Fate" of being a Jew in America. Bernard Malamud, Saul Bellow and Philip Roth render this experience of acculturation in their short stories and novels. The stamp of Jewishness is invariably assigned to the creative genius of Malamud. The Jews in his novels are examples of the injustice that eventually affects all human beings.

Malamud answers about Jewish subject matter when asked by Leslie A. and Joyce W. field: "As far Jewishness, it is these, and I draw from its love and morality to strengthen my own and from its history as symbol of man's struggle, and use whatever other material excites my imagination. I am not a religious Jew (13)."

But it is also believed that the structure of American society believes the idealistic goal of the American Dream. It is clear in inequality rooted in class, race and ethnic origin which suggests that the American Dream is not attainable for all. The idealistic vision of the American Dream assumes that people are not discriminated against on the basis of race, religion, gender and national origin but unfortunately it was not true in the United States.

Bernard Malamud is the most successful writer in dealing with the American Dream. Malamud emerges as a consistently innovative literacy artist and a spiritually concerned quester after the truths of the human condition. Bernard Malamud's characters aspire for the American Dream, but they prove to be a failure as it seems a thing beyond their reach. In *The Assistant*,

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Morris Bober is a total failure and it is confessed by Ida and Helen. Not only Morris, even Helen, and Frank Alpine also cannot realize their economic dream. All the three have to compromise with their dreams and they are left with the frustration of yet an unfulfilled promise.

They are in a state of constant suffering to achieve the American Dream. There is a long story of Bobers who have little for their subsistence regardless of owning a supermarket. The likelihood of getting to be rich and fruitful had attracted Morris to Brooklyn. Morris being an owner of a small dilapidated grocery is unfit to utilize an opportunity which came his way for accomplishing achievement or making speedy benefits. He keeps on battling trying to understand the American Dream. He had lost his son, Ephraim and at the same time he had also lost his ability to provide financial settlement to his family to the degree that he is unfit to send his daughter, Helen to the university because of the shortage of money. *The Assistant* is the story of frank Alpine and Morris Bober. Frank survives by committing a robbery at Bober's store during the closing times. He even hit Morris's head with a pistol but was not able to discover a lot of cash in the till. Later, Frank realized his mistake and tried to have a job at the store to seek forgiveness. Morris provides him the opportunity.

Malamud has told that the American Dream has not done justice to Morris because of which he felt remorseful of not being a decent supplier for his wife and his daughter Helen. The latter is deprived of university education. The American Dream, nonetheless, treated some well, for example, Julius Karp who belonged to the Jewish Community. Julius Karp has figured out how to make progress and thriving in a similar neighborhood as Morris. Morris in his dismal temperament put the blame of his failure on Julius Karp. Karp owns a liquor store & is fully successful in the American Dream and is able to build a house for his family while Morris has given his family a little place of just two rooms. But the blame of his failure in the American Dream goes to his love for high ideals. He wanted to do good to the entire humanity by affecting the lives of those around him. His victory as a Jew is proved when we come to know that Frank undergoes circumcision and converts into a Jew formally.

Julius Karp and Nat Pearl flourished because of their deceitful practices yet others like Morris Bober endured as he didn't yield to the enticements of an untrustworthy life. The mantra of the American Dream did not appear to work for him as he remained confined to his little grocery without earning much profit. When he introspected about all the years that he had squandered in the grocery store, he felt discouraged. His prior desires for achieving success through diligent work were totally thwarted. The dream couldn't be fulfilled for immigrants like Morris and Frank Alpine. Neither Morris achieved success nor Frank flourished. Thus, the dream remained unrealized for both Morris and Frank due to their genuine nature, values and goodness which has no place in the American society which flourished with the drive of market forces and where individual virtues had no value. Morris Bober's rivals such as Julius Karp and Nat Pearl

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relished the real fruits of the American Dream because they went with the flow. Morris could also sell alcohol at his grocery store, but he never yielded in spite of his realizing the truth that he could recover all his losses.

The Assistant delineates the people of a small town, who are subjugated by the powers of capitalism. Regardless of how hard Morris attempted, he could not make financial progress in his small business. The economic system made the rich more extravagant and the poor became more unfortunate. He continues battling for his economic freedom even against high odds. Morris can see the hoax behind the American Dream of success. He doesn't ache for success after spending a noteworthy piece of his life since he comprehends that he cannot maintain his business by following the capitalistic ideology. He understands that it is just through his enduring that he will get redemption not by compromising on his values. He pursues the righteous path of truth and honesty. He wards himself off from the vain pursue of happiness through prosperity. When he arrived in the new country, his dream was fresh and inspiring. He had an aim of becoming a druggist and attended night school, but eventually quit. The dream was then transferred to the small, self- owned, grocery store that Morris opened. This dream was then transferred to the small self-owned grocery store that Morris opened.

In *The Natural*, Malamud looks at the Horatio Alger myth of a young, country boy who looks for distinction and fortune in the realm of baseball. After getting national greatness, the young natural, Roy Hobbs, is crushed by the corruption that goes with his drive for materialism and power. The journey for the financial American Dream turns out to be the ruination of the seeker. The baseball hero and Horatio Alger resemble each other in the success dream of '*The Natural*'. Malamud's superhero, Roy Hobbs, is the natural. He has left the peaceful scene of the west to look for his acclaim and fortune as a baseball player in the east though a numberless were attracted to quest for their dream in the west. On the train, joined by Sam Simpson, his founder, Roy meets Whammer Whamboldt, baseball's most significant player, and surprisingly lovely Miss Harriett Bird. At the point when the train stops, Roy strikes out the incredible Whammer in a challenge and uncovers immense ability and the capacity to turn into a record breaking, an extraordinary. At the point when the train reaches Chicago, Sam Simpson has died, and Roy is alone in the new city. As he is tempted to go to Harriet's hotel room, the Young Roy is shot by this disappointed young lady.

He returns to game at the age of thirty-four. He decided to play for New York Knights who are not performing well under the guidance of Pop Fisher. Now he comes to know about corruption that is prevalent in the national game. He is attracted towards the wicked Memo and through her, he is introduced to Gas Sands, the evil bookie with glass eye. He is also acquainted with the judge Goodwill Banner who wanted to destroy Pop Fisher. Roy is provoked by the dwarf Otto Glipp who disdains him when he turns into a star. Not only this, Max Mercy, the

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greedy sports reporter attempts to find out Roy's past. In spite of all these problems, Roy becomes the champion he dreamed of becoming once. His dream of success is realized when Roy Hobb's Day is celebrated by the nation. But Roy's desire for Memo proves to be a setback to his success as misled by Memo, he attends a party before the Knight's most important game & falls ill. He tries to recover and when he is prepared to play, Memo convinces him to lose the game for money. Roy agrees to do so when Memo Promises him to marry him.

On the day of the competition, he is very confused about what to do. But in the end, he decides to try to win but it is too late for Roy. He and his team are completely defeated. After the game, he comes to know about the conspiracy of Memo, Gus Sands and the Judge against him. Whatever may be the reasons, Roy is ruined. After attaining the American Dream of Success, he loses it.

The Natural is really the natural when he signs up with the knights as he rejects any of the artificial devices which the other players use to help their game. He wishes to rely only on his pure skill and the American Dream comes into reality for Roy and the journey of becoming a great hero of American baseball is accomplished. But after attaining success and fortune, the hero is tainted by corruption. He is introduced to the evil world of the super bookie, Gus Sands. He understands the destructive power of Memo, but he can't control his lust for her. This lust becomes the cause for his failure of successful baseball player. Sam Simpson wants Roy to succeed in the dream as once he himself dreamed of success in baseball, but he failed in the dream. Now he wanted to realize his own frustrated ambitions in establishing Roy as an all-time champion. It was claimed in America that everyone who worked hard could attain the American Dream of success. Roy is able to realize his dream only till he completely lives within baseball's mythology. Roy, the natural is betrayed by the ingenious people like Harriett Bird and Whammer Whamboldt, baseball's most valuable player. He has exposed his desire for success, "Sometimes when I walk down the street I bet people will say there goes Roy Hobbs, The best there any was in the game" (*The Natural*,27). He has to bear the consequences of this conversation and he has been victimized by Harriett Bird. Bernard Malamud shows that the American Dream is not possible to be realized with innocence in the alien civilized jungle of Chicago. Memo comes again and again with a power of destruction or an evil witch. The hero, the natural faces failure when he is plagued by the new necessity for commercial success and his morality and natural goodness have been permanently corrupted in the search for the American Dream.

In *A New Life*, Malamud follows the mission of the baffled ex-alcoholic Sy Levin for a vital new presence in the peaceful American West. Levin enters the American Paradise to search for a perfect love and to seek after an animating profession in liberal teaching and thinking. After several unsuccessful affairs, his affair with the wife of his senior proves useless when he realized the truth of duty and wisdom. His teaching career is reduced to nothingness as he has to teach the

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students the technicalities of composition. Levin has to give up his dream. He tries to make a personal assessment and after this decides to seek after a second, more practical journey for another life.

Levin has reached to the small western village of Cascadia to join his job as a teacher. But soon he comes to know that his new life is a joke as Cascadia college is not a liberal arts college but is an agricultural and vocational institution that places little value on the fine arts while it instructs students in how to rob the land of the rich. So, his dream of leading a vital life of teaching and thinking as opposed to his previous life of drunkenness and defeat is thwarted.

Levin's second dream is to find an ideal love, but Levin's this dream also is not realized as even after several affairs, he is unable to attain the true love. His relationship with a waitress, a student and a fellow instructor all prove a failure. He thinks that he has attained his ideal love in Pauline Gilley, but this love also has its limitations of duty and discretion. Pauline has her own duties towards home and children. Moreover, in the end Levin realizes that he no longer loves Pauline and begins a new search of a New Life.

Malamud traces the theme of The American Dream in his novels *The Assistant*, *The Natural* and *The New Life*. The West held many promises of a vital, successful and prosperous life. But the American Dream had its own terms and conditions along with the Hard Life. For immigrants, there were more impediments in the way of the American Dream. The heroes of Malamud prove a failure in the American Dream as they realize the reality of it.

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Elfriede Jelinek's *The Piano Teacher*:
A Psychoanalytic Exploration of Mother-Daughter Dynamics

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The paper examines Elfriede Jelinek's work *The Piano Teacher* published in 1983 in relation to psychoanalytic theories of mother-daughter dynamics. It focuses on how cultural figuring and societal structures are responsible for encouraging a relationship of domination and subjugation. Jelinek's world of obsession and dependency paves a way for perversion and sadomasochism. It further argues that the oppressive proximity of the maternal lays ground for repression of female sexuality. The paper, by taking a Lacanian reading, explores the development of the protagonist as a perverse sexual subject.

The Piano Teacher is a narrative by Austrian writer Elfriede Jelinek that investigates the problematic relationship between the protagonist and her mother. It portrays Erika Kohut, a piano teacher at Vienna Conservatory, who is unmarried and shares two-bedroom apartment and same bed which is a kind of mini-necropolis with her widowed mother. The world of the two Kohut women is marked by deep ambivalence as it oscillates between extreme violence and obsessive attachment. This dysfunctional dyad leads to daughter's failure to attain subjectivity. Keeping up with the aforesaid, the study examines the psychodynamics of the daughter and how her denial to passivity leads to ultimate failure to attain stable feminine sexual identity.

Erika, in her mid-thirties, lives in a "pre-Oedipal" world of mother. Mother sees Erika as an object of her desire preventing Erika to attain individuation: "You must think I won't find out where you've been, Erika. A child should own up to her mother without being asked" (Jelinek, 1988, p. 03). The dialectic of control and power is evident between a mother and a daughter

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where the mother is trying to become the centre of daughter's life. Jean Wyatt in "Jouissance and Desire in Michael Haneke's *The Piano Teacher*" asserts, "The unrelenting proximity of her mother blocks Erika's access to the symbolic order and thus to the ordinary escapes from maternal closeness described by psychoanalysis" (Wyatt, 2005). The Kohut mother overshadows her daughter and the mother's homemade structure of intimacy and security results in daughter's passivity.

> The mother never releases Erika and tries to invade her physical as well as mental space: Time passes and we pass the time. They are enclosed together in a bell jar: Erika, her fine protective hulls, her mama . . . Erika is an insect encased in amber, timeless, ageless. She has no history, and she doesn't make a fuss. The insect has long since lost its ability to creep and crawl. Erika is baked inside the cake pan of eternity (Jelinek, 1983, p. 14).

The presence of pre-Oedipal mother in the life of the daughter is so hegemonizing that it resists Erika to come out of her mother's influence. The mother thinks that control is better than trust and Erika, to some extent, has also agreed to it. She punctually shows up to her mother at home. Nancy Chodorow in her book *The Reproduction of Mothering* says that "girls in relation to their mothers experience themselves as overly attached, unindividuated and without boundaries" (Chodorow, 1978). The mother influences the daughter in different ways throughout her life. But this attachment is distorting Erika's vision of self and her perception of the world and is preventing Erika to connect with other people emotionally. This social withdrawal has led to daughter's psychosis and regression.

Erika tries to ignore her mother wishes and yields to other influences, but it leads to moments of violence between Erika and her mother. The daughter yells at the superior authority "you bitch" (Jelinek, 1983) and pulls her mother hair vehemently but also regrets it and hopes that the mother will make up with her. "Erika's mother prefers inflicting injuries herself, then supervising the therapy" (Jelinek, 1983, p. 09). Arnold. M. Cooper states that such acts are the efforts by Erika that tries to protect herself against the vulnerability of loving, against the possibility of human unpredictability, and against the sense of powerlessness and passivity in comparison to others (Cooper, 2004). But the mother always wins in trapping the daughter in her pre-Oedipal universe and the daughter unknowingly crawls back to the space of maternal *jouissance* (Lacan, 1960). Though Erika feels protected and unaffected in that space, yet she is simultaneously losing her sense of self with the passage of time.

Barbara Kosta in her paper "Inscribing Erika: Mother-Daughter Bond/age" describes the mother-daughter bond, resulting from social conceptualization, as 'bond/age' (Kosta, 1994). The Kohut mother is nourishing and devouring at the same time. The daughter's psychic organization is molded to conform to the mother's and, as a result, the daughter is struggling to rid herself

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from the internalized mother (Kosta, 1994). Erika knows "her mother's embrace will completely devour and digest her, yet she is magically drawn to it" (Jelinek, 1983, p. 118). The Kohut daughter is caught between intense identification and quest for individual identity which, Carol J. Boyd asserts, is leading to the phases of conflict and dilemma over intra-dyadic separation and individuation (Boyd, 1989). Erika is continually oscillating between the semiotic and symbolic (Kristeva, 1969) and is unable to arrive at a fixed identity which is also leading to her psychic disintegration.

Erika becomes unfathomable and starts puncturing the monotony of her life with her sadomasochistic perverse behaviour (Christian, 2009). The Kohut daughter's repressed exterior is counter-balanced by her frequent visits to the porn shops. She gets voyeuristic pleasure by seeing other women's naked bodies in front of her. "This woman wants to look at something that she could see far more cheaply in her mirror at home … All Erika wants to do is watch … The whole show is put up for her benefit … good looks and good figure are the basic requirements" (Jelinek, 1983, pp. 51-52). She loves indulging in perverse pleasure. These acts boost her libido and provide her a space to connect with the symbolic. Her body refuses every limit and every border and enjoys these modes of corporeality which Kristeva calls 'the improper/unclean' (Kristeva, 1982).

This behaviour expresses the core need of separation from the mother. Erika's continued symbiosis with her mother and containment in a pre-oedipal situation projects itself as perversion climactically portrayed when she turns to her mother in their shared bed and overwhelms her with infantile, though explicitly sexual overtures of intimacy (Kosta, 1994). Throughout the novel, these symbiotic inclinations are visible:

> She throws herself upon Mother, showering her with kisses . . . She keeps pressing her wet mouth into Mother's face . . . the goal isn't orgasm, but mother per se, the person known as Mother . . . Erika sucks and gnaws on this big body as if she wanted to crawl back in and hide inside it . . . Mother yells, "Stop!" in various keys. Mother resolutely orders her to halt! Erika's kisses keep dashing over mother . . . Erika's intention is cryptosexual … Erika managed to see her mother's sparse pubic hair . . . Erika cunningly uncovered her mother so she could see everything, simply everything . . . the daughter now hurls what she has seen into her mother's face (Jelinek, 1983, pp. 232-236).

The absence of the father contributes in Erika's dysfunctional development. The Kohut daughter wants to gain access into the mother's body as a male substitute, while it simultaneously serves as a drastic attempt at separation from the archaic mother through identification with the paternal realm that staves off further regression and psychosis (Christian, 2009). She tries to

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force herself on her mother. It is evident from the above lines that her abnormal sexual behaviour aims to erase passivity. She thinks that identification with the father image and construction of the paternal order with the mother will deconstruct the toxicity of the intra-dyadic relationship.

Erika's unresolved conflicts, repressed wounds and guilty desires overwhelm her, and she becomes a sexual masochist. She starts finding pleasure in pain. Jessica Benjamin describes that woman's masochistic temperament is entrenched in the pre-Oedipal relationships, but its persistence can be discerned in the adult-life which is obvious in Erika's life too:

> She waits and waits for the moment when she can cut herself unobserved . . . She is very skilled in the use of blades; after all, she has to shave her father, shave that soft paternal cheek under the completely empty paternal brow . . . Spreading her legs, she makes a cut, magnifying the aperture that is doorway into her body . . . Her hobby is cutting her own body . . . She always takes it (razor) everywhere . . . She presses the blade into the back of her hand several times . . . It doesn't hurt at all . . . It (blood) oozes, warm and silent and the sensation is not unpleasant (Jelinek,1983, pp. 86-88)

Erika is mystified by her genitals and she takes pleasure in cutting her skins and genitals. She herself sees her own genitals as a strange and enigmatic object. She sees her genitals as a doorway to her unexplored body. She finds an escape in these sexual perversions.

Erika perverse sexual desires also find their way out through Walter Klemmer, an eighteen-year old student, who is initially attracted towards the thirty-five-year old piano teacher. Walter represents everything that Erika is not. In other words, Klemmer is psychologically Erika's alter ego. Klemmer captivates Erika's attention but Erika, a confused being, feels fear, hatred and attraction for him simultaneously. Gilles Delueze believes "the masochist derives his/her pleasure from the persistent suspension of gratification and the disavowal of sensuality – though this disavowal is not to be confused with complete negation of emotion" (Deleuze, 1991). Erika goes through the same as she oscillates between aggressive masculinity and regressive femininity and thus, has confined herself in masochistic bondage. And as a result, she doesn't know how to connect to Klemmer when he approaches her.

Erika has always witnessed a relationship based on domination and subjugation since her childhood. And she secretly wishes to build a bond with Klemmer based on the structure of control and obedience where Klemmer will dominate her. The only role that Erika sees open for herself as a woman, is that of submission. Erika sees "submission as the desire for independence and recognition and ultimately the desire for love" (Benjamin, 1988). In a scene, she gives a

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letter to Klemmer in which she wishes for him to exert dominance over her sexually, the idea of which is formed on the basis of porn films she watches:

> Her most haunting wish – the adored Herr Klemmer reads – is for you to punish me. She would like Klemmer as a punishment . . . Hogtie her, bind her up as thoroughly as he can – solidly, intensely, artfully, cruelly, tormentingly, cunningly . . . her letter says, I will writhe like a worm in your cruel bonds . . . you will keep me in all sorts of different positions, hitting or kicking me, even whipping me . . . obedience requires greater degrees of intensity (Jelinek, 1983, pp. 215-217).

Her letter shows her yearning for submission in a sexual relationship where she can feel how powerless she is. She tells him that the urge to be beaten has been in her for years and she wants him to take part in her masochistic fantasies. The Kohut daughter deliberately belittles herself. Erika gives Klemmer the idea that he has all the power and Erika is powerless in this relationship. But the truth is Erika is the woman with all the power as she is dictates and negotiates the sexual scenario. Erika has never had much control in her life as she has been physically limited by her mother, but she is taking agency for herself in relationship with Klemmer (Hayes, 2013).

Erika's need for intense control and not getting it from her mother turns her toward Klemmer and she sees Klemmer as an idealized figure for submission. The three sexual encounters of Erika with Klemmer show the painful yearnings of a masochist (Powell & Bethman, 2008). Erika remains passive but she commands. Klemmer feels disgusted over masochist's madness and retaliates. He feels degraded on the role reversal of gendered power relations. He goes to Erika's place and rapes her and kicks her and abuses her but in frustration. Erika feels violated and returns to her mother. Mother, the witness of abuse, is dumbfounded and feels "If anyone is going to slap Erika, it will be mother . . . mother indignantly points out that he is damaging someone else's property, namely hers" (Jelinek, 1983, p. 264).

Adrienne Rich, an American feminist, talks extensively about motherhood and opines, "One thing that most belongs to women is motherhood. But it is also least our own because it has been manipulated by ideology and power" (Rich, 1976). Society has placed the irrational demand on the image of mother that she bestows perfect constant love. This underwriting of motherhood by patriarchy which contains self-denial and sacrifice makes it an institution, but it fails to recognize the pain and suffering of this experience. This institutionalized sacrifice hinders the possibilities of growth for women (Badinter, 1980). But Elfriede Jelinek, in her work *The Piano Teacher*, unveils devotion and self-sacrifice as a strategy of autocratic operation seized with mother's interests. The Kohut mother sees 'piano' as a medium for attaining

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bourgeois ideal and consequently makes her daughter learn piano. She is well aware of the fact that Erika is the only channel for capital in the house so she tries her best to keep her daughter away from bad influences: "She wants to prevent Erika from being thoroughly reshaped by man" (Jelinek, 1983, p. 13). In Viennese culture, piano-playing symbolizes superiority and is the best way of attracting a suitor for a woman, but the mother tries her best to keep her daughter from obtaining sexual attractiveness.

It becomes more evident in the novel with the arrival of Walter Klemmer and the mother feels intimidated: "the twosomeness at home, which no one else can share, appears threatened" (Jelinek, 1983, p. 74). The Kohut mother begins to fear that she may lose authority over her daughter. When Klemmer tries to come in between the dyad and wants to take Erika out of that bond/age, the mother feels threatened and fears that the daughter will come out of that semiotic chora (Kristeva, 1980). The Kohut daughter is dominate by a chaotic mix of perception, feelings and needs. The mother has played the decisive part in the daughter's life. She has brilliantly invested in daughter's life so that the daughter's feel indebted her entire life (Kosta, 1994). She knows that this self-sacrificial bond will emotionally harness the child. As a result, Erika has fell a prey to this complex emotional, physical and bond. She unconsciously tries to deny her own sexuality because it represents separation from her mother. She is only a body that is mentally and emotionally frozen: "Such are the thoughts of Erika, a loner. Nocturnal, slugs, shapeless, spineless, mindless" (Jelinek, 1983, p. 91). She has become a prisoner to her own body. Erika's mother has made her daughter immovable in every way possible so that the daughter won't run away.

Society tends to instruct women from the very beginning about mother's unconditional love and idealized the image of mother. It has also taught women to love their children to the point of self-annihilation. But the Kohut mother uses this image for her benefit and gains power, purpose and control through her daughter. The daughter has provided the mother with a heightened sense of self that the mother never wants to get shattered. Even though the Kohut mother cares for her daughter, it can't be denied that she has entombed her daughter in a world of repressed emotions. Jelinek gives us the insights of this mysterious world where the mother-daughter tie is contradictory; sometimes tender and sometimes violent but a tie that unites mother and daughter.

In this paper by describing how a mother can obviate daughter's sense of self, I have proposed that this failure in the process of attaining identity leads to daughter's dilemma and further to female perversion. The daughter denied of all control in the maternal bond begins to look for control through other relationships. It also depicts that society has constructed an image of mother which ceases mother's womanhood. The study is the critique of this inbuilt dynamics

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of power and powerlessness in every relationship. This mother-daughter dyad is a witness of cultural figuring and aims to expose it.

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An Ornamental Tapestry of Literary Devices:
Stylistics in Jeremiad Prose and Poetry

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Jeremiah – Focus on Judgment in Prose Tradition

The poetic tradition of divine judgment remains deliberately and artistically elusive. The prose tradition of Jeremiah brings us closer to the politics of the sixth and seventh century B.C.E. and it is to be noted that the prose tradition of Jeremiah is rhetorical. The book of Jeremiah follows a Deuteronomistic tradition. Deuteronomistic tradition centers on total unquestionable obedience and allegiance to Yahweh. Therefore, the judgment that the prophets speak against Israel presents a radical 'either / or' of Torah, which is the Jewish book of law that requires implicit, wholehearted obedience. In his famous "Temple Speech" from chapter seven of the book, the prophet gives a series of conditions. Even in the requirements given in that chapter, the opening verses leave room for a possibility of remaining in the Promised Land, but in the later part of the chapter, we see, it is in a derivative rhetoric style, closing the option given earlier, with a definite declaration of destruction and divine judgment on the land. After this the prophet is commanded not to intercede any longer for the city (Jeremiah 7:16 and 11:14). In a parallel fashion, Chapter eighteen presents a symmetrical 'either / or' that makes an offer to return to Torah obedience; but in verse twelve of the same chapter we see that offer is defeated indicating that the disobedience of Israel is beyond reversal and judgment is irrevocable. The autonomous plans however justifiable outwardly, end in destructiveness. This certainty of the approaching destruction is very clearly enacted by Jeremiah in the parable of the loin cloth which is buried in mud and then when dug up, is soiled and "ruined and good for nothing" (Jeremiah 13:7). Jerusalem is compared to the loin cloth and that will be good for nothing.

Yet Israel would not listen. This, "Not Listening" is an ultimate affront to Yahweh and the Torah. Finally, the conclusion is drawn in chapter nineteen of the book. Here the image is that of a potter and the clay; the potter representing God and the clay Israel. The pot displeases the potter…….. so it is smashed, broken……. beyond reconstruction. Still these harsh verdicts remain figurative. Only in chapter twenty, the prose tradition of Jeremiah draws the reader to the sixth century B.C.E imperial threat, by Babylon. It is here for the first time we see the name

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Babylon mentioned and after this the rhetoric of the book is dominated by Babylon and we are aware that Babylon will be the agent of Jerusalem's destruction, and it is mentioned explicitly. It is to be mentioned nevertheless in the analysis of the prose tradition and the style of the prophet that even in the earlier chapters, Babylon's shadow though unnamed looms at the background of the forth coming judgment as the organizing principle John Hill has put forth this argument in his book – 'Friend or Foe' presenting Babylon as the organizing principle.

"The analysis of the figure of Babylon in chapters two to twenty consisted of two phases. The first was the study of chapter 20:1 to 6, the first text in the book which mentions Babylon explicitly. Within these verses Babylon was identified as a metaphor for being landless, and as such represented a reversal of the patriarchal traditions about the gift of the land. As a place it represents death for the exiles. In the future of its King it was presented as the one who invades, captures, exiles, kills and plunders Judah and its people.
(John Hill, Friend or Foe, Pg. 71&72)

The second phase of the analysis was the study of Babylon as an organizing metaphor within chapters two to twenty. The figure of Babylon in these chapters is that of a metaphor around which the network of metaphors associated with Yahweh's judgement is organized. In particular, it subsumes the metaphors for invasion, banishment and death by the sword. The foundation of such an understanding of Babylon is the link between 20:1 to 6 and previous passages in chapters two to twenty about Yahweh's judgment on Judah.

Because of the position of 20:1 to 6 within chapters 2 to 20, the figure of Babylon as a metaphor points both backwards and forwards. In its function as an organizing metaphor it points backwards. After reading 20:1 to 6 the reader is sent back to the individual metaphors of judgment and can interpret them in the light of Babylon's function as an organizing metaphor. In these chapters, there are threats of the invasion and captivity of Judah, but the invader or captor is never identified. There are threats of banishment, but neither the agent nor the place of banishment is identified. There are also references to death and destruction, but the destroyers and plunderers are not identified. Then in 20:1 to 6, near the end of chapters ii to xx, the figure of Babylon appears, drawing together and representing the disparate metaphors for judgment which are otherwise unorganized and often unrelated. As an organizing metaphor the figure of Babylon gives a focus to the material in chapters 2 to 20." [Hill, Friend or Foe? 71 to 72, Leiden: Brill, 1999]

The Jeremiad prose tradition has at its core the assumption that Babylon is a tool of Yahweh in the coming destruction of Jerusalem, and it does not act unilaterally.

Babylon becomes a necessary strategy and device. The prose material of judgment mirrors the way in which Yahweh through Babylon executes harsh judgement over Jerusalem.

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Jerusalem's final King Zedekiah begs Jeremiah to petition Yahweh for a miraculous intervention for the deliverance of Jerusalem from Babylonian threat. This royal request to the prophet serves as a narration to show the deconstruction of failed royal authority and to commensurate the elevation of prophetic authority. The irresistible power of Babylon is the defining fact on the ground.

Although the poetry of Jeremiah is vivid and concrete, it is quite elusive about the actual character of divine judgment. In contrast, the prose however becomes very explicit concerning Babylon as the agent of judgement. In particular, reference to this is in chapter 37, verses 5 and 6; we see Nebuchadnezzar is the faction of divine sovereignty. As John Hill points out, the operative word is "serve" ('bd). "But if any nation or kingdom will not serve[ō'-yaʿabdû] this king, Nebuchadnezzar of Babylon, and put its neck under the yolk of the King of Babylon, then I will punish that nation with a sword, with famine, and with pestilence, says the Lord, until I have completed its destruction by his hand" (Jeremiah 27:8).

Note the same operative word once more – "serve" ('bd). "I spoke to King Zedekiah of Judah in the same way: Bring your necks under the yolk of the King of Babylon, and serve [wĕʿibdû] him and his people, and live (Jer. 27:12, NRSV). With this, the account of divine judgement ends, and the account of Babylonian oppression will be total. However, in chapter twenty-seven there is also a 'repeated rhetorical maneuver' that makes the judgement upon Jerusalem pronounced in a twofold manner, spoken and then enacted yet, it is also penultimate, thereby making it not the final absolute end. Here we see the adverb, "until" ('ad) is used three times in a way to reiterate that it is not a complete end and gives room to make the divine judgment of Jerusalem less than ultimate. "All the nations shall serve him and his son and his grandson, until ('ad) the time of his own land comes; then many nations and great Kings shall make him their slave" (Jer.7:7, NRSV).Then verse 8,which was mentioned earlier, has the same adverb 'until' and also in verse 22, we see the same adverb, 'until'. "They shall be carried to Babylon, and there they shall stay, until ('ad) the day when I give attention to them, says the Lord. Then I will bring them up and restore them to this place" (Jer. 27:22, NRSV).

Through this 'repeated rhetorical maneuver' the Jeremiad prose tradition limits the punishment of Jerusalem, reverses field and begins to anticipate the ultimate divine judgment on Babylon too. Thus, the judgment of Jerusalem is displaced and over-ridden through this 'rhetorical prose style' of Jeremiah by divine judgment on the great empire that had imagined it to be autonomous and accountable to no one. It is to be noted that the adverb 'until' ('ad) has three implications; the 'until' of 27:7 - anticipates that Babylon will be reduced to servitude. The 'until' ('ad) of 27:22 – anticipates that Yahweh will reverse fields and attention and restoration will be given to the Jews of Babylon. The 'until' ('ad) of 27:8 – indicates that Babylon's task is over with the destruction of Jerusalem, after that, there is no more business for Babylon, in the play of history of which Yahweh is sovereign.

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Following this, the stage is ready for the 'Positive Topai' in literature which is labelled as the 'motifs combined with a theme', in this context the theme is of restoration and hope for Jerusalem and the Jews, which in reversal is the judgment and destruction spoken against the neighbouring nations including the great power Babylon. This proves Jeremiah's call, to be a prophet to the nations, and it makes the book of Jeremiah finish with a very large scope, ending with a note of hope in the midst of hopelessness seen around.

The dismantling of Jerusalem and then of Babylon has been accomplished just as Jeremiah prophesied. There still lies another phase of Jeremiah's prophetic vocation which includes a mandate to 'plant and build'. This mandate is enacted in a performative speech by the prophet. So, we have two pairs of verbs in Jeremiah's initial call in chapter 1:10, which are programmatically sequenced in chapter 31:28, displaying the beauty of Jeremiad prose rhetoric. "And just as I have watched over them to pluck up and break down……so I will watch over them to build and to plant   " (Jer. 31:28, NRSV). The verbs, 'to pluck' and 'to break' is first mentioned in chapter One of the book and it has its sequence in the final chapters of the book too.

Prose Beyond Destruction

The prose texts scattered along with poetry look beyond the destruction to the restoration of Jerusalem throughout the book. Even in the earlier chapter 12:14 the verb phrase, pluck up, is used twice in a casual fashion – Now 'my people Israel' are to be "plucked up" from among 'my evil neighbours', that means from Babylon from where they are deported. Again the same verb phrase "pluck up" is used a third time indicating that in compassion Yahweh will bring back the deportees. However, that homecoming is qualified by the "if" of the Torah obedience; which should be understood as, "If" the people unconditionally turn to the Torah in obedience, then homecoming is possible. This text anticipates a recovery of obedience reflecting Deuteronomic influence.

The second prose text is in Jeremiah chapter 29 where the reference to seventy years of exile is mentioned which reflects the "until" strategy already cited. The "until" strategy makes divine judgment penultimate implying clearly the residency in Babylon is limited and the promise of homecoming is assured on Yahweh's part as His sovereign plan for Israel. This statement is programmatic and includes the key phrasing that occurs in the hope of restoration. The third prose text is, Jeremiah chapter 42, where we see the promise of hope and restoration, and it is clearly conditional. Therefore, it offers a parallel of positive and negative "if – then" phrasing. Here the "if" used makes the well-being or restoration possible not due to a return of Torah obedience as mentioned earlier but a specific decision to stay and remain in the land of Israel awaiting Yahweh's compassion and restoration, instead of running to join Egypt to ask for aid and help from there. We can conclude that the text is addressed to those for whom the

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options are Jerusalem or Egypt. This is about the remnant that remains in the land which submits to Babylonian occupation of the land and rule and preserved by them; the fool-hardy negative counterpart are those who want to embrace the Egyptian option and run to Egypt for aid.

Jeremiah – The Book of Judgment and Hope, Poetry and Prose

The poetry of Jeremiah is poignant and compelling even though it is sometimes complex and unclear. There is of course, alongside poetry, a body of prose material which at times parallels, sometimes supplants and at other times comments on the poetry. The prose material of Jeremiah is more didactic and functions in a thematizing way, whereas poetry in its very articulation resists any thematization that goes in the direction of explanation.

The themes of the prose material clusters around the themes of judgement and hope these two themes of the book govern the book in its comments on the 587 B.C.E crisis of Israel. The theme of judgement concerns the destruction of Jerusalem at the hands of the Babylonians and the theme of hope is a pondering of the book of Jeremiah about what happens in the future. The theme of judgment is mediated and enacted through the historical agency of the Babylonians. The theme of hope, that can be termed as 'the conviction of things not seen' is an act of buoyant imagination beyond evidence. It is purely a work of imagination. This two-fold theme is very old in the conventional, covenantal tradition of Israel in which the book is grounded.

In the tradition of Deuteronomy, with its symmetrical pattern, both blessings and curses are meted out in strict response to obedience or disobedience. So, in Dueteronomistic tradition the prospect of blessing by God depends on the condition of return to obedience. The book of Jeremiah thematizes the poetry of the prophet around judgment and hope. This the prophet accomplishes in the most vigorous articulation around the six verbs that forms the prophetic-call narrative in the opening chapter of the book.

"See, today I appoint you over nations and over kingdoms, to pluck up and to pull down, to destroy and to overthrow, to build and to plant". [Jer. 1:10, Authorized Version]

The four negative verbs – 'pluck up', 'tear down', 'destroy' and 'overthrow' refer to the context of Jerusalem's destruction–the demolition of the temple and the city. The two positive verbs 'plant and build' refer to the restoration of the city and the temple after the destruction. Jeremiah's role is not only to report these two actions verbally but also to demonstrate these two actions by performed utterances. In his prophetic discourses, he does what he says. These set of verbs are used in multiple ways in various circumstances to accent different points in the whole framework of judgment and hope.

The poetic utterance of the prophet is more indeterminate suggesting an imposed thematization. In Jeremiah, the convergence of poetry, political criticism, and scribal work is

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rooted in political opposition to dynasty and the temple. The core conviction here is, the way to survival is submission to Babylon. Thus, the passionate conviction of this convergence to opposition is beautifully articulated in the book. We have taken few aspects of the text to illustrate, even though the poem itself is complex yet rich with interpretative possibilities. The book which commences in judgement against the land culminates in hope for the land in restoration but at the same time judgment to the enemies who razed and ravaged the land.

"Thus says the Lord: I am going to stir up [mēîr] a destructive wind against Babylon and against the inhabitants of Lebqamai: and I will send winnowers to Babylon, and they shall winnow her. They shall empty her land when they come against her from every side on the day of trouble. [Jer. 51:1 to 2, Authorised Version]

The "stir up" entity is here left unspecified but elsewhere in the second book of Chronicles, a citation of Jeremiah gives concrete identification of Cyrus the Persian as the one who defeats Babylon and crushes it. Secondly this poem concerning Babylon recycles material indicating that the prophesied judgement against Babylon is in fact an important echo and counter-action matching and reciprocation of the judgement against Jerusalem. Thus, a poetic unit in Jeremiah chapter 6 which anticipates the invasion of Judah is actually quoted once more, but only this time it is concerning a threat against Babylon.

The inference we come to is through prophetic consciousness; the prophet emphasizes on ultimate vindication, legitimately termed as, 'measure for measure'. The very same poetry that was addressed to Judah is now spoken against Babylon, to emphasize that in the theme of hope and restoration the roles are completely reversed; the enemy is avenged totally, routed, and finally paid back in the same coin and measure.

"Look, a people is coming from the north; a mighty nation and many kings are stirring [yē'ōrû] from the farthest parts of the earth. They wield bow and spear; they are cruel and have no mercy. The sound of them is like the roaring sea; they ride upon horses, set in array as a warrior for battle, against you, O daughter Babylon!" [Jer. 50: 41 and 42, Authorised Version]
Irony and Lament in Jeremiah:

Irony is understood here as including elements of incongruity which discloses hidden relationships that can be deciphered only by means of the viewpoint that irony affords. Here, in this case, the prophet of Israel, Jeremiah, is the one who experiences the "pathos of the middle" in a situation which for him and for an entire culture or nation has become anomic or what can be explained from the Greek root of the word as 'lawless'.

Prophetic experience and consciousness are integrally related to forms and devices of prophetic utterance.

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Irony as a means of expression employed by the biblical prophets has received relatively little attention. However, the prophets of ancient Israel were skillful poets, and they were 'caught in the middle', between God and people and between vision and reality. It is worth considering whether irony is one of the features of prophetic speech and experience. Irony can be considered as an interpretive concept and also as the pathos of the middle. There are two kinds of irony, namely comic irony and tragic irony. The tragic irony resides in the fall of the heroic person beneath the inexorable necessity of faith, whereas the comic irony "lies in seeing the pretentions of the imposter which is exposed as folly…" (Good, E. Irony in the Old Testament, pg.17). It is a simple principle that irony always includes a comic element. "A comic situation is proved to be an ironic one if a hidden relation is discovered in the incongruity" (Niebhur: viii). The appropriate response to irony is laughter and understanding.

Irony originates in a conflict. In classical Greek comedy, this is the conflict (agon) between (alazon) the buffoon, the imposter and the (eiron) the dissimulator, known as the balloon pricker (Frye, N. Anatomy of Criticism). The confrontation between these two figures stems from a conflict between pretence and reality.

The ironic strategy is two-fold, one is tricking the imposter and the other is bringing the audience out of pride into humility. (Hopper, 1962, pg.35f.), and pointing the audiences ahead to a new or transcendent reality which is envisioned.

Irony and the Breakdown of Symbol System
The creator of sustained irony has experienced a collapse of meaning in the present state of things, a collapse which his audience too, has probably felt but has not brought to consciousness (Williams, 1971:238). In another context, the book of Job may be read as an irony. It is apparent from the poetic dispute commonly called as the dialogue that Job's world is 'anomic' and his symbols are broken. Job's world has disintegrated so that in his desire to know, he is driven back to his personal experience and reflection. The crisis of Job has been given various labels such as innocent suffering, faith in contrast to magic, anthropodicy, but there is no question that the book of Job witnesses the collapse of a worldview. Job regains his health and receives a new vision and understanding of God only by means of the greatest of ironies which is a double exposure (Williams J. G, Mystery and Irony in Job, 1971:239-251).

The general point to be noted here is in the interpretation of texts and contexts; literary form and style are integrally related to experiences, the symbolic visions of order that maintain them and the anomic events that threaten the symbolic order. If the latter is threatened every text may become a pretext for overturning the traditional wisdom.

As for the prophets of Israel they were rooted in their respective traditions, yet also

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rooted in an experience of the Word that is like a "dread warrior" (Jeremiah 20:11); the word which would uproot the old Israel and plant a new Israel. The prophets are radicals.

The prophets are caught between their convictions of the divine judgement and identification with their contemporaries and they achieved certain liberation from their dilemma through the use of irony. To support and clarify this concept focus is given on the hôy-utterances– as a natural call / hail or call attention to–of Jeremiah. These hôy-sayings are divine prophetic laments over the death of Israel. In these laments the prophets announce that the accepted images of life are becoming the grim images of death by the word of Yahweh. We shall also focus on the poetic forms and methods of the prophet.

The Prophet as Ironist

The prophetic form here has commonly been called the 'woe-oracle' or the 'alas-utterances'. It has been understood as a form of speech whose original life-situation is that of the cultic curse. It can be also argued that these alas-utterances are a form derived from the rites of lamentation. It follows a definite pattern: the opening exclamation hôy, followed by some adjectival form, either a participle or an adjectival noun. The participle or substantive begins an indictment and a degree of judgment is always implied, if not explicitly stated.

"Woe is me for my hurt! My wound is grievous: but I said, Truly this is a grief, and I must bear it. My tabernacle is spoiled, and all my cords are broken: my children are gone forth of me, and they are not: there is none to stretch forth my tent anymore, and to set up my curtains
        Behold,
the noise of the bruit is come, and a great commotion out of the North Country, to make the cities of Judah desolate, and a den of dragons.
[Jer. 10: 19, 20 and 22, Authorised Version]

The alas-form does not focus on future calamity as it expresses a lament over a present loss. Therefore, strictly speaking, it is not an 'oracle' but an utterance. It is especially an appropriate form for the prophetic lament of Israel's present condition and imminent death. The alas-form bemoans the sickness unto death. The alas-utterances of prophet Jeremiah:

"Judah mourneth, and the gates thereof languish; they are black unto the ground; and the cry of Jerusalem is gone up.
And their nobles have sent their little ones to the waters: they came to the pits and found no water; they returned with their vessels empty; they were ashamed and confounded, and covered their heads." [Jeremiah 14: 2 and 3, Authorized Version]

"I will surely consume them, saith the Lord: there shall be no grapes on the vine, nor figs on the fig tree, and the leaf shall fade; and the things that I have given them shall pass away from

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them."

"We looked for peace, but no good came; and for a time of help and behold trouble"
[Jer. 8:13 and 15, Authorised Version]

This picture depicts the death of the people and the fertile land without water, and it is as an act of divine judgement, appropriately connected by the prophet whether or not both were originally spoken in the same address. The Day of Judgement is to be a day of trouble and not of peace and it is a day of darkness and mourning. This will be indicated again, and it is a characteristic of the prophetic alas-form; the repetition of the initial image concerning those for whom lamentation is made. The image however is reiterated in such a way that it becomes ironic, that is, the 'apparent' meaning of a word, phrase, or description is reversed usually at the end of the utterance, or the popularly accepted understanding is changed so that an unexpected faith is portrayed.

"They shall die of grievous deaths; they shall not be lamented; neither shall they be buried; but they shall be as dung upon the face of the earth: and they shall be consumed by the sword, and by famine; and their carcasses shall be meat for the fowls of heaven, and for the beasts of the earth."
[Jer. 16:4 Authorised Version].

Alas those living in Jerusalem are unaffected by these utterances as they feel secure and they are sick about the ruin that is come upon them. Israel's leaders are the notable men of the nation. They engage in luxuries, revelry and with the finest perfumes they anoint themselves. They love to enjoy the finest; and therefore, it is in the coming judgment as mentioned by the prophet they will not hear the voice of mirth or the voice of gladness or celebration or feast. "For thus saith the Lord of hosts, the God of Israel; Behold, I will cause to cease out of this place, in your eyes, and in your days, the voice of mirth, and the voice of gladness, the voice of the bridegroom, and the bride" (Jer. 16:9, Authorised Version).

The alas-utterance laments over the people of Yahweh, who are abandoned and are left desolate. The picture of Zion abandoned is one of haunting isolation and vulnerability. Yet later in the book, we find Zion's abandonment reversed and she is shown favor because of Yahweh's compassion on her and even during her siege and captivity a pitiful remnant left back in the land is a sign of Yahweh's compassion on iniquitous Israel.

"Woe unto him that buildeth his house by unrighteousness, and his chambers by wrong; that useth his neighbour's service without wages, and giveth him not for his work. That saith, I will build me a wide house and large chambers, and cutteth him out windows; and it is ceiled with cedar, and painted with vermilion."
[Jer. 22:13 &14, Authorised Version]

This alas-saying once again has the repetition of images of exploitation and unrighteousness. Those over whom this lament is made are the ones who build their houses by exploiting others and by unfair means. They don't pay the workers their wages and boast about building houses of cedar and vermilion. These land-grabbers are not mentioned in the verdict but the picture is full of irony; for their fate will end in their houses becoming desolate, large and fine houses empty without inhabitants. They make merry and feast and indulge in revelry. The wine flows, the merry makers open wide their mouths to take in the delicious morsels and while this is going on, these ignorant ones do not see what is really happening: death and destruction await at their gates to consume them and to make an end of them.

Irony in Poetry and Prophetic Consciousness

The hôy-form, derived from life situation is a highly stylized form of speech which was loosened and expanded in the prophetic utterance (Muilenburg J., Form Criticism and Beyond. JBL 88: 1 – 18, 1969). It is loosened and expanded in that Yahweh's decree is worked in although sometimes a decree is given only by implication. Often Yahweh is not explicitly represented as acting, or involved, and the end-scene is simply presented. We are dealing here with the 'mixed' form. The alas-utterance is the prophet's and Yahweh's personal lament over Israel and often no distinction is made between the prophet and the divine speaker. The basic ironic device of the hôy-utterances is the repetition of images whose 'apparent' or 'expected' meaning is reversed. The prophets in other words take images of life such as acts of rejoicing, feasts and sacrifice, light and day, place and land, habitation, oils and perfumes, appetite, spoils of war and they change them into images of death such as acts of lamentation, darkness and night, exile, captivity and abandonment, spoil and prey.

Language for the prophets are founded and based on the acts and reality of Yahweh. The images of Presence which inform Israel's life and consciousness are preserved through royal or cultic institutions, but they are reinterpreted even turned on their heads completely by the prophetic word. What once was life to Israel has now become death, but the prophetic word of death is nonetheless the prelude to life. The new words (paroles-- deḇārîm) may then ironically become apparently life-giving, but they are in truth the face of death when they are routinized and institutionalised. So, thus the cycle goes on.

Prophets generally use various means to bring about irony in poetry. One basic principle is the use of poetic devices to bring about this ironic effect. One prominent poetic feature which Jeremiah employs in numerous places interspersed throughout the book is Paronomasia or generally referred as the, 'play of words.' In this research, importance is given to this poetic device as it not only evokes an ironic effect bringing about the desired tension in the prophetic consciousness, but it intends a rhetorical effect to the whole proclaimed oracle. Irony tends to bring about the deep sense of pathos that rends the heart of the prophet-poet, whereas pun or play

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of words drives home the effect of what the prophet intends for the listeners of his day as well as the readers in the present-day context. It assists in the retention of thought and aids in remembering what was conveyed originally. Probably that is why Prophet Jeremiah made ample use of this device throughout his book.

a)   **Paronomasia – The Play of Semantics**

In literature non-humourous puns are used as a standard poetic device. As a rhetorical device, word- play serves as a persuasive instrument for the author or the speaker. This device is used in the book to create an ironic effect in the prophet's proclaimed utterances to his people. This form of word play suggests two or more meanings by exploiting multiple meanings of words or of similar sounding words. Intentional use of homophonic, homographic, metonymic or metaphorical language produces pun or play of words. Prophet Jeremiah would have been quite familiar with this device, as it is a very well-known effective tool in communication even during his time. Puns and play of words were found in ancient Egypt, where they were heavily used in development of myths and interpretation of dreams.

The prophets of Israel like ancient Israelite narrators loved the kind of wordplay which juxtaposes the same or similar words in such a way as to produce irony. Many instances of the ironic repetition of images involve paronomasia which takes a number of forms.

1)   **Reversal of ordinary or accepted meaning**
"O my mountain in the field, I will give thy substance and all thy treasures to the spoil, and thy high places for sin throughout all thy borders."
[Jer. 17:3, Authorised Version]

"And joy and gladness is taken from the plentiful field, and from the land of Moab; and I have caused wine to fail from the wine presses: none shall tread with shouting; their shouting shall be no shouting."
[Jer. 48:33, Authorised Version]

2)   **Juxtaposition of the same or homonyms**
"Moreover the word of the Lord came unto me saying Jeremiah, what seest though? And I said, I see a rod of an almond tree."
[Jer. 1:11 AuthorisedVersion]

The Hebrew word for almond tree is saqed while the word for watch or be awake is soqed. This play of words to impress upon Jeremiah that Yahweh is ever awake to watch over his word and fulfill it.

"The days are surely coming says the Lord, when I will raise up for David, a righteous branch,

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and he shall reign. In His days Judah will be saved and Israel will live in safety. And this is the name by which he will be called: The Lord is our Righteousness." [Jer. 23: 5&6, NRSV]

In this verse, according to scholars, we should expect an oracle on Zedekiah, the last king of the land before it is completely devastated, and its citizens deported. This is the king who is not strong and bold to speak against his nobles and royal advisors, yet in this time of dire need, he goes to Jeremiah for advice. At that time, the prophet branches off and digresses, looking into a distant future and proclaims an oracle of ultimate wellbeing and restoration. The rulers who ruled the land so far have been like wolves devouring the flock; the humble harmless dwellers of the land are just used and exploited by the authorities to cater to their own lifestyle of luxury and indulgence. For this, according to the prophet's utterance, in the future, they will be recompensed and the land and its inhabitants will see days of justice, peace and righteousness for which the assurance of a new king – 'a real king', 'shall reign as king'. This king shall not be a weakling like King Zedekiah. This king will be a 'righteous branch'. The Hebrew word used here is 'semasaddîk and the play on the word sedek, which actually is the first part of the king's name Zedekiah, which means, 'the Lord is righteous.' When the righteous king comes, there will be deliverance, more wonderful with total restoration and the land will be free of all violence and blood-shed. His Name will be Yahweh Sidhkenu, which means, 'the Lord is our righteousness'. "Go up to the land of Merathaim; go up against her, and attack the inhabitants of Pekod and utterly destroy the last of them", says the Lord; do all that I have commanded you."
[Jer. 50: 21, NRSV]

Here is a beautiful play upon words employed by the prophet. Merathaim is 'nar Marrtim', which is in the southern point of Babylon's border, while Pekod is 'Pukudu' is another place to the East. Merathaim in Hebrew vocalized to mean, 'double defiance' or of 'double rebellion'. Pekod means 'punishment'. One word stands to denote the character of the people and the other word to refer to the consequence that follows such a character or attitude of heart, which of course is punishment, which will be its ultimate portion. The smasher of nations which is Babylon the Great will be smashed soon; she is trapped like a wild beast in a snare and it is Yahweh who ordains it to be so. The same destructive force and violence that Babylon leashed out upon Judah is given back to her in similar fashion and means. In a way, we can say, the sameness of the judgement ended in the tameness of the terrifying foe.

3)   **A third type of word-play we see in the book is, a similar juxtaposition of the same word, we find juxtaposition of the same root word to bring about ironic effect:**

"Therefore, behold, the days come, saith the Lord, that this place shall no more be called Tophet, nor The valley of the sun of Hinnom, but The valley of slaughter ……." "…….And shall say unto them, Thus saith the Lord of hosts; Even so will I break this people and the city, as on breaketh the potter's vessel, that cannot be made whole again: and they shall bury them in

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Tophet, till there be no place to bury. Thus, will I do unto this place, saith the Lord and to the inhabitants thereof and even make this city as Tophet."
[Jer. 19:6, 11 and 12, Authorised Version]

"Topheth" is an Aramaic word, meaning "fireplace" and it so sounds very much like the Hebrew word meaning "shameful thing" which is in Hebrew Tophet, and it is in this place Tophet, in the valley of the sun of Hinnom that people sacrificed their children by throwing them into fire. The Greek word "ghenna" means "hell" comes from the Hebrew root, "ge'hinnom", the valley of Hinnom.

"When this people or a prophet or a priest asks you, what is the burden of the Lord?" you shall say to them, "You are the
burden, and I will cast you off, says the Lord"
[Jer. 23:33, NRSV]

This verse appears to belong to the final period of the siege. The false prophets are all silenced, as they are careless and disrespectful in their attitude to obey the true message from God, and they distorted the truth and made it appear what they wanted it to mean and deceived common folks, as if they too had received an oracle from the Lord.

Therefore, Jeremiah is the man to whom they turn. The Hebrew word here is 'massa', which means 'burden'. So, it is actually, 'what is the burden of the Lord?' Does God have a word for us? Burden is from the root word nasa, which means, 'to lift up'; when enquiry is made of the priest or prophet, he lifted up his voice, and gave a response or oracle. In this context, the response is the final word of doom, which is, "you are the burden (massa) and I will cast you off," says the Lord.

b)   **Attribution**
        A common device of the prophets is the ironic quotation of what others have said or have purportedly thought (Blank, S. Irony By Way of Attribution 1970).

"How do ye say, we are wise, and the law of the Lord is with us? Lo, certainly in vain made he it; the pen of the scribes is in vain………"

"We looked for peace, but no good came; and for a time of
health, and behold trouble!" [Jer. 8: 8 and 15, Authorised Version]

c)   **Exaggeration**
        Satirical caricaturing of those indicted (Wolff, 1964 B: 83).

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"How canst thou say, I am not polluted, I have not gone after Baalim? See thy way in the valley, now what thou hast done: thou art a swift dromedary traversing her ways;

A wild ass used to the wilderness that snuffeth up the wind at her pleasure; in her occasion who can turn her away? All they that seek her will not weary themselves; in her month they shall find her.

Withhold thy foot from being unshod, and thy throat from thirst: but thou saidst, There is no hope: no; for I love strangers and after them will I go"
[Jer. 2: 23 – 25, Authorised Version]

Divine Attributes and Prophetic Consciousness

1)   Irony and the Prophetic Tension
        The prophet represents the voice of the Divine. Prophetic forms of expression are indicative of prophetic experience and consciousness. Prophetic irony may be viewed as the prophet's situation in the "middle" – between God and his people. He is caught in the situation of extreme tension and is threatened by a split of his being as he tries to reconcile the elements of individualization and participation, freedom and destiny and dynamics and form (Tillich, P. Systematic Theology. Volume I, Pages 163-185, Chicago, University of Chicago).

        Jeremiah is a prophet par excellence of the pathos of the middle. He is isolated due to the divine command (Jeremiah 15:17); he may have no wife or children, nor may he mourn or rejoice with others because of the word that came to him (16:1-9). He is filled with the divine wrath (6:11), and Yahweh is with him as a dread warrior (20:11). On the other hand, he seeks to constrain the divine word, but cannot (20:9). He has tried to be Yahweh's shepherd, and has not desired the 'day of grief' and identifies himself with his people (17:16). He has been an intercessor for Israel (18:20), though he was commanded by Yahweh not to intercede again (7:6, 14:11). His mind is broken (nišbārlibbî) within him, because of Yahweh (23:9), and yet he –or is it Yahweh? – is "broken" over his people:

"Oh that my head were waters, and mine eyes a fountain of tears, that I may weep day and night, for the slain of My Daughter, my people"
[Jer. 9:1, Authorised Version]

        If Jeremiah is the supreme example of the pathos of the middle, this pathos nevertheless is present in other prophets also. The ironist prophet enjoys a temporary advantage over his problematic and ironic utterance, is the way he liberates himself from his predicament "in the middle", between pretence and reality, blindness and sight, history and providence. However, "the moment humility enters the picture, comedy becomes a possibility" (Hopper, S. Irony – The

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Pathos of The Middle, Crosscurrents 12: 31-40, 1962).

The elements of humor and paronomasia are deadly serious alas-utterances which could not have been there apart from the prophetic conviction that Israel would eventually be brought back to life again, so that the suffering of Israel and of God would be ended. And here we come to our final point, the end of irony.

2)   The End of Irony

The prophetic word is one which may transform received images from the vital to the deadly; further, the prophet transcends his audience in proclaiming a message of judgement.

What prevents the process of being senseless? That is, if accepted norms and institutions can be turned around, if they are viewed as only death in disguise, where does the process stop? What are the limits so that radical skepticism or simple cynicism is avoided? What is the controlling factor in prophetic irony? The limits are Israel and God. We have already indicated that the prophet is not only filled with the divine word; he is attached to his people, and if he gives up his role as intercessor, he does so with reluctance.

In acknowledging that he belongs to the 'enemy', as it were, he acknowledges that he is not apart from his audience but is addressed by the same as they. Kenneth Burke has described this as "true irony", "humble irony" (Hopper, 1962:36). The very fact of the prophetic lament form is a sign of "humble irony". This sort of irony requires sympathy and discernment of virtue in the one lamented.

It is not only the prophet who is attached to his people. God also is attached to Israel. This is the end of irony. Israel is the continuing condition of God and there is hardly any other way to construe the divine laments and complaints. Yahweh himself is caught in the pathos i.e., he experiences the pathos of the contradiction between Israel as she is and as He intends her to be. Many biblical scholars have objected to, or ignore the idea of Divine pathos but Abraham Heschel in his book The Prophets, points out that the bias against this misunderstanding stems from a western metaphysical tradition going back to Parmenides, a tradition which has transmitted the two fold concept of being as perfect and immutable, so that being can necessarily have nothing to do with becoming or coming "into-being". The biblical philosophy and teaching however, it is not being as such but the mystery of being, not the given but the creation of the given, not being as ultimate but God as ultimate.

Prophetic consciousness is informed by sympathy with a Divine pathos. In the prophetic laments, as well as in some of the more peculiar prophetic forms such as oracles, it is often impossible to distinguish between the prophet's word and God's word. This is because they are not two separate words: the word arises out of the prophet's sympathy with a Divine pathos as

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stated by Abraham Heschel. All forms of criticism are but the study of the conditions of the divine word. In the prophetic utterances we find the pathos of Divine love now expressing itself in anger over injustice and at times in disgust with sacrificial worship. And sometimes as lament over virgin Israel, in recounting continual efforts to bring Israel back to him by pointing out how he wooed her in the beginning, led her thus far. Whom else has Yahweh "known"? Such instances of divine pathos are sited in other prophets also over and over again.

"I remember thee; the kindness of thy youth, the love of thine espousals, when thou wentest after me in the wilderness, in a land that was not sown"
[Jer. 2:2, Authorised Version]

Jeremiah places a case before Yahweh (Jer. 12: 1-4): "Why do the wicked prosper? Why does He plant them (perhaps referring to those persecuting Jeremiah)? They should be slaughtered. How long shall the land mourn? Yahweh's response is a rebuke and a challenge to Jeremiah (Jer. 12:5-6). But what is Jeremiah's suffering compared to God's?

"I have forsaken mine house, I have left mine heritage; I have given the dearly beloved of my soul into the hand of her enemies.
[Jer.12:7 AuthorisedVersion]

Could Yahweh give up Israel, the "girdle of His loins?" (Jer. 13:11). Perhaps this Israel in her present state, but not the Israel as she will be in the future after restoration. This could be seen as the reuniting of the houses of Israel and Judah, the divided kingdoms in a new covenant (Jeremiah 31: 31-34). But whatever and however Israel shall be, she shall be God's! This is where irony ends, where comedy enters in, for even God resolves to turn things around and His love for Israel is unending and He makes Himself humble to meet Israel. He needs Israel. Irony is finally broken by the divine power and need to reconstitute Israel. The divine pathos requires a joyous ending in hope and restoration for his beloved people.

The theme of confession is another feature in prophetic consciousness which is discussed, along with prophetic gestures in chapter two of this research, in the context of the prophet's call and vocation.

Narration and Description in Jeremiah
In his work, 'Narratology' An Introduction, Wolf Schmid defines and describes narrations and descriptions as follows:

A literary work has both narrative and descriptive modes. Descriptive texts are the opposite of texts which are narrative in a broader sense. Descriptive texts represent states; they describe conditions, draw pictures or portraits, portray social milieus or categorize natural and

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social phenomena. Descriptive texts also represent a single moment in time and a single state of affairs. Description is also found in texts which represent more than one state of affairs if those states of affairs lack the double bond of similarity and contrast or, are not connected to a single identical agent or element of setting.

Despite the clear theoretical contrast between the narrative and the descriptive text, the boundaries between them are fluid and deciding the category of a given text is often a matter of interpretation. Also, a descriptive component is necessarily present in all narration. The initial and final status of a change in narration requires a certain amount of description. It is also to be noted, that any description can employ narrative means in order to focus or amplify a particular aspect of a situation.

"Therefore a text in descriptive or narrative in nature depends not on the quantity of the static or dynamic segments in it, but on the function they have in the overall context of the work". An example is given below taken from the biographical prose narrative section of the book of Jeremiah.

"Now Pashur the son of Immer the priest, who was also chief governor in the house of the Lord, heard that Jeremiah prophesied these things" "Then Pashur smote Jeremiah the prophet, and put him in the stocks that were in the high gate of Benjamin, which was by the house of the Lord" [Jer. 20:1&2, Authorised Version]

In this example, based on the functionality of the overall context, we can assume that Verse 1, is a narrative text and verse 2, can be considered as descriptive, as the segments of the text consists of detailed description of the treatment given to the prophet: Yet this punctuality is of a hybrid character; and this hybrid nature can be observed in the above example also. In most texts, the closest we can get to a definitive classification in identifying the dominance of one of the two modes, either narrative or descriptive, which then again is a matter of interpretation. When a text includes no more than the description of two situations, then it can be interpreted equally as descriptive or narrative.

Tomashevsky includes works of travel writing in the class of descriptive texts, "If the account is only about the sights and not about the personal adventures of the travellers" (Tomashevsky1925; tr. 1965, 66). Still a description of travel can become a narrative without thematizing the traveller's internal state; generally, a tendency towards narrativity develops in descriptive texts if a describing authority makes itself apparent in them.

"For thus saith the Lord, Behold, I will make thee a terror to thyself, and to all thy friends: and they shall fall by the sword of their enemies, and thine eyes shall behold it: and I will give all Judah into the hand of the king of Babylon, and he shall carry them captive into Babylon, and shall slay them with the sword".   [Jer. 20: 4; Authorised Version]

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This verse given above can be taken as a narrative text, since the describing authority of the text who is 'God' here makes Himself apparent in the narration.

Therefore, this narrativity is related not to what is described but rather to the presence that describes (or) the narrator who describes, and the way in which it is done. The changes that take place here are related to the exegesis as it refers to a narration with the narrator's comments, explanations, reflections and meta-narrative remarks that accompany it. They are changes in the consciousness of the describing authority and constitute a narration on the level of discourse, a 'discourse narrative'. The book of Jeremiah is a discourse prophecy consisting of a connected series of utterances.

Mediated and Mimetic narrative texts:
Any text can be accounted for or defined as narrative in a narrower sense if it represents a story or subject matter, and either implicitly or explicitly has a mediating authority or narrator behind the subject matter. But this narrower definition excludes the broader context which has the subset of texts, which represent a transformation without a mediation or narrator, and dramas, fictions, comic strips, ballets, pantomimes, narrative paintings are included in this category. There, in an uncomplicated way, to refer to 'the broader sense' of the word, including all the (above) various categories as 'narrative', while the narratives in the 'narrower sense' can be referred to with the term 'mediated'.

The types of texts are illustrated in the diagram given below which is actually a modified one of Seymour Chatman's well-known model (Chatman 1990, 115), in which narrative texts are sub divided into 'diegetic texts' that which recounts an event with the mediation of a narrator and 'mimetic texts' that which enacts the event without a mediation. There are various types of text types and connected to this is, different writing styles. Of these various types the major sub-division in the narrative texts which represent the story or any other narrated matter (subject) and descriptive texts which represent the detailed description of states in a written work. Apart from these two types there is the discursive type which refers to the digressive mode of a piece of writing which runs to and fro, then there are the 'edifying type' of texts which focuses mainly to improve and build the readers morally or intellectually and the didactic text type which is pedantic and meant to instruct and to teach.

The book of Jeremiah consists of all the different 'text types' shown in Seymour Chatman's model and various writing styles connected to it which is explained below with examples:

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┌─────────────────────┐
│        Texts        │
└─────────────────────┘
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Narrative texts (in a broader sense) = represents a story. Jeremiah Chapter 26 to 29	Descriptive texts = represent states Jeremiah 30:5 -8	Remaining texts Discursive - 20:7 - 10 Edifying - 17:7 & 8 Didactic – 29:5 - 7

Mimetic narrative texts. The subject matter is portrayed without a mediating narrative authority sometimes even enacted.
Jeremiah 13:1-11
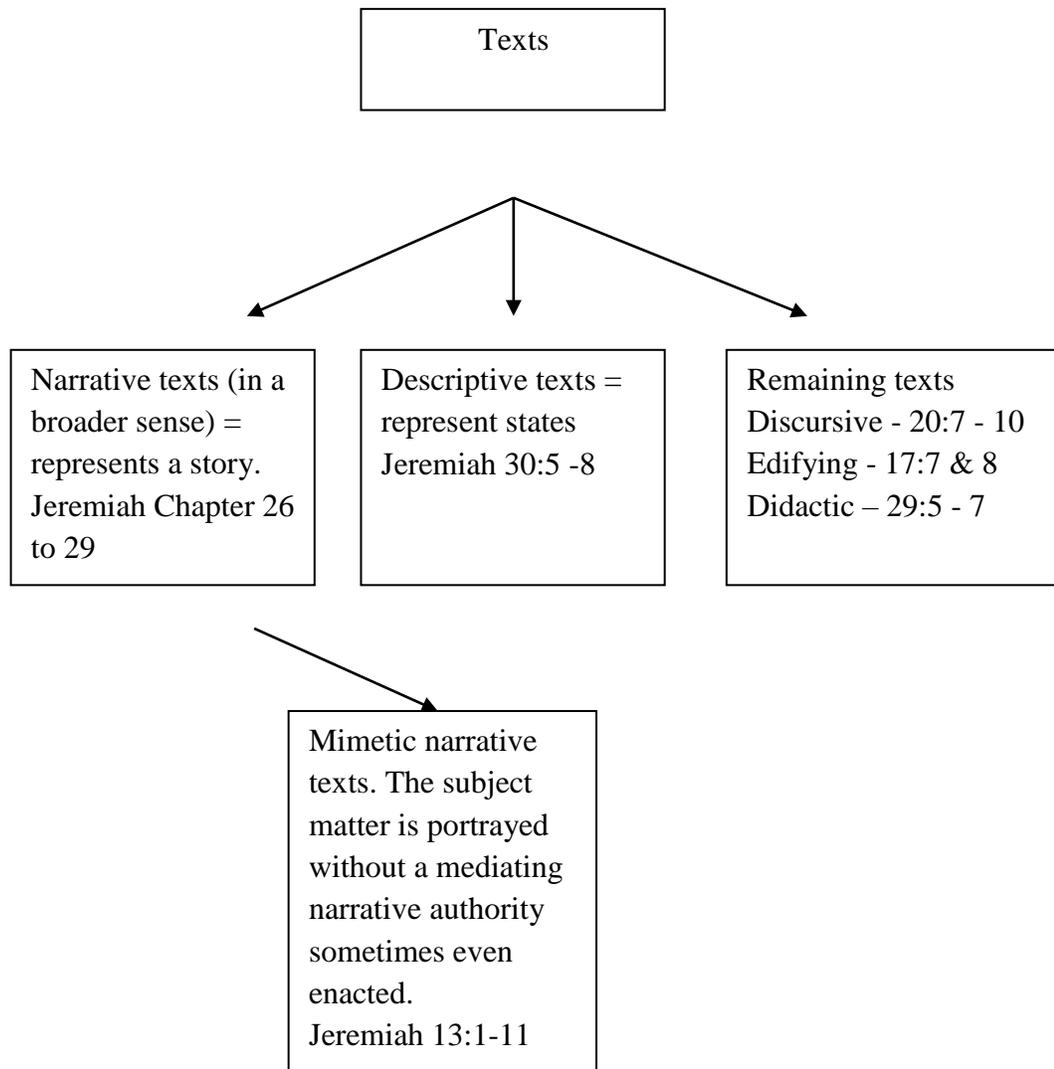
Generally speaking, 'Style' is nothing but the author's perfect choice of words and their arrangement. In other words, the language command, and semantic expertise plays a major role in the style of a writer. The author has to make a careful choice of vocabulary framing sentences and paragraphs so that he can create the desired specific effect on his readers.

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Expository Writing Style

To begin with, is the 'Expository style of writing', which is a subject-oriented writing style, where the main focus of the writer is to explain and write on a given topic or subject and leave- out (or) should not project his own personal opinion in this style of writing. The writer furnishes and puts forth relevant facts and figures. This type of writing style is commonly followed in textbooks and also usually adopted in "How – to" articles.

(i)   The key feature of expository writing is – it usually explains the process of something. In the book of Jeremiah, the prophet, gripped by prophetic persuasion, explains the process of God's impending doom and judgement approaching his beloved nation. This process is clearly seen in Chapter 27:6 and 7 of the book.

"And now have I given all these lands into the hand of
Nebuchadnezzar, the King of Babylon, my servant; and the beasts of the field have I given him also to serve him.

And all nations shall serve him, and his son, and his son's son, until the very time of his land come: and then many nations and great kings shall serve themselves of him"

(ii)   Expository style of writing is often equipped with facts and figures as seen in Jeremiah 25:1 & 3.

The word that came to Jeremiah concerning all the people of Judah in the fourth year of Jehoiakim, the son of Josiah king of Judah, that was the first year of Nebuchadnezzar King of Babylon: ......

"From the thirteenth year of Josiah the son of Amon King of Judah, even
unto this day, that is the three and twentieth year, the word of the Lord has come unto me, and I have spoken unto you, rising early and speaking; but ye have not hearkened."

(iii)   The Expository style of writing is usually in a logical order and sequence as in Jeremiah 28:1&3.

"And it came to pass the same year in the beginning of the reign of Zedekiah king of Judah, in the fourth year and in the fifth month, that Hananiah the son of Azur the prophet, which was of Gibeon, spake unto me in the house of the Lord, in the presence of the priests and of all the people, saying.   Within two full years will I bring again into this place all the vessels of Lord's house, that Nebuchadnezzar king of Babylon took away from this place and carried them to Babylon."

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Descriptive Writing Style

Next is the Descriptive style of writing, which focuses on describing a character, an event or a place in great details. Descriptive style is sometimes poetic in nature in which the author focuses on specifying and describing the details of the event rather than just giving the information of that event.

Descriptive writing is often poetic in nature; it describes places, people, events, situations or locations in a highly detailed manner. The author also visualizes what he sees, hears, smells and feels when he adopts the Descriptive style of writing. Two examples are given below, to show the descriptive style of prophet Jeremiah taken from chapter 14 verses 2 to 6 where Jeremiah describes the great drought that comes upon the land and from chapter 17 verse 1 to 4, is the passage describing Judah's engraved sin and inevitable punishment which was to follow-

The examples are quoted from the New King James Version (NKJV) and the New Revised Standard Version (NRSV) respectively to show the poetic and visualised nature of Jeremiah's descriptive style.

"Judah mourns, And her gates languish; They mourn for the land, And the cry of Jerusalem has gone up. Their nobles have sent their lads for water; They went to the cisterns and found no water; They returned with their vessels empty; They were ashamed and confounded And covered their heads. Because the ground is parched, For there was no rain in the land, The plowmen were ashamed; They covered their heads." [Jer. 14:2-6, NKJV]

"Yes, the deer also gave birth in the field, But left because there was no grass. And the wild donkeys stood in the desolate heights; They sniffed at the wind like jackals; Their eyes failed because there was no grass".
[Jer. 17:1-4, NRSV]

Jeremiah records a pathetic poem, in the form of a lament, during a drought which is highly descriptive.

"The sin of Judah is written with an iron pen; with a diamond point it is engraved on the tablet of their hearts, and on the horns of their altars,
While their children remember their altars and their sacred poles, beside every green tree, and on the high hills,

On the mountain in the open country. Your wealth and all your treasures I will give for

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spoil as the price of your sin throughout all your territory.

By your act you shall lose the heritage that I gave you, and I will make you serve your enemies in a land that you do not know, for in my anger a fire is kindled that shall burn forever".   [Jer. 17: 1-4, NKJV]

The prophet   isualizes Judah's sin and the impending doom upon the land.

Persuasive Writing Style
Jeremiah also adopts the Persuasive style of writing. The persuasive style, unlike the expository writing, contains the opinions, biasness, and justification of the author.
This type of writing contains justification and reasons to make someone believe on the point the writer is talking about. Persuasive writing is meant for persuading and convincing the readers on your point of view. It is often used in complaint letters, where one provides reasons to justify the complaint mode. Copy writing texts, television commercials, affiliate marketing pitches are all different types of persuasive styles of writing, where the author is actually persuading and convincing the readers and viewers on something he wants you to do or believe.

The persuasive writing style has to be equipped with reasons, arguments and justification. In this style the author takes a firm stand and asks or convinces his readers to believe and accept his point of view. Persuasive style often asks or calls for an action or response from the readers. We see the prophet using this persuasive style of writing in the letter he writes to the exiles who are taken captive to Babylon. This letter is meant to be convincing, instructing warning as well as encouraging to his countrymen, and it is in Jeremiah Chapter 29. Verses 5 to 7 alone is quoted below from the New King James Version (NKJV),

"Build houses and dwell in them; plant gardens and eat their fruits.
Take wives and beget sons and daughters; and take wives for your sons and give your daughters to husbands, so that they may bear sons and daughters – that you may be increased there, and not diminished. And seek the peace of the city where I have caused you to be carried away captive and pray to the Lord for it; for in its peace you will have peace."

The Narrative style
Jeremiah also uses one more style of writing, the Narrative style. Narrative writing is a type of writing in which the author places himself as the character in the written work and narrates the story (or) the content matter of the literary work. Novels, short stories, novellas, poetry, and biographies fall in the narrative writing style.

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Narrative writing can be defined as 'an art to narrate a story or a message or the content of a literary work.

This form of writing simply answers the question – "What happened then?"

In this style, the narrator describes or narrates the story or the event. Narrative writing may have characters and dialogues also and it has definite and logical beginnings, intervals and endings. Narrative writing style can be employed in writing about situations like disputes, conflicts, actions, motivational events, problems and their solutions. An example of this style is given below taken from Chapter 26 of the book, in the New King James Version.

"Now it came to pass, when Jeremiah had made an end of speaking all
that the Lord had commanded him to speak unto all the people, that the priests and the prophets, and all the people took him, saying, 'Thou shalt surely die:

"Why has thou prophesied in the name of the Lord, saying, This house shall be like Shiloh, and this city shall be desolate without an inhabitant? And all the people gathered against Jeremiah in the house of the Lord".

The term 'discourse prophecy' is best suited to describe the style of the book and presentation as Prophet Jeremiah adopts all the different types of writing styles and techniques in his book.

KunstProsa –The Poetic Prose

The idea of an artistic Kunstprosa in Hebrew is not new. There is some evidence that the ancient world knew of a distinctive literary style present in poetic prose. Eduard Norden traced recognition of it in literary treatises from the sixth century B.C.E through Roman times. Aulus Gellius, a Roman critic, distinguished three styles of writing. His "grand" and "plain" correspond to Aristotle's "poetical language" and "functional prose," respectively, but a third style which he calls "middle" partakes of the qualities of both elegant poetry and narrative prose. In ancient Egyptian literature, too, Miriam Lichtheim has detected such an intermediate style standing between prose and poetry: it has a distinctive sentence rhythm and symmetrically structured clauses, it is employed only in direct, oratorical speech, and it is characterized by parallelism of members.

Commentators like Robert Lowth have described much of the prophetic style of poetry as "more ornamented, more splendid and more florid than any other." In the last century, Heinrich Ewald noted that the prophetic style is "too exalted in subject-matter and spirit to permit it to sink to the level of common prose on one hand but on the other hand, prophetic woks are, " too essentially intended to produce an immediate effect upon

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the affairs of life, to suffer it to depart so far from these, as is allowable in the case of the pure poetic style". In the Old Testament of the English Revised Version, published in 1885, the poetic books are arranged in verse form, but the editors did not extend this arrangement to the prophetical books, whose language they considered high prose, except in some particularly lyrical passages.

Literary analyses of prophetical books have resulted in the identification as Kunstprosa of numerous texts ordinarily judged to be prose. William Holladay has proposed very plausibly that Kunstprosa is found first in prophecy related to the Deuteronomic reform and the sermonic prose style of its language. This certainly would fit several other undoubtedly perceptive observations about shifts in prophetic language with Jeremiah, and their successors. Paul Hanson sees a new style at the time of the exile and afterward.

"However conceived, the development is in the direction away from dominance of the simple bi- and tri-colon toward longer, more baroque prosodic units." Westermann and Hanson presumably speak of a "baroque" style by analogy with the art of the baroque period, an ornate art with many decorative details.

Some Proposed Characteristics of a Poetic Prose
Some characteristics generally proposed to be present in this type of writing, enumerated by Helga Weippert in Kunstprosa in Jeremiah: the irregular use of parallelism, word clusters of two or four members, word pairs, tripling, irregular or non-metrical line versification, and a paraenetic style. Northrop Frye identifies what he calls "rhetorical prose" with the classical category of euphuism, the style of oratory. In euphuism, every device known to the rhetoric books is employed, including rhyme, metrical balance, and alliteration, which are usually thought of as prerogatives of verse. Euphuism has "a tendency to long sentences made up of short phrases and coordinate clauses, to emphatic repetition combined with driving linear rhythm, to invective, to exhaustive catalogues and to expressing the process or movement of thought instead of logical word order of achieved thought.

Finally, Wellek and Warren propose that "artistic prose" can be detected by its cadence, in which ordinary speech rhythms are forcefully organized in patterns, stress distribution is more regular (but not as fully regular as in poetry), the differences in stresses between lines are leveled, periodicity is strengthened by phonetic and syntactic devices such as sound figures, parallelism, and antithetic balancing, and greater rhythmic regularity is shown at the beginnings and the endings of lines than in the extended middle. These characteristics resemble those normally associated with oral rhetoric.

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The Function of Poetic Prose

Wellek and Warren suggest that artistic prose is used to bring full awareness of the message, to tie together and underscore major points, and to relate sections to one another by emphasis. It is generally agreed that artistic prose originated in oratory and proclamation, and that it can be associated with many of the qualities identified with oral traditions in persuasive speech. The baroque or ornate quality is sometimes associated with the frequent use of elaborate similes and comparisons in rhetorical preaching, and sometimes with the dominance of verbal devices that lead naturally to the employment of balanced constructions, rhetorical questions, or antithesis. Northrop Frye points also to the tendency of euphuistic prose to break down into a series of harangues. Although Frye sees this quality as one leading to self-parody in this kind of speech, it is preferable to suggest that it is a quality of the strong repetition intended to reinforce a message.

Kunstprosa or poetic prose is more than just ornamental prose. It is closely linked to rhetoric, oratory and persuasion, seems to be identified most clearly in texts from the exilic period or shortly after, probably reflects in writing what was a style of public oration and oral proclamation, and its verbal quality was oriented towards persuasion to action.

Finally, it may prove valuable to pursue the question whether these qualities of Kunstprosa suggest a connection to the reform efforts done in the society during Jeremiah's time. Quite a few sections from the book are in the style of Kunstprosa, portions such as, Jeremiah Ch. 7:1-15; Ch. 24:4-8; Ch. 25:8-14 and Ch.33:1- 26, to mention a few. Due to its oratorical quality this form was used by the Prophet quite prominently and effectively.

In order to comprehend the following sections on the poetry of Jeremiah, its stylistic feature, its various forms inclusive of the unique acrostic poems of Lamentations and its lofty lyric poetry, a little preliminary information and knowledge about the vernacular of Jeremiah's times, the Old Testament Hebrew, its poetic metre and rhythm is a prerequisite.

Old Testament – Hebrew

The languages of the Old Testament are Hebrew and to a limited extent Aramaic. Owing to their very close affinity and many common features they are rightly understood only in relation to each other and to other languages of the Semitic family to which they belong. The Hebrew language is of a composite nature and can be described as the speech (or) language of Canaan, which is Canaanite. On their entry into Canaan after the Exodus, the Hebrews brought with them an Arameo– Arabic dialect and found already there, an existing language which became in large measure, the language of the Old

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Testament.

The Hebrew alphabet is limited to twenty-two consonants, and as this is less than the twenty-eight letters of the Arabic alphabet, some of the Hebrew letters such as hệṯand ayin serve the dual function of representing both the harsher and softer sounds. The six consonants b, g, d, k, p, t, are aspirated as bḇ,gg,kḵ, thereby adding to the number of sounds denoted in the alphabet. In the absence of letters for the vowels, the consonants hē, wāw, yōḏ were adopted to indicate the pure long vowels â, û and ô, î and ê.

From the middle of the secondnd century B.C. Hebrew was no longer generally spoken and its cessation as a living language led in time, to difficulty over pronunciation of the biblical text, since the vocalic consonants failed to represent all the variations of sound. In order to safeguard the pronunciation of the consonantal text, about the end of A.D.I, a vowel system was devised and authoritatively fixed. This vowel system known as pointing, in Hebrew called as nikkēd, consists of a series of strokes and dots below or above the appropriate consonants. For greater precision, accents were added, which are of importance especially as marks of punctuation and of tone.

The vocabulary of biblical Hebrew is relatively small, only about a tenth of its five thousand – odd words being found with any frequency. However, there are indications of more extensive Hebrew vocabulary than what has survived in the Old Testament. Likewise words found but once in the Old Testament were not necessarily rare in contemporary usage. Ethiopic similarly has much to contribute to Hebrew lexicography. The concrete quality of Hebrew vocabulary with its use of physical terms for the emotional and psychical as well as the simplicity of its syntactical structure combines to make the language a superb instrument for vivid and picturesque narration, yet it is unsuitable for sustained argument and the articulation of abstract thought.

It can be said in summary that by 1500 B.C. the Hebrew Alphabet as distinct from cuneiform writing and Egyptian hieroglyphs, came into use in Syria and Palestine. The early Hebrew Alphabet was constant throughout the millennium of its usage, dating from the Gezer calendar in the tenth century B.C. The formal Hebrew character developed quickly during the Herodian period of 30 B.C.E – AD 70 and after that time its progress could be traced by means of dated commercials and legal documents.

Writing materials varied considerably depending upon climate and local conditions. Clay tablets were the commonest material of written communications in Mesopotamia for many centuries, where as in Egypt it was papyrus which claimed this distinction from about 3000 B.C. Metal was much less commonly used as writing material than either stone or clay, although cuneiform inscriptions in Sumerian and Old

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Persian have been discovered on objects of gold, silver, copper and bronze. Gold is mentioned in the book of Exodus in the Old Testament as writing-surface (Exodus 28:36); stone is also referred to as writing material in the Old Testament. The use of broken pottery as writing material was widespread throughout the ancient Near East, although potsherds were of limited value to the Mesopotamians, since they could be utilized for a script like Aramaic, which was written with pen and ink rather than with a stylus. Wood in one form or another was also employed as a means of writing material so were leather and parchment.

The use of tanned animal skins for the purpose of writing dates back to the early third millennium in Egypt and lasted until the Arab conquest in A.D. seventh century. It is very possible that the prophecies of Jeremiah were written upon a leather scroll. (Jer. 36:4, 23). Papyrus also may have been used as this may be indicated by the fact that the deed of purchase signed by the prophet in Jeremiah 32:10 was undoubtedly a papyrus document of the kind found at Elephantine, and also by the use of the word 'scroll' (Jer. 36:2,4) and in chapter 36:23, both of which denote a sheet of papyrus. Although hides were tanned by the Hebrews, the Old Testament itself does not specifically mention writing on leather.

Hebrew Poetry as in Jeremiah

Of the sixty six books of the Old Testament, the books of Psalms, Proverbs and Job were regarded by the Jews as specifically poetical in nature, and were described by a mnemonic title, 'The Book of Truth'. Although there are elements of epic, dramatic and lyrical poetry in these three compositions, they are outstanding for the vitality and beauty of their didactic passages in which profound spiritual truths are enshrined for the edification of humanity. Along with these poetic books which are extensively poetic, the major prophetic books of the Old Testament such as Isaiah, Jeremiah and Ezekiel, also have poetic sections, exemplary for the beauty of their imagery and composition. The poem of the book of Jeremiah is not merely a form but one which depicts the actual events of the age. It yields its meaning and completeness as the reader progresses from the beginning to the end.

This concurs with the view of Mark Schorer who remarks that, 'technique will help ……… to discover and evaluate our subject matter and   discover the amplification of meaning of which our subject matter is capable". The poetic sections of the book have expressions that penetrate the depths of human mind.

The Patterns of Hebrew Poetry

Many of the Old Testament prophetic oracles are poetic in form, which has been recognised adequately and followed in the format of the modern translation of the Bible

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such as the Revised Standard Version (RSV) and New Egypt Bible (NEB). The book of Lamentations which is entirely poetry features certain choice literary devices used by the prophet poet, which is also part of this research. Hence it necessitates commenting briefly on the nature of the Old Testament poetry.

From an early period, the Hebrew are renowned throughout the Near East as singers and musicians; and poetic sections are scattered liberally throughout the Old Testament. One of the striking features of this poetry is parallelism. To define this feature in its simplest form, this structure is expressed by a restatement in the second line of a couplet or distich of the thought which has already been expressed in the first. The basic unit of composition which is the line comprises one half of the parallelism. It is of importance in Hebrew poetry because it forms a complete thought, and this possesses grammatical and syntactical coherence and unity. Since there is no uniform nomenclature for describing the units of parallelism, terms such as 'stich', 'stichos', 'hemistich' and 'colon' are used variously to express the concept of line.

With this basic unit, however, the Hebrew is adept at deriving sophisticated variation of parallelism; thereby making the relationship between the first and second lines of the couplet as that of synonymous, synthetic, antithetic and emblematic parallelism to name a few, which are explained in detail in the following pages of this section with select examples from the book of Jeremiah.

Meter is a unique feature of occidental compositions and it does not occur in ancient Hebrew poetry. Thus, they don't have a corresponding measuring term. It is the foot which is the unit of metrical measure. However Hebrew poetry exhibits a strong accentual quality of its own, with the stresses or ictus which are placed on the varying words, being used to determine the rhythm of the given passage. Each major word in a verse can carry one stress, whereas minor words may either be unstressed or else they may be linked with others by a hyphen to receive one stress for the unit thus formed. This kind of procedure results in groups that tend to exhibit regular rhythmic patterns, even though they are not of a mechanical order.

All that is now known of ancient Near Eastern poetry suggests that there was a degree of accentual freedom available to Semitic composers. Moreover, in Hebrew the number of unstressed syllables which can occur between stresses is variable. Hebrew poetry is concerned primarily with intellectual rather than phonic or rhythmic considerations and it aims at balancing one thought against another by syllabic accentual values. Apart from rhyme which does not occur in Hebrew poetry, the Old Testament authors made abundant use of all other literary devices found in poetic writings including assonance, various figures of speech, alliteration to mention a few.

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Taking into consideration the book of Jeremiah, taken for this research, it has both poetic and prose passages and other literary forms too. Jeremiah's poetic passages are lyrical and follow the Hebrew poetry fundamentals and techniques. Jeremiah himself is a poet. His style of poesy is lofty and lyrical, which is discussed separately in this work.

Just as in other areas of Old Testament writing even in the matter of Hebrew poetic compositions also, there are fundamental differences between what the Orientals understood by poetry and that which is commonly denoted by the use of the term in the western world. That is the primary reason why a short introductory prelude is given here in this research about the Hebrew language, and alphabet, as they are a prerequisite to our understanding of Hebrew poetic techniques. To begin with, primarily there is nothing that can be recognised as rhyme in Hebrew poetic compositions. The nearest approach to rhyme occurs when the same pronoun suffix appears at the end of two or more 'stichos'.

"You have stricken them, But they have not grieved;
You have consumed them, But they have refused to Receive correction."   [Jer.   5:   3, NKJV]

It is unbelievable that this is anything more than purely accidental. Second, while it is possible to speak about metre in Hebrew poetry, it is more accurate to think in terms of periodic accentuation and the balance of component clauses. Third, the forms in which the Hebrew poems were transmitted are radically different from their counter parts in occidental writings. As we see in western poetry, which in general has followed the patterns that were established by the Classical authors, the units of speech are based upon sounds. On the contrary in Hebrew as in some other oriental poetry, the units were formulated in terms of concepts or ideas.

Hebrew has been regarded as by far the most suitable of all human languages for the expression of noble poetic sentiments, due in part to the manner in which words are accented. Since accentuation is found in both prose and poetry, there must clearly be some attestable means of distinguishing accentuation between the two forms of literary expression. It was Josephus who first furnished the difference in connection with the poetic structure, stating explicitly that Hebrew poetry consists of trimeters, pentameters and hexameters.

Parallelism:
Parallellism is one of the paramounting techniques, which holds aloft Jeremiah's incomparable poetic work. Paul Sanders distinguishes parallelism as, synonymous, antithetic or contrasting parallelism, synthetic also referred as progressive parallelism to mention a few.

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Seventeenth and eighteenth-century Biblical scholars attempted to measure Hebrew syllabic forms in terms of Classical poetry. It was by the pioneering work of Bishop Robert Lowth in 1753, the phenomenon of parallelism in Hebrew poetry was critically scrutinised and observed. Lowth observed that Hebrew poetry consists of measured lines and that the individual verse contains two or more components which exhibit internal parallel relationship. Thus Lowth came up with three different varieties of parallelism which are explained with references of examples taken from the book of Jeremiah.

(a)   Synonymous parallelism, in which the second line of a poetic verse repeats the thought expressed in the first line.

"And the shepherds will have no way to flee,
Nor the leaders of the flock to
escape."   (Jer. 25:35, NKJV)

"That I will break his yoke from
your neck,
And will burst your bonds;
Forgiveness shall no more
enslave them" (Jer. 30:8, NKJV)

(b)   Antithetic parallelism, in which two portions or stichos of the verse were involved in contrast; the same idea was sometimes expressed positively first, then negatively in Antithetic parallelism.

"The Lord called your name,
Green Olive Tree, Lovely and of Good Fruit
With the noise of great tumult He has kindled fire on it,
And its branches are broken. (Jer. 11:16, NKJV)

Here the poet using antithetic parallelism implies, that God, who planted Israel has pronounced doom and judgement against them for the evil they have done against themselves.

"O the Hope of Israel, his Saviour in time of trouble,
Why should You be like a
 stranger in the land,
And like a traveller who turns
aside to tarry for a night?"   (Jer. 14:8; NKJV)

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(c)   Synthetic Parallelism, in which the sense carried on continuously. This form actually can hardly be considered as parallelism in the strictest sense of the term, as some of the modern later critics recognised it.

"Their nobles have sent their lads for water;
They went to the cistern and found no water
They returned with their vessels empty;
They were ashamed and confounded.
And covered their heads".   (Jer. 14:3, NKJV) "For thus says the Lord

'Your affliction is incredible, Your wound is severe.
There is no one to plead your cause,
That you may be bound up;
You have no healing medicines". (Jer. 30:12 & 13, NKJV)

Scholar and critic Briggs cited three more additional varieties of parallelism that scholars had come to recognise by their study of Hebrew poetry.

(d)   Emblematic parallelism, in which one stichos represented a literal statement while the other suggested a metaphor
"Behold, the whirlwind of the Lord
Goes forth with fury,
A continuing whirlwind;
It will fall violently on the head of the wicked
The fierce anger of the lord will not return until he had done it,
And until he has performed the
intents of his heart   (Jer. 30:23&24, NKJV)

(e)   Stair like parallelism, where only a part of the first stichos was repeated, and made the point of departure for a new development
"The voice of joy and the voice of gladness
the voice of the bridegroom and the voice of the bride,
the voice of those who will say:
Praise the lord of hosts For the lord is good,
For his mercy endures
forever"   (Jer. 33:11, NKJV)

(f)   Introverted parallelism, involves four stichoi, so arranged that the first corresponds to the fourth and the second to the third.
"Zion shall be plowed like a field,

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Jerusalem shall become heaps of ruins,
And the mountain of the Temple
Like the bare hills of
the forest."   (Jer. 26:18, NKJV)

In these four stichoi, the first and the fourth correspond and are similar in thought and idea like that of Zion to be ploughed and made as barren hills. Then the second and third correspond similarly, where Jerusalem becomes a heap of ruins and the temple mountain likewise lies in ruins. Jerusalem is the main holy city with the temple mount. Chiastic parallelism is yet another kind of parallelism found in the book. It is a literary device in which the various semantic elements in line 'b' appear in reverse order of that followed in line 'a'. Some examples of chiastic parallelism from the book of Jeremiah are spoken by God as reassuring words of encouragement to the prophet, "

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(a)   If you **utter** what is **precious**, and not what is **Worthless,** You shall serve as my **mouth**…….…… not you who will turn to them" [Jer.15:19, NRSV] Utter   precious
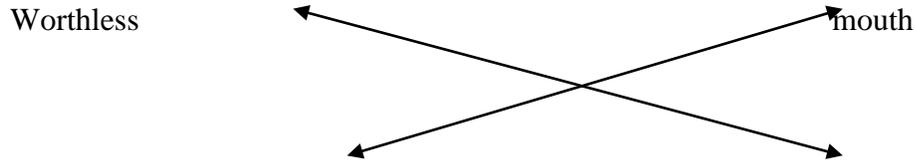
Worthless   mouth

Here the word 'utter' is cross-parallelled with 'mouth' and 'worthless' with 'precious' thus making it 'Chiastic'. Then the Almighty speaks about the restoration of Israel which is also in chiastic parallelism, "For my **eyes** are on all their **ways**; ……… my Presence, ...Their **iniquity** concealed from my **sight**." [Jer.16:17]

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Eye		Ways
Iniquity		Sight
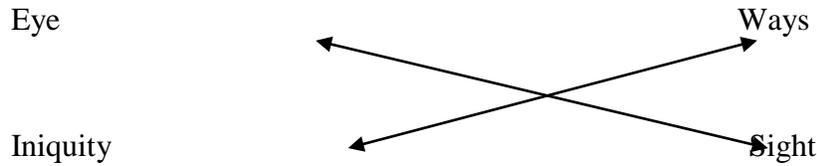
Here, 'eyes' are cross-parallelled with 'sight' and 'iniquity with 'ways', making this as Chiastic. And yet another example of chiastic parallelism, "………I will **scatter** them before the enemy. I will show them **my back,** not **my face**, in the day of their **calamity**.....................Jer. 18:17, NRSV]

Scatter		My back
My face		Calamity
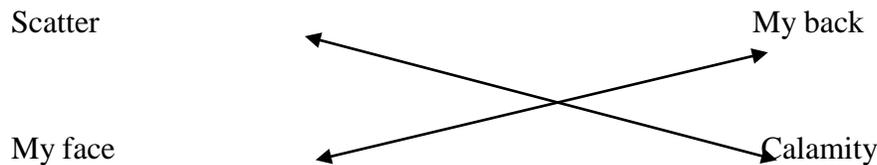
'Scatter' is cross-paralleled with 'calamity' and 'my face' with 'my back' making it Chiastic parallelism.

The fact that the phenomenon of parallelism is so consistent an element in Hebrew poetry, will be sufficient to indicate the importance the ancient Semites gave to the balance of thought or logical rhythm, just like the concept of metre in many modern occidental languages, where balance of sound or phonic rhythm is given precedence. Other stylistic or rhetorical feature of Hebrew poetry, such as the acrostic form of poetry in the book of Lamentations which is attributed to Prophet Jeremiah is dealt in the later part of this chapter. Assonance and alliteration are regarded less significant and subordinate to the parallel expression of thought – forms. The reiterative structure of Hebrew poetry is a special feature to didactic poetry for it enables the mind to absorb the content enshrined in the work. The repetition in the poetry improves in fact the skillful literary variation that underlies the theme.

Metrical Division in Hebrew Poetry

Regarding metrical division, there is no tradition of metre in the classical Hebrew compositions. Josephus applied the occidental concepts of Classical poetic metre to the writings of Hebrew and he did this only to show his readers that a specific poetic form underlay certain portions of Hebrew Scriptures. Generally, we can take it as; any

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discernable metre in Hebrew poetry can be determined by its relationship to form of other ancient poetry in which, the essential basis of the structure was the balance of thought and from the parallel lines themselves. The writers commonly composed verses that consisted of feet of two syllables, one long and one short, occurring in alteration. Along with the basic principles of Hebrew poetry, the character of a particular verse could be determined by reference to the number of accented or stressed syllables. A verse quite often consists of a three-stress stichos separated by a caesura. Caesura which means in verification, 'a pause' near the middle of a line, literally it means cutting a line in the middle, from a parallel two-stress stichos and this gave the 3:2 characteristic feature regarded as an elegiac pentametre.

Biblical scholar Budde noticed such a phenomena occurred in the book of Lamentations, and therefore he gave it the name Qinah or Kinah which means the dirge-metre; but this structure is not restricted to the dirge type poetry alone, it is seen in other types of poetry as well.

It is to be remembered always that there is no intrinsic evidence for metre in the Hebrew of the Old Testament and this fact is accepted and admitted by many famous Biblical scholars. Metre in Hebrew poetry can only be postulated inferentially on the basis of literary and conceptual parallelism. Thus in a line of Hebrew poetry, the separate ideas are accented by a word or group of words, and if there are two important items of thought in one stichos, balanced by two others in the corresponding stichos, the particular line can be recognised as a 2:2 metre scheme. Similarly if there are three important items of thought in one stichos contrasted by two others in the corresponding stichos, then the line is in the 3:2 metre scheme. The 3:2 pattern metre is noticeable in the chapters of the book of Lamentations.

Strophic Arrangement
A strophe is a poetic term, originally referring to the first part of the Ode in Ancient Greek tragedy followed by the antistrophe and epode. The term has been extended and defined to mean a structural division of a poem containing stanzas of varying line length. In poems composed of similar units, such as epic poems, the term strophic is synonymous with stanzaic.

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The strophic arrangement or stanzas in Hebrew poetry is never allowed to interfere with the real sequence of thought. This proves that stanza is never basic to the structure of such Hebrew poetic compositions; where as in modern poetic usage, stanza comprises a group consisting of a specific number of lines marked by a particular rhyming pattern. Even where, there might appear to be some kind of strophic division in Hebrew poetry, clearly the stanzas follow the logical division associated with the thought-forms rather than the rhyming-patterns of modern poetic usage. Therefore there is no evidence of any rigid metrically constructed strophes in Old Testament. Basically Hebrew poetry gives importance to the thought and idea communicated and its rhythm and rhyme revolves around its thought – form. Strophes, metre and rhyme encapsulate within the boundary of thought patterns, therefore they are not rigid but rather quite flexible.

However if a 'strophe' can be defined in a more fluid fashion as an informal arrangement of lines characterized by certain external indications, it is possible to speak of strophes, and see strophes in Hebrew poetry. So the close of a stanza maybe indicated by the presence of recurring refrains.

In conclusion of the strophic arrangement of Hebrew poetry, it is important to mention and add a special device, known among scholars as 'anacrusis'. 'Anacrusis' can be defined as a 'single word' such as an exclamatory word, or an interrogative particle, that stands separately outside the normal rhythmical pattern of the poetic verse and it is prefixed to the verse. Examples as seen in Lamentations 1:1

"How! Doth the city sit solitary, that was full of people!
How! Is she become as a widow, She that was great among the nations! and princess among the provinces,

How is she become tributary!"   (Lam. 1:1, KJV)

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Here the word 'how!' employed with an exclamation can be separated from the text without disturbing the poetic metre, 3:2, 2:2, 2:2 rhythmic pattern of the verse. Again as seen in Jeremiah 12:1

".. Yet let me talk with thee of thy judgement;

Wherefore! doth the way of the wicked prosper? Wherefore! are all they happy that deal very treacherously?
(Jeremiah 12:1, KJV)

Here too the word, "wherefore" can be isolated in an analogous manner, leaving the passage to conform to the 3:3 metrical pattern, and this the most commonly found pattern or structure in Hebrew poetry.

The early poetic forms of Hebrew poetry appear mostly to have reflected the activities of the nation as a whole. However there are other poetic sections in which the main theme is more personal. Whatever the specific genre of the early poetic section, they are ultimately directed towards a religious interpretation and involved the deity more or less directly. This feature is characteristic of just not only Hebrew poetry and literature, but of Mesopotamian epic and other poetic compositions of the Orient. Quite aside from the use of poetry in prophetic denunciations, oracles, songs and the like, poetry is commonly used in the worship of the deity. Despite a wide range in nature and provenance, these poetic compositions commended themselves over several centuries of Israelite life to be used in their religious life and rituals.

Lamentations – an Acrostic Poetry Introduction
The Hebrew title of this book is the first word of the text – 'ekah' – which is translated "how?" The title in the English Bible as 'Lamentations' comes from the Latin Vulgate 'lamentia', meaning "funeral dirges". The book consists of five laments that the prophet Jeremiah wrote after Babylon destroys Jerusalem in 587-86 BC. Lamentations is placed in the third part of the Hebrew Bible known as the 'Megilloth' which means 'the scrolls', and it follows the book of Jeremiah.

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Tradition assigns the book to the prophet Jeremiah, commonly referred to as "The weeping prophet". One evidence that Jeremiah wrote the book is the presence of similar phrases in both Lamentations and the prophecy of Jeremiah. Some such phrases are given below–

"My eyes flow tears". (Seen in Lamentations1:16, 2:18, 3:48 and also in Jeremiah 9:1, 18, 3:17) "Laughing stock" (Lamentations 3:14, as well as in, Jeremiah 20:7) "Terrors on every side". (Lamentations 2:22, and in Jeremiah 6:25, 20:4, 10) "Destruction" and "wound" (Lamentations 2:11, 13; 3:47, 48, also in Jeremiah 4:6, 20, 6:1, 14)

Lamentations reads as though it was written by an eye witness and Jeremiah certainly qualifies that. The associations of these poems with what we know of the conditions in Judah during the period 586-540 B.C.E may be regarded as reasonably sure. The probable chronological order may be chapters two and four followed by chapter five, then one and three. The contents and emotional feelings of chapter two and four seem to be especially closely related to the disasters of the fall of Jerusalem. All poems reflect an immediate experience of conditions in the land of Judah.

Ascribing Prophet Jeremiah as the author of Lamentations is based on two pieces of textual evidences apart from the general pattern of the lament. First the Septuagint (LXX) and derivatively the vulgate have prefaced the beginning of the poetry with the following superscription: 'Before the first verse of chapter one of the Mesoretic Text (MT), the Septuagint (LXX) has this preface. "And it came to pass after Israel had been taken captive and Jerusalem had been laid waste, Jeremiah sat weeping and lamented this lament over Jerusalem and said. ...." The vulgate also contains this prologue in nearly identical form, based on the identification of Jeremiah as the author of the book'.

Secondly the Old Testament book of II Chronicles [chapter 35 verse 25], ascribes the laments to Jeremiah! "Jeremiah also uttered a lament for Josiah, and all the singing men and singing women have spoken of Josiah in their laments to this day. They made these a custom in Israel; they are recorded in the Laments". (II Chronicle 35:25, NRSV)

In spite of the textual evidences some scholars still are of the opinion that these Laments may have been composed by more than one poet. Nevertheless the poem express genuine emotional distress and this is made clear by the obvious features of their

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poems, their poetic form and their acrostic character. Basically the poetic form is that of the 'Kînāh' or 3:2 metre. This form coupled with a masterly choice of language has an almost hypnotic effect comparable to the effect of Chopin's Marche Funèbre. These dirges are of a ritualistic character and are normally uttered by professionally trained class of women, (Jeremiah 9:17). It is used by prophets to stimulate sorrow for a predicted disaster and so a heartfelt penitence and return to their God who alone will restore life to them. It is to be noted that the first word of Lamentations in chapters one, two and four, 'Ekah' translated as the interrogative particle, 'How'! is the characteristic first word of the dirge.

The book of Lamentations comprises five poems each forming one chapter of the book, of which four are acrostic in form. The twenty-two consonants of the Hebrew Alphabet occur in succession throughout each of the four poems at the beginning of each strophe or stanza. This alphabetical arrangement shows that, "Israel had sinned from 'aleph' to 'tau' which is as we would say from A to Z, or in Greek, from Alpha to Omega".

The first poem follows the normal order of the consonants in the Hebrew alphabet. There is however variations in this acrostic order. The first three chapters contain three lines to each strophe except for two instances of a four-line stanza. Again chapter four differs from chapter one to three in having two instead of three lines to a stanza. Further the order of the Hebrew letters also varies slightly between chapter one and the rest of the chapters. The sixteenth letter Ayin and seventeenth letter Pē, in chapter one are reversed in order, in the other chapters, we know of no obvious reason for this variation. Chapter three is of a more elaborate form of the acrostic pattern with lengthier stanzas than chapter four which has only two lines for each strophe, beginning with the letters of the Alphabet. The fifth poem is not actually acrostic in form, but is alphabetic in the sense that it comprises of twenty-two lines. The rhythmical or stress pattern is 3:2 or the qînāh or Kînāh dirge. The short, throbbing structure of qînāh best suits for the task of conveying emotional reactions, particularly that of grief.

The special acrostic form of the book has been examined by scholars, and the reason for the poet to use such a mechanical device to convey a passionate and dramatic outpouring of grief can only be speculated by us. It is known from an early period that the

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Hebrew consonants were accorded sanctity (P. 665), yet it is not convincing and believable enough to consider that the poet is preoccupied with the thought of any medieval mystical effect upon the readers because of using the alphabet.

Acrostics have also been regarded as poetic devices used by the Egyptians where Egyptian school boys are taught the alphabet and this custom was in practice as we know from the Egyptian sources. Even this aspect of customary practice has to be ruled out as the dramatic outpouring of emotion by the poet speaks of the deepest and intense realities of chastisement (correction), sin, confession, and trust in divine mercy, thus, it makes it quite far-fetched to assume that the work was merely compiled as an exercise in literary style. Mnemonic is something designed to aid the memory. The mnemonic function of the acrostic has been adopted to explain this mechanical structure of this poetry. A more appropriate explanation would be the suggestions given by scholars De Wette, Keil and others that the acrostic structure furnished a form of exhaustive completeness to the lamentation, as though to express the full range of human-suffering (P. 337), because these poems should be seen as composed during those dark and seemingly hopeless years 586-540 B.C. They were composed especially for a disillusioned and despairing people who gathered at the ruined shrine, where once in a magnificent ritual; the divine blessing had been sought and found. It is to mourn the vanished glory.

Also, it is to be accounted, that the people such as the Hebrews, are readily given to emotional expression of a kind which is rarely seen in the occidental society. The structure of the acrostic gives an important degree of control and restraint to what could have otherwise degenerated into a lament impossible to follow, understand or accept due to its incoherent outburst of emotion. Lying alongside the destruction and catastrophe is the hope in Divine mercy for restoration.

Lamentations – An Elegy
An elegy is, –

"A tender and querulous idea ....and so long as this is thoroughly sustained... , which by its manner of treating them, it renders its own.

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It throws its melancholy stole over pretty different objects; which like the dresses at a funeral procession, gives them all, a kind of solemn and uniform appearance".

(Shenstone 1768:15-16)

Undoubtedly the elegy as a poetic form is essentially classical in origin. The general meaning of the term 'elegy' is just given as, 'a song or poem of mourning'. Elegy is one of the richest literary forms because it has the capacity to hold emotions that deeply influence. And an elegist uses various aids and tools to accomplish an effective influence. The strongest of these tools, the elegists rely on, are the memories of the past and its glories. Even the poets themselves who compose elegies are awed by the frailty of human life.

In classical literature an elegy is a mournful, melancholic or plaintive poem, a funeral song or a lament for the dead. The word has its origin from the Greek and the Greek term elegos means 'lament', which originally refers to any verse written in elegiac couplets and covers a broad spectrum of subject matter including death, love and war. The Latin elegy of ancient Roman literature is often erotic or mythological in nature. The structure of elegiac couplets has the potential for rhetorical effects and therefore an elegiac couplet is used by both Greek and Roman poets for witty, humorous and satiric subject matter too. Even Ovid writes elegies bemoaning his exile which he likens to death. Other Latin poets like Catullus, Propertius used humour, irony and even slotted narratives into poems and referred to them as elegy.

In English literature the more modern and restricted and narrower meaning for elegy, is the lament for a departed beloved or tragic event and this kind of a perspective and explanation is only since the sixteenth century. A broader concept was taken up and employed by John Donne for his elegies, written in the early seventeenth century. The Old English Exeter Book, (Circa 1000 CE) also adopts a broader concept of elegy and it contains 'serious meditations' and well known poems such as 'The Wanderer', 'The Sea Farer' and such. In these elegies the narrator uses the lyrical style to describe their own personal and mournful experiences. They tell the story of the individual as well as the collective lore of his or her people as epic poetry seeks to tell. The narrator remains anonymous in Exeter elegies and speaks with a clear sense of longing and loneliness.

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Peter Sacks in his work, 'The English Elegy' (1985), outlines the conventions of traditional western elegies categorically as primary and secondary conventions He puts down the features of elegiac conventions as, an elegy is to have a pastoral context. Elegies uses repetitions, it also reframes and repeats questions. An outburst of anger and cursing is also conventionally present in elegies. A procession of mourners, leading to a movement from grief to consolation is also a characteristic feature of elegy. It gives way to concluding images of resurrection based on the beliefs of the elegist. The elegists' submission to language and its incapacity for complete expression makes it essential to draw attention to him and his surviving powers asserting his own poetic skill in the face of the bemoaning loss are a few of the secondary conventional features of an elegy. An elegy features essentially loss, whether it is personal or a communal one, a personal nostalgia or an individual's memory and longing for past times.

The word nostalgia means 'to return to one's house' or past or homeland. An elegiac poetry brings forth the memories and dreams of what was there in the past and longs the glory of the past and mourns for its loss in the present. All the above given elegiac characteristics are present in Lamentations. Before looking at Lamentations and its vital elegiac features, let us turn our attention briefly to the origins of this genre of literature.

The origin of elegy involves poetic form and specific subject matter. The term elegy is derived as dictionary tells us from the Greek, 'elegos' meaning 'mournful song'; but ironically the earliest surviving examples of the genre is not funeral. Elegies of the ninth century B.C.E., in Greece by poets such as Archilochus, Callinus, dealt with love and war and they were accompanied by the flute or two-piped aulos.

As Martin L. opines, 'elegy' merely denotes a large body of verse in which the poet speaks in his own person often to a specific addressee and in the context of a particular event or state of affairs. And Lamentations readily falls into this opinion, as a voluminous collection of verses addressed by the poet, to a specific audience in the context of a specific nation-wide disaster and catastrophe, for which they are responsible.

The diversity of early elegies does not mean that it is not funeral. Scholars are of the opinion that there was a sixth-century B.C. school of Dorian elegists who used the elegiac couplet for lament (Alexiou 1974:104). A famous collection of elegies known as

'Lyde' by Antimachus flourished around 400 B.C. The Greek poems that have had the greatest influence on funeral elegy are those by the third-century B.C. poets like, Theocritus, Bion, Moschus. Theocritus is acknowledged as the creator of pastoral poetry, and writes a series of 'little poems' commonly called as "idylls". These idylls not only created characters and imagery such as nymphs and shepherds or singing and wearing but also established close relation between pastoral and elegy, thus the term, pastoral elegy.

Theocritus' works /poems occupy a notable position because they establish a number of conventions and figures that become characteristics of funeral elegy in English. A selected few are presented below, based on which the book of Lamentations' elegiac features are understood and derived. They include invocation of a muse; the rebuking of nymphs; a procession of the mourners bemoaning the loss and catastrophe, which is of prominence in Lamentations. An elegy also features essentially a loss, a personal nostalgia, stimulating an individual's memory and longing for past times. The theme of the book of Lamentations is well presented in the opening verses that tell us of the mortal calamity that has overtaken the land.

Jerusalem, Judah's capital city, a bustling commercial centre and also a focal point of national cultic worship during normal times, is a deserted ruin, stripped of all her former grandeur, and emptied of her habitants. To heighten this tragedy of loss, the poet uses the image of a woman bereaved of her husband and children, bitterly lamenting her vanished glories and contemplating her present sorry state in anguish. The concept of widowhood, death and consequent loss is employed frequently to depict the depths of human loneliness and despair. The pathos and tragedy of captivity are deliberately heightened by the contrasting of past and present conditions of existence. Verse7b of Ch. Two describes the pillaging of Jerusalem.

"The lord has spurned his altar........

………They have made a noise in the house of the Lord,……….
As on the day of the set feast" (Lam. 2:7, NKJV)

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Even the magnificent Solomon Temple, the pride of the nation for centuries is not spared in the destruction; the poet bemoans the loss of this former glory. The use of pathetic fallacy is yet another feature of elegiac poetry -

"Even the jackals present their breasts To nurse their young; But the daughter of my people is cruel, Like Ostriches in the wilderness.
(Lam. 4:3, NKJV)

The poet graphically paints before our eyes the terror and the ruin that is come upon the people. The famine conditions grew worse affecting the young in particular. At this juncture children are given to receive a worse treatment than that provided for even the offspring of jackals or the fledglings of the ostrich; the ostrich being traditionally regarded as cruel and indifferent to the needs of its young. The famine deprived nursing mothers to feed and satisfy their famished infants. The pathetic scenes of children begging for food seem to have etched deeply on the mind of the author that he uses the world of nature as example to show the enormity of the loss and terror. One more essential feature of elegy seen in the book is worth mentioning. The poet, in a vivid manner portrays, 'the sense of the natural order being disrupted by loss, death and destruction!'

"The hands of the compassionate women Have cooked their own children; They became food for them in the destructions of the daughter of my people"   (Lam. 4:10, NKJV)

The gauntness, malnutrition and dehydration which are described exhibit clear marks of an eye-witness. The haggard faces and parched lips would have preferred an early death by the sword than the lingering agonies of famine and pestilence to which they have sentenced themselves. They were so desperate for food that the loving mothers boiled and ate their own children. The stark horror of this appalling deed has been indelibly etched on the consciousness of the poet, and doubtless it would have haunted him for the remainder of his life.

According to the famous third century B.C. Greek poet Theocritus' 'First Idyll' where in Thyrsis the shepherd sings the 'Affliction of Daphnis', and this introduces the connection between mourning and nature which later elegists who adopted the conventions of Theocritus follow. Similarly poet Jeremiah, though he lived before the

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time of the Greek poet, still in the third chapter of Lamentations crystallizes the tragedy spoken of, to 'bitterness', establishing a connection to a plant and its fruit though of obscure identification yet clearly associating it with 'wormwood'.

"The thought of my affliction and my homelessness
is wormwood and gall!"   (Lam. 3:19, NRSV)

Wormwood and gall is extremely bitter to taste and so became used metaphorically of highly unpleasant experiences, which are commonly referred even today by the one undergoing pain, as, "it was a very bitter pill to swallow". Jeremiah establishes a connection with nature to express his travail and to paint a vivid picture of mourning in his elegy.

The third-century elegists established two other important characteristics, both of which are in Lamentations too. First, in contrast to the usual dialogue of pastoral poetry, they made the elegy into a monody that is a poem voiced by a single speaker. Lamentations as we see it is quite obvious, a monologue; the haphazard, spontaneous, outpourings of a grief-stricken poet who is the single speaker of this piece of work. Secondly neither the poet nor the members of his audience are goatherds or shepherds. The setting of the Greek poet Theocritus poem highlights how elegy locates mourning outside the usual routines and habitual interaction of the individual and the wider community. Here poet Jeremiah descends from the priestly stock at Anathoth, and Lamentations is the outpouring of the poet's grief and sorrow at the disaster and calamity that has befallen his land and his beloved people, and he analyses the cause of this nationwide disaster which is Divine retribution and bemoans their sorry state and addresses the collective community of people from various walks of life, to focus and look towards the hope of Divine mercy and restoration. Samuel Taylor Coleridge remarks,

….... "Elegy is a form of poetry natural to the reflection mind;
It may treat of any subject, but it must treat of no subject for itself; but always and exclusively with reference to the

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poet. As he will feel regret for the past or desire for the future, so sorrow and love become the principal themes of the elegy.

Elegy presents everything as lost and gone, or absent and future".

(Coleridge 1835:268, original emphasis)

The key phrase here is exclusively with reference to the poet. Coleridge is stressing the authority and authenticity of individual feelings. Jeremiah's Lamentations amply qualifies for the above statement.

Jeremiah – A Lofty Lyrical Poetry

Lyric language presents to the ear that which resists communication and the will of an individual 'speaker'. T.S. Eliot says "............. Yet the words sufficed, to compel the recognition they preceded" Lyric poetry widely speaking bases itself on the bare outline of a situation, confines itself principally to the emotions that pours-forth there-of. Generally speaking, love assumes to be the most frequent theme of lyrical poetry. As a rule the best lyrics are those which express healthy and normal emotions but the range of emotions covered is very wide and varies with the temper of the age in which it is written. In a lyric poetry an emotion gains intensity if its expression is concentrated. Its structure is simple or complicated in relation to the social milieu in which it originates. A modern lyric often has a highly complicated structure as the emotions are complex and sophisticated.

Organically the lyric has recourse to a rhythmical or metrical structure. Rhetorically it makes use of figurative language as metaphors, and personification, alliteration, allusion and invasions. The skilful use of these along with rhythmic variations gives a peculiar individuality to language and enhances the lyric-poetry's quality. In Jeremiah the prophet adopts the familiar Kinah metre with possible variations and Jeremiah follows the common 3:2 beat meter as seen in many other Old Testament writings.

Focusing our attention within the scope of prophet Jeremiah and his works, it is safe to assume, that no prophet surpasses Jeremiah in poetic skill. Minor prophet of the Old Testament Nahum may stand near him in excellence, but Jeremiah excels him in the variety of his muse. The richness of poetic fancy that meets us in the opening oracles is

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sustained throughout. There is seen here an effortless ease that marks the born-poet. The prophet's literary quality is a reflection of his personal character. Cornell calls him "the poet of the heart". In Jeremiah there is a peculiar strain, a soft tender nature with profound emotional quality. A phrase from the book of Proverbs in the Authorised Version can describe his words, "his words are as apples of gold in pictures of silver" (Proverbs 25:11). The terseness and brevity of his expression is in verse to the magnitude of his message. His short poems show the rich quality of his verse.

Nothing more is required to be added to them or taken away from them. This precise conciseness and power to stimulate and suggest is the mark of one who is in perfect control of his medium. Jeremiah's lyric quality is unparalleled in the Old Testament literature. Even when all his verses are translated into prose form in the Authorised version, we cannot fail to feel the cadences of his poetry. All his pictures are striking and memorable.

"Death has come up through our windows, has entered our halls Cutting off children from the street, and youths from the squares. And the bodies of men lie stretched upon the open field,

Like sheaves after the reaper with none to gather".
(Jer. 9:21 and 22, NKJV)

Cornell comments, "It is impossible in four short lines to say more or to express a more gripping sentiment". His high poetic power is wedded to his capacity as a moral analyst and his ability to get inside the soul of man. Sometimes in certain version of translations, the text may fail to reveal his poetic artistry because many prosaic minds have worked upon it, yet not all the blundering efforts of scribes can obscure the beauty of his poetry or make his music mute. Hebrew poetry is lyrical: the poet sings with his eye on the subject:

"When I go out to the field, Then behold, those slain with the sword! And I enter the city, Then behold, those sick from famine!
[Jer.14: 8, NKJV]

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The brief compact verse shows the vivid picture of the horror and thrills the poet wishes to paint. Strongly emotional though he is, yet he is steadier enough to give form to his thought and poetic fancies. For all his profound emotional upheavals, Jeremiah never loses control of his poetic artistry. There are tremendous realities in all Hebrew thought and Hebrew poetry is supremely realistic in thought and its lyrical quality and poet Jeremiah is no exception to this.

Such acute interest and fervent passion can be excited in poet Jeremiah only because all the events are his own first-hand experience. And it is to be noted, "The Semite has no distant imagination. No literature suffers more than his, from separation in space or time between the writer and his subject." (Smith, George Adam. The Early Poetry of Israel, p.36. Ed) Well Lausen, who knew the life of the desert well, writes of this paradox in the Semite character that lies behind his poetry and literature in general.

"The Arabian Ode sets before us a series of pictures drawn with confident skill and firsthand knowledge of the life its maker lived, of the objects among which he moved, of his horse, his camel, the wild creatures of the wilderness, and of the landscape in the midst of which his life and theirs was set; but all, however loosely they seem to be bound together, are subordinate to one dominant idea which is the poet's unfolding of himself, his admiration and his hates, his prowess and the freedom of his spirit"
[Ibid. p.37.]

This life of the desert explains a lot in the Old Testament. The Old Testament poet 'thinks with the eye' and his eyes are therefore wide open and his ears unstopped. He sees and he hears and he tells us what he sees and hears in such a manner that it evokes in us what he intends to do and we too see and hear the same vision and voice. It can be compared to the response to S.T. Coleridge's Ancient Mariner, who holds us spell-bound and rooted to the spot. Matching Coleridge, we may never find anything like the verse that I've quoted below from Jeremiah to express the intensity of the pain or the horror of death and pestilence. The poet's anguish is literally felt physically in these lines:
"My anguish, my anguish! I writhe pain! Oh, the walls of my heart!

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My heart is beating wildly; I cannot keep silent;
for I hear the sound of the trumpet,
the alarm of war."   (Jer. 4:19, NRSV)

Surely these lines reach the heart with a veritable stab of pain. Here indeed we witness as John Paterson states, 'the desperate tides of the whole world's great anguish, forced through the channels of a single heart! And yet again we hear the prophet's voice:

"O that my head were a spring of water, and my eyes a fountain of tears,
so that I might weep day and night
for the slain of my poor people!   (Jer. 9:1, NRSV)

Jeremiah climbs heights where lesser men dare not follow and he sounded depths what we cannot fathom. The prophet avoids rhetorical adornment naturally. Therefore the expression of this profound emotional poetry is strangely beautiful. Here also, we find a warm tender sympathy with Nature, an interest akin to that of Alfred Tennyson and Robert Burns. To speak in the words of Bible scholar John Paterson, for the Hebrew, Nature is the garment of God, half concealing and half revealing the divine being. The Hebrew is very theo-centric, they cannot regard nature as William Wordsworth did, and cannot think of nature as possessing a divinity of its own. Nature to a Hebrew is a vehicle of the divine revelation! Nature concealing God's glory, stimulates man's wonder and adoration yet at the same time, it reveals enough to constrain man to reverence. This is the abiding background of the Old Testament thought concerning Nature. To Jeremiah every bush was aflame with God. All Nature is alive for him and his eye rests upon it. He understands and knows the terrible wilderness, a land of drought and the shadow of death and he also loves the land that man lives and labours, we can see the heart of the poet skips with joy from that 'no man's land-wilderness, to the rich pastures and where the millstones rolled and the lamp in the lowly cottages are lit in lyrical rapture.

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He very well knows the roaring Sirocco that blows from the desert with the blasting touch upon the sown land, similarly the proud cedars of Lebanon captures the poet's admiration and wonder. To his expectant hopeful heart, the first bloom of spring reveals the glory of God. And as the poet peers into the glowing sunset he trembles at the thought of the coming darkness and doom.

"……Ere it grows dark, Ere your feet stumble, On darkening mountains, And you wait for light, but darkness descends, As he turns it to gloom"

(Jer. 13:16, Skinner's Translation)

The wild beasts find a friend in him and he marks the lordly lion as he rises from his lair.

"The lion is roused from his lair, Mauler of nation, He is off and away from his place They tend to lay waste"   (Jer. 4:7, Skinner's Translation)

Nor does the poet fail to note how the terrifying carnivores of the jungle lurk in wait for their prey.

"A lion from the jungle shall smite them, A wolf of the wild destroy, The leopard shall prowl round the cities, To send those faring forth"
(Jer. 5:6, Skinner's Translation)

What sorrow pierces the heart of this sensitive poet as he thinks of the havoc caused by human evil and how man's sin infects and affects the whole universe.
"The hind in the field calveth, And forsaketh her young Because there is no grass The wild ass stands on the bare height Gasping for breath, Their eyes glaze for lack of herbage" (Jer. 14:5:6, Skinner's Translation)

In a vivid sense of wistful pathos, the poet expresses his sorrow, grief and describes the coming chaos, in such a touching lyrical poetry. "The still sad music of humanity" strikes a responsive chord within his soul, and with such excruciating agony to his tender spirit, he had to pronounce doom and catastrophe on innocent young ones of the land and the older ones alike. The consequences of disobedience and straying away from moral ethical codes of living into deliberate evil, in willful arrogance against a Holy God, incurs the divine retribution on their heads.

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The prophet who is so sensitive, and emotional, with such capacity to love, and cherish, finds the deepest joy of life from the elemental things of life, like home and family, which he is deprived of. He is one who appreciates and finds great joy in the innocent pleasures of life, yet these were denied him. And in such a figurative sense, the happy future of hope and restoration which he saw beyond the present ruin of broken millstones and desolate highways is marked and sung by the poet, by the restoration of those very same innocent joys. And once again we find the poet, breaking forth into joyful rapturous lyric poetry.

"Once more will I build thee securely, O Virgin Israel! Once more thou 'lt come forth with thy tabrets And dance with glee; Once more thou 'lt cover with vineyards Samaria's hills". (Jer. 31:4-5, Skinner's translation)

Every stroke of the poet's pen, both that warns of impending disaster and those that assures of the coming hope and restoration, are all-drawn from the very stuff of life and the poetry of life's simplicities. And no doubt it speaks home to the hearts of men; for Jeremiah is essentially "the poet of the heart", who plays eloquently on the strings of life through his lyric poetry.

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Case and Post-Position in Sukte (Salhte)

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Abstract

Sukte is an undocumented language spoken by one of the tribes of Manipur. The term 'Sukte' is derived from the word sokte a compound word sok 'to go southwards' and te 'plural suffix indicating person' which literally means people of the southwards or lowland. Salte is the alternate name of the language. It is mainly spoken in Churachandpur District of Manipur. Linguistically, Salte belongs to Kuki-Chin group of the Tibeto-Burman family of languages (Benedict, 1972). It is closely related to many other Kuki-Chin group of languages namely Paite, Chorai, Chiru, Chothe, Gangte, Ranglong, Rangkhol, etc.

Keywords: Sukte, Tedim-Chin, Kuki-Chin, Tibeto-Burman, Manipur, Case.

1. Introduction

Sukte is one of the unwritten, undocumented and undescribed languages of Manipur spoken by tribe in the same name. The Sukte is the name of the language and community. The term Sukte is derived from Sokte in the form of compounding such as sok 'to go down or southward' and te 'the plural suffix roughly indicating persons' literally 'people of the southward or low land'. This language is placed under the Kuki-Chin group of Tibeto-Burman sub-family of languages (Grierson, 1903). It is closely related to many other languages or dialects of Kuki-Chin group of languages namely Baite, Chorai, Chiru, Chothe, Gangte, Guite, Kaipeng, Ranglong, Rangkhol, etc. except Manipuri and are mutually intelligible with Chothe, Gangte, Guite, Simte, etc. Sukte is primarily spoken in Moreh sub-division of Chandel district and New Lamka-G, Simbuk, Tanglon(T), Tonglon(P), Rakwal, Sum Cheavum, Tanggnuam, Pangzwl, Lanka, Singhat, Suangdai, behiang, Behiang(T), Suangphuk and Tingkangphai villages of Churachandpur district of Manipur. Officially, the same tribe is enlisted as Salhte in the Constitution of India. But they are commonly referred to as Tiddim Chin by neighbouring communities in Manipur; however, they prefer to call themselves as Sukte. The total population of Sukte (Salhte) in Manipur was 1905 according to 2001 Census report of Manipur.

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Typologically, Sukte is a tonal language. Gender distinction in Sukte is determined on the natural recognition of sex i.e., gender is not grammatically marked in this language. Sukte exhibits the typical feature of the Kuki-Chin languages as subject-verb agreement is present for different persons. Sukte is a verb final language, with dominant SOV word order.

The present paper is an attempt to explore the case and postposition of Sukte language spoken in Churachandpur district of Manipur.

1. Case and Postposition in Sukte (Salhte)

As many other Tibeto-Burman languages, case relations in Sukte are expressed by means of post positions. Case relation in Sukte is expressed by postposing the case markers to the nouns or pronouns. Undoubtedly, the same case markers are used both animate and inanimate nouns. Generally, case markers are not marked for number and gender of the nouns in Sukte.

The cases in Sukte are described below.

(i)   Nominative case
(ii)   Accusative case
(iii)   locative case
(iv)   Genitive case
(v)   Instrumental case
(vi)   Associative case
(vii)   Ablative case
(viii) Dative case

1.1 Nominative Case

The nominative case usually indicates the subject of the sentence. In Sukte, the nominative case is expressed by the suffix *in*. These can be seen in the following examples:

(1)   *kei-in*   *vəsə*   *kə*   *mu*   *hi*
        I -NOM   bird   1SG   see   DECL
        'I see the bird.'
(2)   *ko-in*   *vəsə*   *kə*   *mu*   *u?*   *hi*
        we-NOM   bird   1PL   see   PL   DECL
        'We see the bird.'
(3)   *əmə?-in*   *vəsə*   *ə*   *mu*   *hi*
        he/she - NOM bird   3SG   see   DECL
        'He/She sees the bird.'

However, it is not obligatory that every agent of the sentences should be occurred with nominative case marker *in*. This can be explained from the following examples:

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(4) nəŋ   zi   ə?   nə   pai   hi
     you   market LOC 2SG go   DECL
     'You go to the market.'

(5) ram   ləmka ə?   ə   pai   hi
     Ram   ləmka LOC 3SG go   DECL
     'Ram goes to Lamka.'

(6) kei   bu?   kə   ne   hi
     I   rice 1SG eat DECL
     'I eat rice.'

1.2 Accusative Case

The accusative case is primarily used for denoting the direct object of the transitive verb. In Sukte, the accusative case is unmarked. This is one of the typological features of Sukte language.

(7) john   in   mary ə   ŋai   hi
     John   NOM   Mary 3SG love DECL
     'John loves Mary.'

(8) ram   in   boŋ   ə   sat   hi
      Ram   NOM cow   3SG beat DECL
     'Ram beats cows.'

(9) ko   vəsə kə   mu   u?   hi
     we   bird 1PL see PL   DECL
     'We see bird.'

(10) kei-in   sai   kʰət   kə   mu   hi
      I-NOMelephant   one   1SG   see   DECL
     'I see an elephant.'

1.3 Locative Case

In Sukte, the locative suffix is used to indicate the location of an object or event. The locative case in Sukte is expressed by the suffix *ə?* as exemplified in the following examples:

(11) əmə?   opʰis ə?   ə   pai   hi
      she/ he office LOC   3SG go   DECL
     'She/ He goes to office.'

(12) kei   in   ə?   kə   om   hi
      I   house LOC 1SG presentDECL
     'I am in the house.'

(13) nəŋ   buəl   ə?   nə   pai   ta   hi

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		you	hillock		LOC	2SG	go	PST	DECL

'You went to the hillock.

(14) *ram   ləmka   ə?   ə   pai   hi*
 ram   ləmka   LOC   3SG   go   DECL
'Ram goes to Lamka.'

1.4 Genitive Case

The genitive case in Sukte is expressed by the marker *i* to indicate the possession of a thing or a person. Besides, genitive in Sukte is also formed by adding the pronominal prefixes *kə*, *nə* and *ə* to the noun as can be seen in the following examples:

(15) *hi?   merry-iin   hi*
 this   Merry-GEN   house   COP
'This is Merry's house.

(16) *huə   john-i   ui   hi*
 that   John-GEN   dog   COP
'That is John's dog.'

(17) *ram-i   bəs   kʰət   nei   hi*
 Ram-GEN   bus   one   have   DECL
'Ram has one bus.'

(18) *əmə?   kei   kə   pa   hi*
 he   I   1SG   father   COP
'He is my father.'

(19) *john   nəŋ   nə   təpa   hi*
 john   you   2SG   son   COP
'John is your son.'

(20) *tombi   əmə?   ə   nu   hi*
 tombi   he   3SG   mother   COP
'Tombi is his mother.'

1.4 Instrumental Case

This case is used to denote the instrument with which the action is performed. The instrumental case is expressed by the case suffix *to?* as exemplified in the following examples:

(21) *əmən   namsau   to?   vok   ə   tʰət   hi*
 he-NOM   knife   INST   pig   3SG   kill   DECL
'He kills a pig with a knife.'

(22) *əmən   hei   to?   guə   ə   attən   hi*
 he-NOM   axe   INST   bamboo   3SG   cut   DECL

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'He cut bamboo with an axe.'

(23) kei in   səhaŋ tʰəu to?   kə   tʰət   hi
     I NOM tiger gun INST   1SG   kill   DECL
     'I kill tiger with a gun.'

1.5 Associative Case

The function of associative marker ***to?*** is used to denote an individual or object, in whose association the agent is carrying out an activity. Consider the following examples.

(25) tomba to?   caoba   ə   kisual u?   hi
     tomba ASS   chaoba 3PL   fight   PL   DECL
     'Tomba and Chaoba fight each other.'

(26) kei   zi   ə?   əmə? to?   kə   pai   hi
     I   market LOC   he   ASS   1SG   go   DECL
     'I go to the market with him.'

(27) əmə? to?   kə   pai   hi
     he   ASS   ISG   go   DECL
     'I go with him.'

(28) əmau to?   kə   pai kʰom   u?   hi
     they ASS   ISG   go together   PL   DECL
     'I go with them.'

(29) əmau to?   kə   tu kʰom   u?   hi
     they ASS   ISG   sit together   PL   DECL
     'I sit with them.'

1.6 Ablative Case

The ablative case indicates the source from which the movement/ action takes place. It is indicated by the morpheme ***pən.***

(30) əmə? siŋkuŋ   pən   ə   kiə   hi
     he   tree   ABL   3SG   fall   DECL
     'He falls from tree.'

(31) in-tuŋ   pən   əmə? ə   hoŋ   tuək suk   hi
     house-top   ABL   he   3SG   DIR   jump down DECL
     'He jumps from the top of the house.'

(32) ladakh   pən   Buddhist   in   tʰugen   hi
     ladakh   ABL   Buddhist   NOM   speak   DECL
     'Buddhist from Ladakh speaks.'

(33) siŋte? te   siŋ   pən   ə   kiə   u?   hi

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leaf    PL    tree    ABL  3PL    fall    PL    DECL
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'The leaves fall from the tree.'

1.7 Dative Case

The dative case relationship is associated with the act of giving . The most typical function of the dative case is that of the recipient. In other words, the dative is indirect object of transitive verb. In sukte, the dative case is expressed by the suffix ***kiangə?*** as illustrated in the following examples.

(34) *john-in   merry kiangə? laibu kʰətə   piə   hi*
       John-NOM   Merry DAT   book one   3SG   give   DECL
       'John gives Merry a book.'

(35) *kei-in əmə?   kiangə?   leŋtʰei ni?   kə   piə   hi*
       I-NOM he/she DAT   pineapple two   1SG   give   DECL
       'I give him/ her two pineapples.'

(36) *kei-in əmə?   kiangə?   epelgə? tom kəpiə   hi*
       I-NOM she   DAT   apple   few 1SG   give   DECL
       'I give a few apples to her.'

(37) *ram-in   əmau kiangə? hai   təmpi   ə   piə   hi*
       Ram-NOM they DAT   mango   many   3SG give   DECL
       'Ram gives many mangoes to them.'

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Pragmatic Skills Usage by Autistic Children

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Introduction

A communication disorder can be a speech and language disorder which refers to problems in communication and in related areas such as oral motor function. The delays and disorders can range from simple sound substitution to the inability to understand or use one's native language.

A major cause of communication disorders is the condition of autism in children. The term autism typically conjures up images of children who are withdrawn into their own egocentric worlds, children who appear to have rejected reality in favour of a fantasy place that other people cannot reach, children who engage in a wide range of abnormal and socially unacceptable behaviour, children whose language is severely impaired (Hulit and Howard, 2006).

Autism is a name given to a set of neurodevelopmental disorders in which the communicative aspects and the interaction of a person with other people is impaired. Autism is a spectrum that encompasses a wide range of behaviour. The common features include impaired social interactions, impaired verbal and non-verbal communications, and restricted and repetitive patterns of behaviour. This aspect is reflected in the criteria given by the Diagnostic and Statistical Manual of Mental Disorders-IV (1994) and currently according to the DSM V (2013).

According to Verma and Krishnaswamy (1992) language is an arbitrary system of articulated sounds made use of by human beings for communication and expression. Language has sounds, words, sentences and meaning. Bloom and Lahey (1978) have stated that language is the code whereby ideas about the world are represented through a conventional system of arbitrary signals for communication. They have mentioned the 3 elements of language as being: form, content and use. They have explained these terms as below.

- Form is the surface structure of language which takes into account grammar and the ability to put together a sentence with the help of word order, word endings, verb tenses. Its divided into: phonology, morphology and syntax
- Content refers to the meaning: it involves the use of vocabulary and concepts. Its takes into consideration the semantic aspects of language development.
- Use refers to the way language functions as a social mediator- where language is used in a variety of different ways/social situations. It is categorized into pragmatics.

The deficits in pragmatics which refers to the conventions that governs language within social interactions is an important aspect in children with autism as seen across the entire autism spectrum. The problems with use of language in social situations, like inability to participate in social conversation are due to discrepancy between individuals and adaptive behaviour.

Deficits in non-verbal communication skills prominent in ASD include lack of eye contact and those in conversation skills like forms, initiation, frequent empty turns, inability to follow topic of control of conversation and associated non contextual or socially inappropriate comments. While presence of pragmatic language disorder in autism is proved (Bishop and Norbury, 2002), doubts about the relation between SLI, ASD and subgroup PLI namely pragmatic language impaired. Whereas the children of this group demonstrate expressive language skills with clean articulation but fail to use the language appropriately (Bishop 2000).

Though research and relationship between SLI, PLI and ASD is limited, studies on 12 language impaired children (age 8-9 years). Bishop and Norbury 2002 revealed some children met the criteria for PLI but did not meet the criteria for autism and so contradictions that PLI is a subgroup of autism. This probably suggests that PLI, SLI and ASD are one continuum with no clean boundaries. Now it is clear that evaluation of a child with ASD should involve the whole clinical picture not just the communication impairment alone. Though research and relationship between SLI, PLI and ASD is limited, studies on 12 language impaired children (age 8-9 years). Bishop and Norbury 2002 revealed some children met the criteria for PLI but did not meet the criteria for autism and so contradictions that PLI is a subgroup of autism. This probably suggests that PLI, SLI and ASD are one continuum with no clean boundaries. Now it is clear that evaluation

of a child with ASD should involve the whole clinical picture not just the communication impairment alone.

In the study conducted by Wetherby and Prutting (1984) analysed speech acts in the language of autistic children and found that children with autism protested more, requested for objects and used actions more than normal developing children. But the results also showed that there as a complete absence of speech acts used for requests for information, for acknowledgments of others, for showing off, and for commenting.

Loveland, Landry, Hughes, Hall, and McEvoy (1988) considered examining the pattern of speech acts (both verbal and nonverbal) used by autistic children while interacting with their mother. Two other groups were taken where the performance of autistic children were compared with mental age matched children with developmental language delay (DLD) and normally developing (ND) 2 year olds. The mothers were provided with toys, games and puzzles and 15 minutes of free-play during which mother - child interaction was video recorded. The results of the study showed that, the autistic group did not produce any response to most of the mother's initiation of speech act, but, used affirming and turn taking vocalizations less often than the other two groups. The DLD group used more of negation than the ND group, but the autistic group did not differ from the other two on this variable. The results of parent's speech act revealed that, parents of autistic children initiated greater percentage of their observed acts than parents of DLD and ND children.

Landry and Loveland (1989) considered the effect of three different interactive situations, which may vary with respect to a variety of social context factors. The three situations used were (a) an adult-directed situation, (b) a requesting situation, and (c) a spontaneous situation. Three groups were used in this study-autistic children, children with developmental language delay matched on mental age and mean length of utterance (MLU), and MLU matched young normal children. The three interactive situations were videotaped and assessed. The three context situations were compared throughout this play procedure. The results on comparing showed that the autistic children used attention-directing behaviours less frequently than the ND or DLD children, and their use of these behaviours varied less with communicative context than that of the other two groups.

Senju, Yaguchi, Tojo and Hasegawa (2003) studied mutual gaze (direct gaze and gaze-averted) behaviour in children with high functioning autism under experimental conditions using the visual paradigm. In this study 13 Japanese children with autism and 15 age-matched typically developing children were taken. All of the children were students or graduates of a primary school and they all had average scores on Japanese Raven's Colored Progressive Matrices (RCPMs) test. The results showed that the typically developing group of children detected direct gaze better than

the children with autism, but no difference was seen by both groups in detecting averted gaze. Thus, it was noted that children with autism have a problem with processing direct gaze which in turn talks about the failure in establishing normal course of eye contact which hampers subsequent development of social and communicative skills.

Dawson et al., (2004) considered social attention impairments in autism (social orienting, joint attention to other's distress) and their relations to language ability. In this study three groups of children took part: (a) 72 children with ASD comprising 50 children with autistic disorder and 22 children with pervasive developmental disorder not otherwise specified (PDD-NOS); (b) 34 children with developmental delay(DD) without autism comprising, 31 children with idiopathic developmental delay and 3 children with Down's syndrome and (c) 39 children with typical development. The groups were matched on mental age. The testing was done over time frame of three sessions and each participant was tested individually. The results showed that there was a significant impairment in the domains of social orienting, joint attention, and attention to distress in preschool-age children with ASD in relation to mental-age-matched children with developmental delay and typical development.

Volden (2004) in the study compared the performance of nine school-aged with high functioning children (ASD) on response to a stacked series of request for classification (RQCLs). The response type of each participant's conversation about topics of general interest (e.g hobbies, vacations, television shows, etc) was assessed. During conversation 10 episodes of a stacked series of three RQCLs ('What', 'I don't understand', 'Tell me another way') were used. Conversational interactions were videotaped and responses to each RQCL were coded the principal investigator. The verbal responses were then coded into one of the categories namely repetition, revision, cue, metacomments, inappropriate responses. The results showed that, children with ASD had recognized the need to repair communicative breakdown and used a range of strategies to attempt repairs. The number of inappropriate responses for the group with ASD was significantly greater than that of the control group. The analysis of non-verbal components of the responses to RQCLs revealed that, participants in both groups were more likely to add suprasegmental elements and gestural elements.

Chiang, Soong, Lin, and Rogers (2008) considered the nonverbal communication abilities in young children with autism. The subjects taken in this study were 28 children with autism, 24 with Developmental delay (DD). The DD group included speech and language delay, Down's syndrome, and unspecified mental retardation, 13-15-month old typically developing infants (TD1), and 18-20-month old typically developing children (TD2). The nonverbal communicative skills, other socio-cognitive abilities, child's MA and IQ were all measured. The Early social communication scales (ESCS) (Munday, Hogan, and Doehring, 1996) was used to measure the

nonverbal communicative skills. The results revealed that the duration of the ESCS testing did not differ across the four groups. There was a significant difference in the average number of nonverbal communicative acts in four group and children with autism had significantly fewer nonverbal communications than the children in other three groups. The results of frequency data revealed that, the young children with autism displayed deficits on low level initiating joint attention compared to DD and TD2 groups. In addition, TD2 group displayed significantly more High level initiating joint attention acts than the TD1 group. Social interaction data revealed that children with DD group displayed more initiating social interaction than children with autism and both of typically developing groups. The results of proportion data revealed that, young children with autism displayed proportionately fewer high level of initiating joint attention behaviours compared to DD and TD2 groups. TD2 group had higher proportion of high level of initiating joint attention skills than TD1 group. Requesting data revealed that young children with autism displayed significant higher proportion of low level requests than the DD group. Analysis of initiating social interaction revealed that, the children with autism, and other two typically developing groups. The results of the study highlight the need for both early diagnosis and early intervention.

Groen, Zwiers, van der Gaag and Buitelaar (2008) collected evidence to show that language impairments in autism are more extensive than commonly assumed and were described by formal diagnostic criteria and were apparent at various levels. Phenotypically, most people with autism have semantic, syntactic and pragmatic deficits, a smaller number are known to have phonological deficits. Neurophysiologically, abnormal processing of low-level linguistic information points to perceptual difficulties. And also since the abnormal high-level linguistic processing of the language association cortices (frontal and temporal) indicates a more self-reliant and less connected neural subsystem, the early sensory impairments and subsequent atypical neural connectivity are likely to play a part in abnormal language acquisition in autism.

Jones and Schwatz (2009) studied communication patterns between high functioning children with autism and their families within dinner time conversation. The participants were 30 families, 20 families with a child with autism, and 10 families with only typically developing children. The behaviours demonstrated by the children with autism differed from their typically developing peers in number rather than form.

Pijnacker, Hagoort, Buitelaar, Teunisse and Geurts (2009) examined pragmatic inferences in high functioning adults with autism and Asperger syndrome. A behavioural study was carried out on high-functioning adults with autistic disorder, Asperger syndrome and matched controls to observe whether they are capable of deriving scalar implicatures, which are generally considered to be pragmatic inferences. The reason for the study was because little was known about the pragmatic reasoning in ASD's. The subjects were presented with under informative sentences like "Some sparrows are birds". The findings suggest that the combined ASD group performed

similarly to the control group, although there was a difference between subjects with autistic disorder and Asperger syndrome which further on indicating potential differentiation between these disorders in pragmatic reasoning. Hence the results suggest that verbal intelligence is a constraint for task performance in autistic disorder but not in Asperger syndrome.

Novogrodsky (2013) in the study researched storytelling and story retelling by children with autism spectrum disorder (ASD). The analysis was to explore ambiguous third-person pronoun use in narratives. Twenty-three children diagnosed with ASD aged 6.1 to 14.3 and 17 typically-developing (TD) children aged 5.11 to 14.4 participated in the study. In the retelling task, no significant difference between the groups was found, suggesting that in less challenging tasks, children with ASD produce third-person subject pronouns appropriately. The findings suggest that children with ASD showed deficits in the pragmatic domain of producing narratives. Anjana (1999) compared pragmatic abilities of children with autism spectrum disorders (ASD's) with typically developing children matched for age range between 3-6 years. The results indicated that children with ASD used language predominantly for non-social or quasi social purpose in comparison to typically developing children who had utilized language for a social purpose. The children with ASD also exhibited higher turn-taking behaviours during the parent-child interaction when compared to clinician-child interactions. They had used more of off topic utterances, and the linguistic content of the repair attempts were found to be at a much lower level than typically developing children.

Chakravarthy (2002) constructed a diagnostic scale that could help us qualify the nature of ASD and to make an allowance for the profiling of symptoms. Elamon (2012) compared communication spontaneously between children with developmental and post seizures regression autism.

Biji (2003) examined the pragmatic skills in children with pervasive developmental disorders (PDD's). This test incorporated pragmatic skills namely greeting, labelling, requesting, negation, affirmation, repair, stylistic variation, referential communication, turn taking, closing conversation, eye gaze and proximity. The test took 24 children with PDD in the age range of 3.6-7.6 years, who enrolled for speech-language intervention program. A structured method with standard set of materials were used by the examiner to elicit different aspects of pragmatic skills. The responses obtained were audio recorded and scored by the examiner using four point rating scale;0-no response, 1-inappropriate response, 2-culturally and contextually appropriate nonverbal response,3-culturally and contextually appropriate verbal response. The results of the study were compared with the normative data given by Thankam (2002) with the following conclusions. It showed that children with PDD had performed poorly on the pragmatic skills compared to the normative data given and the performances on pragmatic skills namely greeting, eye gaze,

affirmation, negation, proximity, closing conversation, labelling was better compared to other skills due to the effect of intervention program during which these aspects received more attention.

Shilpashri (2010) observed pragmatic skills in children with autism spectrum disorders. The study showed that among the 14 pragmatic skills that were initiated by the caregiver, the response for labelling was mastered only in few children with ASD. It also showed that the percentage of response from the children with ASD to a caregiver's initiation of pragmatic skills and on self-initiation was not linear or constant for all the pragmatic skills with respect to age, as compared to the performance of typically developing children.

Focus of the Present Study

The present study attempts to report on the pragmatic aspects in a group of verbal autistic children.

Aims of This Study

This study aims at obtaining language data in autistic children with the objectives of

1. Describing the pragmatic skills provided by 4-5-year-old typically developing children based on caregiver –child interaction
2. Describing the performance on pragmatic skills by 4-5-year-old mental age children with autism.
3. Comparison of the performance of the above two groups

Method Used

The data was collected by using toys and pictures. Sample collection was done based on the study done by Shilpasree ,2010. In the present study all the subjects were engaged in play/ interactive contexts with the researcher. The 20-30 minutes of interaction was videotaped and later transcribed. Transcribed sample was subjected to analysis for scans in the areas of pragmatics.

Subjects

The subjects taken for the study were 10 normal subjects referred to as the reference group and 30 subjects with verbal autism referred to as the clinical group. All subjects selected were expressing at least occasionally in phrases and simple sentences according to records. The chronological age range was 8 to 14 years.

Ten typically developing (normal) school going children in the age range of 4-5 years were selected. The subjects were attending Kannada medium schools in and around Mangalore and Bangalore cities. They were 5 males and 5 female subjects. The mean age was 4.5 years.

Responses from the children for mother's initiation of pragmatic skills in the communicative context (Shilpashri, 2010) are:

1. RESPONSE FOR EYE COTACT: The child should maintain eye contact for at least 2 minutes in an activity with the communicative partner during play and/ or any activity introduced by the communicative partner.
2. SMILING: Child enjoys and responds by smiling to the approach/ greetings and / or joke introduced by the communicative partner during play and/ or conversational interaction.
3. RESPONSE FOR GAZE EXCHANGE: Child's act of looking at the communicative partner when attempting to communicate while engaged in play and/ or any other activity.
4. RESPONSE FOR JOINT ATTENTION: Child uses attention- following behaviour, such as head turn and eye gaze to follow the visual focus of the communicative partner.
5. RESPONSE FOR REQUEST OF OBJECT AND/OR ACTION: Child uses gestures and/ or utterances that acknowledge the communicative partner's request for an object and/ or action.
6. RESPONSE FOR LABELLING: child uses utterances that serve to label object, people, event and/ or location on request by the communicative partner.
7. ANSWERING QUESTIONS: The child uses utterances and/ or gestures that acknowledge the communicative partner wh-question forms that request different kinds of information like specification of objects (what), persons (who), locations (where), reasons and causes (why), instruments or manner of action (how), or times (when). It also elicits a more complex double wh-questions form ("who is eating what?") or ("who is eating which food").
8. RESPONSE FOR NEGATION: Child uses utterances and / or gestures that indicate absence of an object and / or person on request by the communicative partner.
9. RESPONSE FOR TURN -TAKING: Child's response behaviour (verbal and / or nonverbal) each following a verbal or play activity introduced by the communicative partner.
10. RESPONSE FOR CONVERSATIONAL REPAIR: Child uses utterances in the form of repetition, revision of the original form of utterance and / or addition that serve to clarify communicative partners doubt.
11. RESPONSE FOR TOPIC INITIATION: Child uses utterances that serve as response for conversational topic introduced by the communicative partner.
12. RESPONSE FOR TOPIC MAINTAINANCE: Child uses utterances and sustains discourse for at least 3 turns on the topic of conversation introduced by the communicative partner.
13. RESPONSE FOR COMMENT / FEEDBACK: Child uses utterances that state positive or negative remark, comments regarding particular activity, place, a person, and/ or event, judge utterances as appropriate for a particular listener or setting on request by the communicative partner.
14. RESPONSE FOR ADDING INFORMATION: Child uses utterances that add more information relevant to the topic of conversation introduced and requested by communicative partner.

Results

Table 1 shows the presence of 14 pragmatic skills recommended in a recent study on autistic subjects (Shilpashri, 2010). The typically developing reference group subjects provided a rich presence of a majority of pragmatic skills. For instance, all the subjects responded to eye contact, participated in gaze exchange, used smiling, responded to requests, labelling and demonstrating alertness in the conversation process. The typically expected joint attention skills, turn taking skills were also shown by all the subjects. Sixty percent (60%) or less responses were observed for repairs in conversation and topic initiation and topic maintenance. The skills of commenting on feedback and adding information were found to be absent. These observations are consistent with data reported by Shilpashri (2010) who reported on the development of pragmatic skills in Kannada speaking typically developing children. The subjects with verbal autism showed a different pattern compared to the reference group subjects. For example response to labelling, requests for objects were merely 80% present and were comparable to the reference group. However, less than 50% of the subjects participated in skills requiring responses to adult stimulus utterances. The smiling, gaze exchange and eye contact were expectedly low.

		Group-I (4-5 yrs)	N=10 % age	Group-I (MA 4-5 yrs)	N=30 % age
1	RESPONSE TO EYE CONTACT	9	90	14	46.00
2.	SMILING	10	100	6	20.00
3.	RESPONSE TO GAZE EXCHANGE	10	100	14	46.00
4.	RESPONSE FOR JOINT ATTENTION	10	100	20	60.00
5.	RESPONSE FOR REQUEST OF OBJECTS AND/OR ACTION	10	100	20	60.00
6.	RESPONSE FOR LABELLING	10	100	24	80.00
7.	ANSWERING QUESTIONS	10	100	15	50.00
8.	RESPONSE FOR NEGATION	10	100	18	55.00
9.	RESPONSE FOR TURN-TAKING	10	100	20	66.00
10.	RESPONSE FOR REPAIR	6	60	12	40.00
11.	RESPONSE FOR TOPIC INTIATION	5	50	9	30.00
12.	RESPONSE FOR TOPIC MAINTENANCE	6	60	11	36.00

13.	RESPONSE FOR COMMENT / FEEDBACK	0	0	0	0.00
14.	RESPONSE FOR ADDING INFORMATION	0	0	0	0.00

Table 1: Shows the presence of pragmatic skills in normal subjects and in verbal autistic children

In the present study subjects with autism spectrum disorder showed 80% responses for labelling and 60% responses for joint attention which are slightly higher compared to data presented by Shilpashri 2010. The reason could be due to the nature of the training provided in schools where each of the skills were repeatedly emphasized. So it appears that the nature of training in speech therapy and special education sessions may influence the development of pragmatic skills.

It is also possible that the pragmatic skill variations will influence the development of syntax and semantic components. However, this aspect has not been explored in the present study and remains a topic for the future.

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SPEECH, SPATIAL AND QUALITY OF HEARING IN ADOLESCENCE, ADULT AND GERIATRICS

DISSERTATION

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CHAPTER – 1

INTRODUCTION

Audition is rooted in the Latin verb *audire*, meaning "to hear" and was first used in late 16th century to refer to the power or sense of hearing. Among the five senses 'Hearing' is one of the most valuable senses which helps in communication and orienting us to the environment. https://www.merriam-webster.com/dictionary/audition

Auditory system is responsible for detecting sounds, sensing intensity, discriminating sound patterns, perceiving distance, direction and location of the sound source and for determining the quality of sounds. These features enable the use of hearing in the real world which includes alertness to sounds, monitoring the environment, recognizing and locating auditory events, monitoring and controlling one's own voice, appreciating auditory experiences, but primarily to understand the speech of others and communicate verbally in an effective manner.

Sound occurs around us virtually all time, through multiple sources and locations at different point of time. When sound is of importance, listener shifts his/her attention by moving eyes and head towards the source of sound and listens carefully. Thus, comprehends the sound and participate in communication. The auditory system deficits

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are integral to cascade of hearing, listening, comprehending & communicating. Although cognitive aspects of hearing have a substantial influence on how listeners function in everyday settings. Tonnesen & Steinmetz (1993)

Binaural hearing is superior to monaural hearing because binaural hearing increases signal loudness & improves sound quality, speech intelligibility in noise, and localization ability compared to monoaural hearing. The improvement in auditory perception when a person is listening with both ears is called the binaural advantage or binaural summation. The most important effect of binaural hearing, which greatly improves spatial orientation.

Spatial hearing, the capacity of the auditory system to interpret or exploit different spatial paths by which sounds may reach the head and deals with how people localize sound sources using binaural and monaural cues and how they use echoes and reverberation to tell about the nature of the listening space (Emanuel, Letowski, 2009). Using spatial hearing, the auditory system can determine the location of a sound source and 'unmask' sounds otherwise obscured by noise. It can also orient attention towards or away from a sound source.

Spatial ability is the capacity to understand reason and remember the spatial relation among objects or space. Speech spatial ability is hearing speech in variety of competing context in simultaneous speech streams. The reality of hearing in everyday life is reflected by speech spatial ability. Gatehouse & Noble (2004)

Speech, Spatial, and Quality of Hearing Scale (SSQ) Gatehouse and Noble (2004) developed a questionnaire to measure listener's self-reported ability to hear in a variety of situations. The questionnaire helps in assessing mainly three aspects of hearing: 1) Speech hearing 2) Spatial hearing 3) Quality of hearing.

Veliyakath, Shany and Gupta (2017) compared and found better auditory performance for speech spatial ability and quality of hearing on moderate to severe symmetrical sensorineural hearing loss.

Arun, Shany and Kumaraswamy (2017) studied the speech, spatial abilities and qualities of hearing scale in tea factory workers of different groups and concluded that there is

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significant difference between the subjects with normal hearing sensitivity, unilateral hearing loss & bilateral hearing loss.

George and Kumaraswamy (2018) studied speech, spatial abilities and qualities of hearing scale in moderate to severe sensorineural hearing loss using hearing aid since 2 years, and found that subjects using hearing aid bilaterally are being mildly affected.

Speech, Spatial, Quality of hearing Scale Gatehouse and Noble (2004) designed to measure range of hearing disabilities across several domains. Age-related declines in cognitive processing may contribute to spatial errors. Such difficulties are reported even by those who have relatively good audiograms that could be considered "normal" for their age. Murman (2015)

Audiological evaluation in clinical setups concentrates on presence or absence of hearing loss. Whereas hearing disability is not focused. The speech, spatial and quality of an individual are often overlooked and will help clinician to analyze the hearing disability and obtain detail information of an individual hearing and also how to use it effectively in rehabilitation. Majority literatures are focused on western context and are exclusively studied. Introduction of electronic gadgets like mobile phones possess challenge in SSQ for adolescence as well as adults and literature is not exclusively studied in Indian context. The present study was taken up to compare the speech, spatial abilities and quality of hearing in adolescence, adult and geriatrics and provide needed support for the individual to improve the quality of life and performance in daily routine.

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CHAPTER -2

REVIEW OF LITERATURE

Hearing, or Auditory perception, is the ability to perceive sound by detecting vibrations, changes in the pressure of the surrounding medium through time. The ability of human auditory system is to extract three-dimensional entropy about their speech sound environs by analyzing the acoustic signal received at their sound environment.

Sound events and auditory events are distinct in terms of time, space and other attributes (Blauert, 1997); that is, they occur only at particular times, at particular place, and with particular attributes. The concept of "spatial hearing" acquires its meaning in this context. Spatial hearing embraces the relationships between the locations of auditory events and other parameters- particularly those of sound events.

Spatial hearing is almost-entirely underpinned by 'binaural' hearing, the comparison of the signal at one ear with the other ear (Culling & Akeroyd, 2010). These comparisons are reflected in terms of differences between time and level and are termed interaural time difference and interaural level difference and are the basis of all binaural processing and are fundamental to nearly all spatial hearing.

Spatial orientation is the act of determining the position of a sound source in space and relationship between this position and position of listener. To identify both relative positions, listener needs to determine the direction from which the sound is coming and the distance of the sound source (Emanuel & Letowski, 2009). These two activities are auditory localization and auditory distance estimation.

Auditory localization is the process of judging the direction of an incoming sound. This process depends on binaural cues and monoaural cues, head movements, and familiarity with the sound source. Judging distance to a sound source depends on the intensity of the sound and properties of the sound that result from sound reflection, absorption by the air etc., and familiarity with the sound. (Emanuel & Letowski, 2009)

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Binaural cues are the interaural difference in intensity and time (phase) of sounds arriving to both ears. The interaural intensity difference (IID), also called inter aural level difference (ILD), results from different intensities of sounds arriving to both ears. These results from different intensities of sounds arriving to the left and the right ear. It is mainly caused by direction- and frequency –dependent diffraction of sound around the listener's head. (Culling and Akeroyd, 2010)

Binaural cues aid sound localization mainly along left –right axis of the listener in the horizontal plane. In addition to listening to sound source in a sound field, the listener may listen to sounds are usually localized inside the head. In this case recorded ("phantom") sound sources are usually localized inside the head. By changing the ITD or IID between signals arriving to the left and right ear, the phantom sound source can be moved within the head on an imaginary connecting both ears. The act of identifying the location of a phantom sound source within the head is called lateralization. https://www.ncbi.nlm.nih.gov/books/NBK3885/

Ageing possess a myriad of issues regarding the spatial abilities. Spatial hearing, which deals with how people localize sound sources using binaural and monoaural cues, and how they use echoes and reverberation to tell about the nature of the listening space. As age increases there will be declination in cognition and thus results in the degradation of spatial hearing. (Dobreva, O'Neil & Paige, 2012). During the rehabilitation process only hearing impairment is taken into account. Various self-assessing questionnaires have been developed to measure the effect of speech recognition, spatial hearing and quality of hearing.

Among them short version of Speech Spatial Quality of hearing (SSQ12) was developed by Noble, Jensen, Naylor, Bhullar & Akeroyd (2013). The SSQ12 was designed to measure self-perception of auditory disability in three domains:

1. Speech recognition.
2. Spatial hearing.
3. Qualities of hearing.

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It is separated into subscales such as speech in noise, speech in speech, listening effort, multiple speech streams, distance and movement, localization, segregation, listening effort and quality and naturalness.

In real world, sound sources are likely to occur from multiple direction and overlaps with each other, the sounds are also dynamic in nature, where sounds sources, moves around and change rapidly, such environments are often challenging. In such environment, listeners effective functioning is required to focus and identify the sounds (Galvin & Noble, 2013).

Western Studies

Noble, Byrne and Ter-Horst (1997) documented auditory localization, detection, of spatial ability, and speech hearing in noise in individuals with sensorineural hearing loss and conductive & mixed hearing loss. Measurements were made for single source localization and speech intelligibility in both spatially separate and non-separate noise. Localization test result showed disruption of vertical plane ability and horizontal plane localization in the conductive- mixed hearing loss.

Byrne, Sinclair &Noble (1998) documented that persons with a high frequency steeply sloping audiogram configuration could experience relatively more difficulties with spatial hearing and speech understanding in noise than persons with flat audiogram configuration.

Mackersie, Pride & Stiles (2001) determined the role of frequency selectivity and sequential stream segregation in perception of simultaneous sentences by listeners with Sensorineural hearing loss and result suggested that the ability to perceptually separate pitch pattern and separate sentence spoken simultaneously by different talkers are mediated by underlying perceptual and cognitive factors.

Gatehouse and Noble (2004) designed the speech spatial and qualities of hearing scale (SSQ) to measure a range of hearing disabilities across several domains. Importance given to hearing speech in variety of competing context, and to directional, distance and movement components of spatial hearing. Results implicated that aspect of temporal and

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spatial dynamics in the experience of handicap and hearing disability. The SSQ shows promise as an instrumental for evaluating interventions of various kinds.

Gatehouse and Noble (2004) documented the speech spatial and qualities of hearing scale (SSQ) on interaural asymmetry of hearing loss. Result showed that spatial hearing was severely disabled in the group with asymmetry across all domains. Hence SSQ shows promise in assessment of outcomes in case of bilateral versus unilateral amplification and implantation.

Noble and Gatehouse (2006) studied the effect of unilateral versus bilateral hearing aid fitting on abilities measured by speech spatial and qualities of hearing scale (SSQ) and the result showed that hearing speech in demanding context showed benefit with the one aid and further benefit with two in spatial domain, directional hearing showed some benefit with one aid , and particular benefit with one aid in quality domain and benefit with respect to listening effort was with bilateral fitting.

Douglas, Yeung, Daudia, Gatehouse, and Donoghue (2007) did a study where the objective was to use speech, spatial and qualities of hearing scale (SSQ), to characterize and quantify the auditory disabilities that profound unilateral hearing loss patients experience after acoustic neuroma removal. Result showed the greatest difficulty was speech in presence of noise, situations of multiple speech streams and switching location of unseen objects and increase listening efforts.

Litovsky, Parkinson and Arcaroli (2009) measured spatial hearing and speech intelligibility in bilateral cochlear implant users. Result revealed that during the early stages of bilateral hearing through cochlear implants in post lingually deafened adults, there is an early emergence of spatial hearing skills. Although nearly all subjects can discriminate source location to the right versus left, less than half are able to perform the more difficult task of identifying source locations in a multispeaker array. Benefits for speech intelligibility with one versus two implants improve with time, in particular when spatial cues are used to segregate speech and competing noise. Localization and speech-in-noise abilities in this group of patients are somewhat correlated.

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Noble, Jensen, Nayler, Buller and Akeroyd (2013) develop and evaluate 12 item versions of speech, spatial, and qualities of hearing scale for use in clinical rehabilitation setting and results revealed similar results to SSQ of 49 question version.

Banh, Jessica, Singh, Gurjit, Fuller and Kathleen (2012) investigated age affects response on speech spatial qualities of hearing by adults with minimal audiometric hearing loss and documented that younger adults scored better compared to older adults, these results provide clinicians with information that should assist them in setting realistic targets for interventions for adults of different ages.

Glyde, Cameron, Dillon, Hickson and Seeto (2013) investigated the effect of ageing and hearing impairment on spatial processing and thus revealed that some degree of spatial processing deficit will be present. This should be considered when counselling patients in regard to realistic background noise.

Dwyer, Firszt, and ruder (2014) did a study on unilateral listeners by using Speech, Spatial Qualities of hearing scale (SSQ) to evaluate effects of hearing mode in everyday communication. Results revealed adults irrespective of better ear hearing mode, including those with normal hearing ear, are at disadvantage in all aspects of everyday listening and communication.

Voss (2016) explained auditory spatial perception with late onset visual blind individuals and documented that early visual experience plays a role in the development of both spatial hearing enhancements and deficits.

Indian Studies

Veliyakath, Shany& Gupta (2017) assessed the speech, spatial and quality of hearing scale in moderate to severe symmetrical and asymmetrical sensorineural hearing loss of Kannada speakers and study revealed that no significant difference, but had better auditory performance on symmetrical sensorineural hearing loss.

Arun, Shany & Kumaraswamy (2017) studied the speech, spatial and quality of hearing scale in tea factory workers of different groups including normal hearing sensitivity, unilateral and bilateral mild to moderate hearing loss and documented that the disability measures majorly affected in individuals with bilateral hearing loss.

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George & Kumaraswamy (2018) studied speech, spatial and quality of hearing scale in Malayalam speaking individuals with bilateral moderate to severe sensorineural hearing loss using hearing aid since 2 years, and results documented that subjects using hearing aid bilaterally are mildly affected.

Need of the Study

Audiological evaluation in clinical setups concentrates on presence or absence of hearing loss. Whereas hearing disability is not focused. The speech, spatial and quality of an individual are often overlooked and will help clinician to analyze the hearing disability and obtain detail information of an individual hearing and also how to use it effectively in rehabilitation.

Majority literatures are focused on western context and are exclusively studied speech, spatial, quality in geriatric population. Introduction of electronic gadgets like mobile phones possess challenge in SSQ for adolescence as well as adults and literature is not exclusively studied in Indian context. The present study was taken up to compare the speech, spatial abilities and quality of hearing in adolescence, adults and geriatrics and provide needed support for the individual to improve the quality of life and performance in daily routine.

Aim of the Study

The aim of the study was to compare the speech, spatial ability and quality of hearing in different age groups i.e., adolescence, adults and geriatrics with normal hearing sensitivity.

Objectives

1. To compare the speech, spatial and quality of hearing in different age groups - i.e., Adolescence, adult and geriatrics with normal hearing sensitivity.
2. To compare across speech, spatial and quality of hearing in different age groups - i.e., Adolescence, adult and geriatrics with normal hearing sensitivity.

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CHAPTER-3

METHODOLOGY

The aim of the study was to compare the speech, spatial ability and quality of hearing in different age groups i.e., adolescence, adult and geriatrics with normal hearing sensitivity.

Subjects

A total of 90 typical Malayalam speakers with no history of hearing loss where further divided into three groups:

Group1: 30 Adolescence in the age range of 13 -18 years with mean of 15.5.

Group2:30 Adults in the age range of 19 – 59years with mean of 39.

Group3: 30 Geriatrics in the age range of 60-65 years with mean of 62.5.

Inclusion Criteria

- Subjects with age range 13 to 65 years.
- Subjects with normal hearing sensitivity.
- Subject with normal motor, sensory skills.
- Subjects with no history of tinnitus and vertigo.

Exclusion Criteria

- Subjects having either congenital or acquired   hearing loss.
- Subjects with ear anomalies.
- Subject with neurological issues.
- Special population like intellectual disability

Materials

The Speech Spatial Quality questionnaire (SSQ12) given by Noble & Gatehouse (2013), with 12 questions based on speech in noise, speech in speech, hearing in multiple speech streams, localization, distance and movement, segregation, identification of sound, quality and naturalness, and listening effort. The questionnaire was translated into Malayalam by a Malayalam professor who is in teaching profession for more than 20

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years and is proficient in Malayalam and English. Later, it was validated by 5 audiologists who were proficient in Malayalam and English and final questionnaire was used for the study.

Procedure

90 subjects were informed regarding aim and procedure of the study and prior consent was obtained. They were also given a short introduction on Speech, Spatial Quality of hearing (SSQ)-12 questionnaire and given a time period of 20 minutes to complete the questionnaire and were asked to rate each question between 0 to 10 on a visual analog scale, where 0 was difficulty and 10 was no difficulty.

Analysis

Self-rating score obtained from the individuals were analysed and the result are discussed in the next chapter.

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CHAPTER-4

RESULT AND DISCUSSION

The present study aimed to assess the disability associated with speech, spatial and quality of hearing in different age groups i.e., Adolescence, adult, geriatrics with normal hearing sensitivity. The obtained data was statistically analyzed by ANOVA taking age as a variant and group wise comparison was done by Bonferroni test to compare speech, spatial quality of hearing in three different age groups. The results are discussed below.

1. Comparison of Speech, spatial quality of hearing (SSQ) questionnaire in different age groups.

Q1.	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.90	.803	8.60	9.20	.000	HS
ADULT	30	8.47	1.196	8.02	8.91		
GERIATRIC	30	6.93	.907	6.59	7.27		
Total	90	8.10	1.290	7.83	8.37		

Table 4.1 Showing the mean and standard deviation of SSQ questionnaire for question no: 1 in three different age groups.
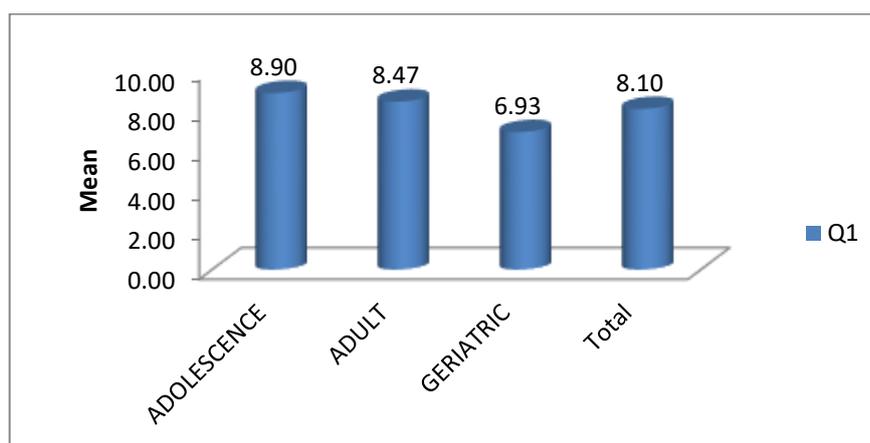
Fig 4.1 Showing the mean scores of SSQ questionnaire for question 1 in three different age groups.

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From Table 4.1 & Figure 4.1 it is clear that SSQ values for adolescence, adults, geriatrics was 8.90, 8.47 and 6.93 respectively. The ANOVA test reveals a highly significant difference for question 1(p= .000) among the three groups.

Q2	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.27	.907	7.93	8.61	.000	HS
ADULT	30	7.47	1.074	7.07	7.87		
GERIATRIC	30	6.43	1.406	5.91	6.96		
Total	90	7.39	1.363	7.10	7.67		

Table 4.2 Showing the mean and standard deviation of SSQ questionnaire for question no: 2 in three different age groups.
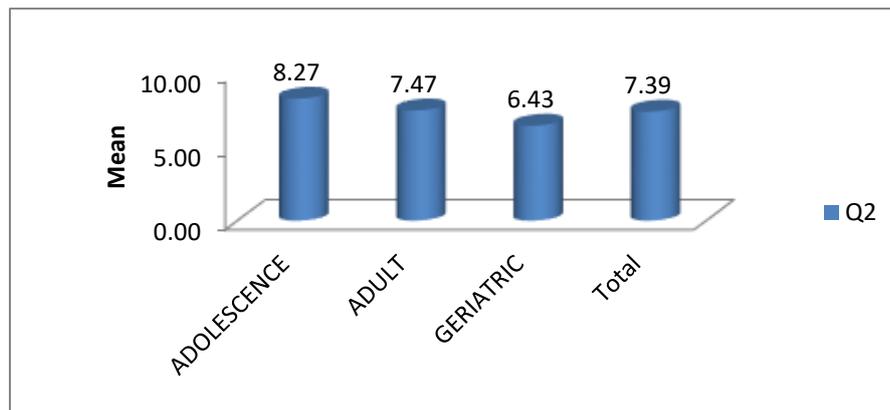
Fig 4.2 Showing the mean scores of SSQ questionnaire for question 2 in three different age groups.

From Table 4.2 & Figure 4.2 it is clear that SSQ values for adolescence, adult, geriatric was 8.27, 7.47 and 6.43 respectively. The ANOVA test reveals a highly significant difference for question 2(p= .000) among the three groups.

Q3	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.87	.937	8.52	9.22	.000	HS
ADULT	30	8.17	1.177	7.73	8.61		
GERIATRIC	30	7.23	1.357	6.73	7.74		
Total	90	8.09	1.338	7.81	8.37		

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Table 4.3 Showing the mean and standard deviation of SSQ questionnaire for question no: 3 in three different age groups.
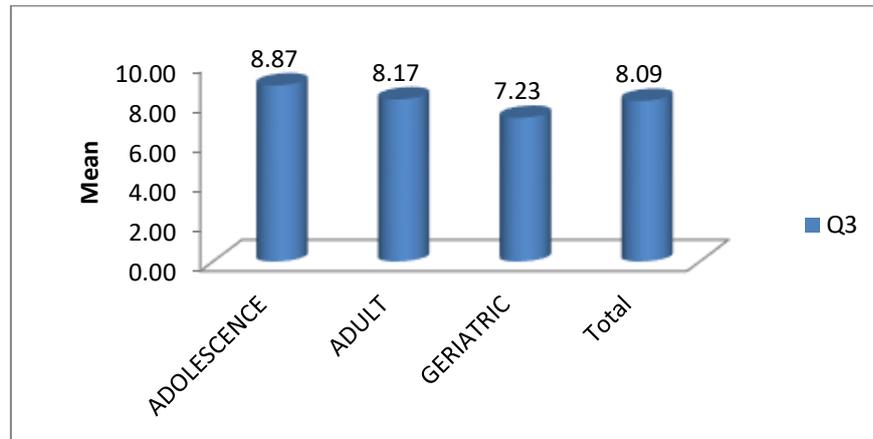
Fig 4.3 Showing the mean scores of SSQ questionnaire for question 3 three different age groups.

From Table 4.3 & Figure 4.3 it is clear that SSQ values for adolescence, adult, geriatric was 8.87, 8.17 and 7.23 respectively. The ANOVA test reveals a highly significant difference for question 3(p= .000) among the three groups.

Q4	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.17	1.020	7.79	8.55	.000	HS
ADULT	30	7.63	.890	7.30	7.97		
GERIATRIC	30	6.20	1.730	5.55	6.85		
Total	90	7.33	1.507	7.02	7.65		

Table 4.4 Showing the mean and standard deviation of SSQ questionnaire for question no: 4 in three different age groups.

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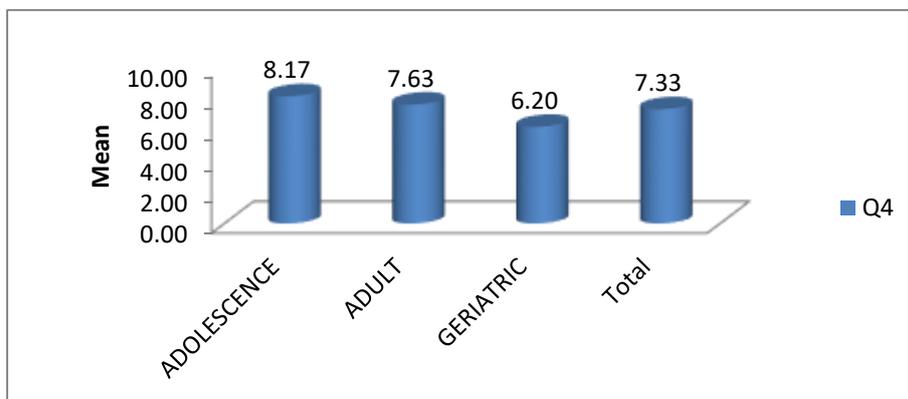
Fig 4.4 Showing the mean scores SSQ questionnaire for question 4 three different age groups.

From Table 4.4 & Figure 4.4 it is clear that SSQ values for adolescence, adult, geriatric was 8.17, 7.63 and 6.20 respectively. The ANOVA test reveals a highly significant difference for question 4(p= .000) among the three groups.

Q5	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.63	.999	8.26	9.01	.000	HS
ADULT	30	7.17	1.147	6.74	7.60		
GERIATRIC	30	6.37	1.520	5.80	6.93		
Total	90	7.39	1.548	7.06	7.71		

Table 4.5 Showing the mean and standard deviation of SSQ questionnaire for question no: 5 in three different age groups.
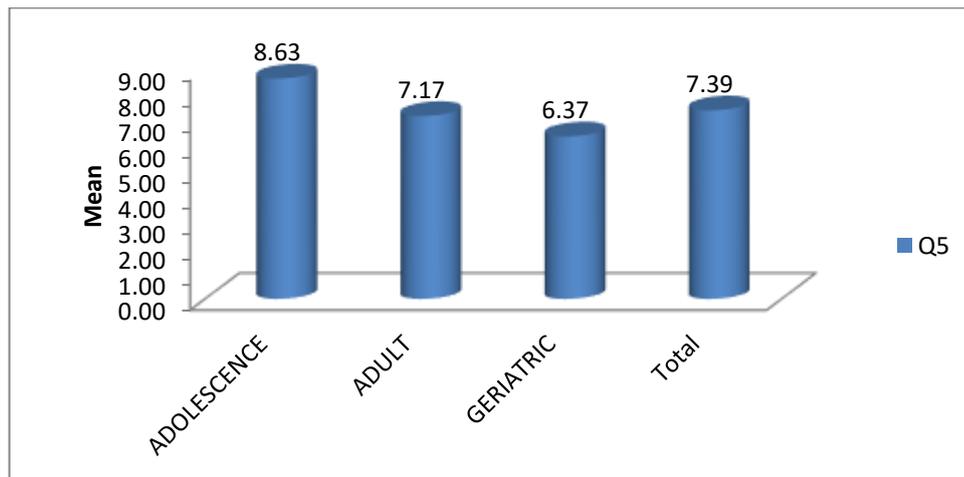

Fig 4.5 Showing the mean scores of SSQ questionnaire for question 5 three different age groups.

From Table 4.5 & Figure 4.5 it is clear SSQ values for adolescence, adult, geriatric was 8.63, 7.17 and 6.37 respectively. The ANOVA test reveals a highly significant difference for question 5(p= .000) among the three groups.

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Q6	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.97	.928	8.62	9.31	.004	HS
ADULT	30	8.67	.959	8.31	9.02		
GERIATRIC	30	7.83	1.840	7.15	8.52		
Total	90	8.49	1.384	8.20	8.78		

Table 4.6 Showing the mean and standard deviation of SSQ questionnaire for question no: 6 in three different age groups.
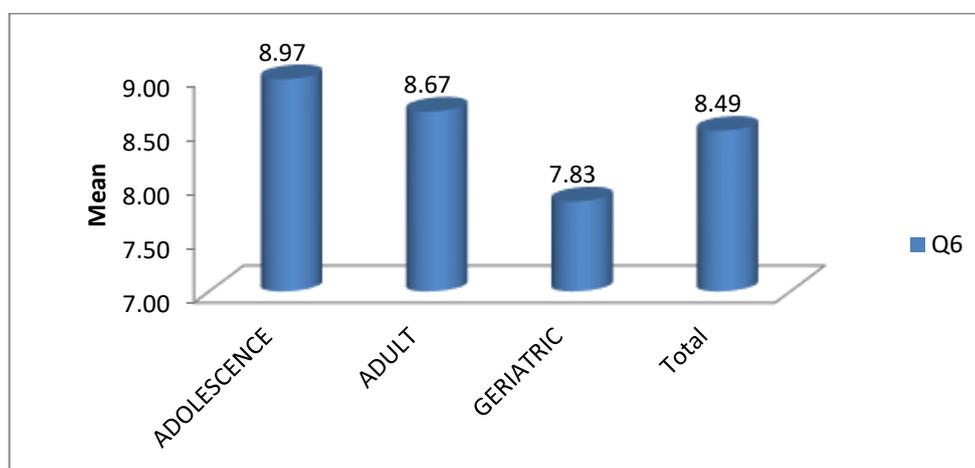

Fig 4.6 Showing the mean scores SSQ questionnaire for question 6 in three different age groups.

From Table 4.6 & Figure 4.6 it is clear SSQ values for adolescence, adult, geriatric was 8.97, 8.67 and 7.83 respectively. The ANOVA test reveals a highly significant difference for question 6(p= .000) among the three groups.

Q7	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.90	.960	8.54	9.26	.000	HS
ADULT	30	8.40	1.163	7.97	8.83		
GERIATRIC	30	7.47	1.613	6.86	8.07		
Total	90	8.26	1.395	7.96	8.55		

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Table 4.7 Showing the mean and standard deviation of SSQ questionnaire for question no: 7 in three different age groups.
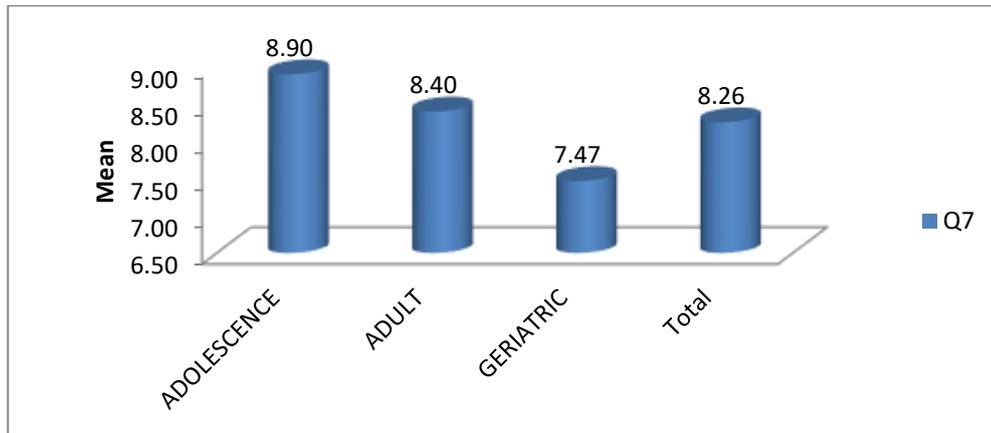

Fig 4.7 Showing the mean scores of SSQ questionnaire for question 7 in three different age groups.

From Table 4.7 & Figure 4.7 it is clear that SSQ values for adolescence, adult, geriatric was 8.90, 8.40 and 7.47 respectively. The ANOVA test reveals a highly significant difference for question 7(p= .000) among the three groups.

Q8	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.90	.923	8.56	9.24	.007	HS
ADULT	30	8.73	1.202	8.28	9.18		
GERIATRIC	30	7.90	1.626	7.29	8.51		
Total	90	8.51	1.343	8.23	8.79		

Table 4.8 Showing the mean and standard deviation of SSQ questionnaire for question no: 8 in three different age groups.

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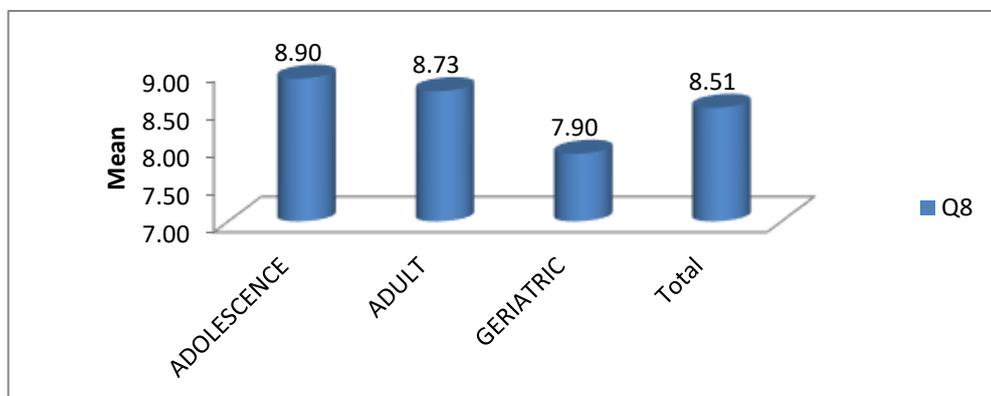
Fig 4.8 Showing the mean scores SSQ questionnaire for question 8 in three different age groups.

From Table 4.8 & Figure 4.8 it is clear that SSQ values for adolescence, adult, geriatric was 8.90, 8.73 and 7.90 respectively. The ANOVA test reveals a highly significant difference for question 8(p= .000) among the three groups.

Q9	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.93	.944	8.58	9.29	.000	HS
ADULT	30	8.67	1.155	8.24	9.10		
GERIATRIC	30	7.40	1.831	6.72	8.08		
Total	90	8.33	1.507	8.02	8.65		

Table 4.9 Showing the mean and standard deviation of SSQ questionnaire for question no: 9 in three different age groups.
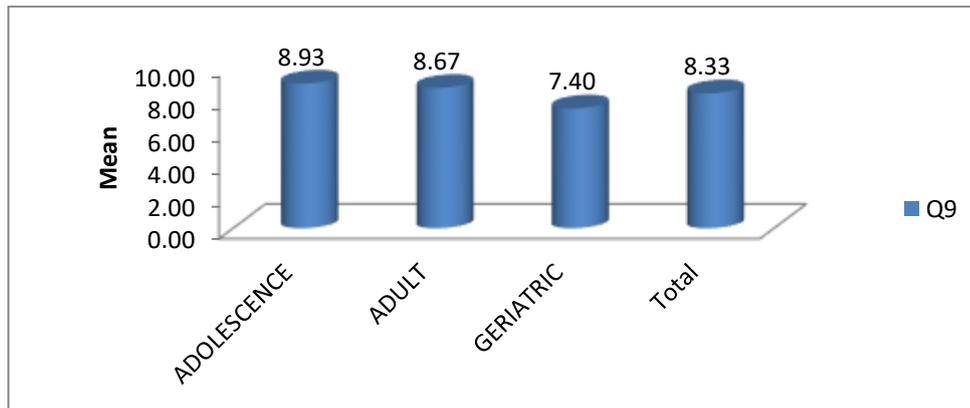

Fig 4.9 Showing the mean scores SSQ questionnaire for question 9 in three different age groups.

From Table 4.9 & Figure 4.9 it is clear that SSQ values for adolescence, adult, geriatric was 8.93, 8.67 and 7.40 respectively. The ANOVA test reveals a highly significant difference for question 9(p= .000) among the three groups.

Q10	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	9.03	.765	8.75	9.32	.000	HS
ADULT	30	8.50	1.106	8.09	8.91		
GERIATRIC	30	7.43	1.455	6.89	7.98		
Total	90	8.32	1.314	8.05	8.60		

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Table 4.10 Showing the mean and standard deviation of SSQ questionnaire for question no: 10 in three different age groups.
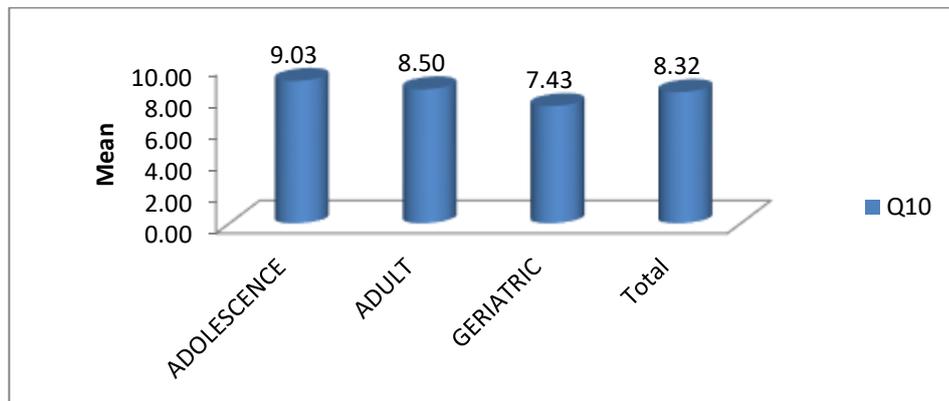

Fig 4.10 Showing the mean scores of SSQ questionnaire for question 10 in three different age groups.

From Table 4.10 & Figure 4.10 it is clear that SSQ values for adolescence, adult, geriatric was 9.03, 8.50 and 7.43 respectively. The ANOVA test reveals a highly significant difference for question 10(p= .000) among the three groups.

Q11	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	9.00	.743	8.72	9.28	.000	HS
ADULT	30	8.73	.944	8.38	9.09		
GERIATRICS	30	8.03	1.033	7.65	8.42		
Total	90	8.59	.993	8.38	8.80		

Table 4.11 Showing the mean and standard deviation of SSQ questionnaire for question no: 11 in three different age groups.

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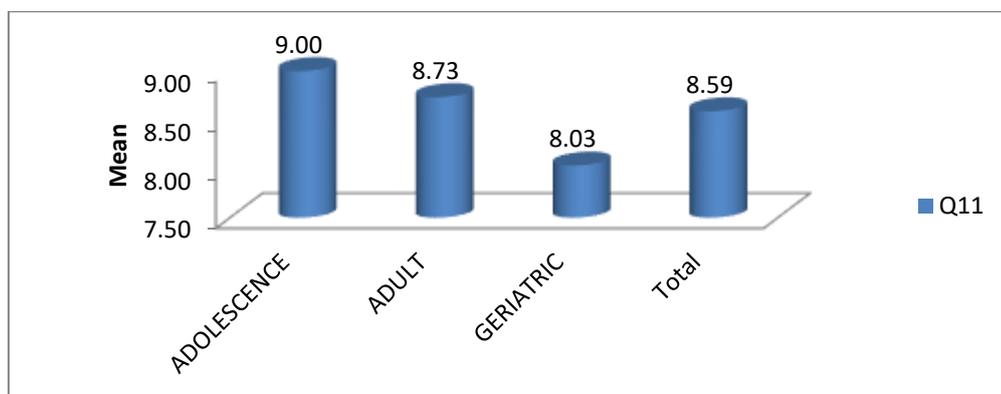
Fig 4.11 Showing the mean scores of SSQ questionnaire for question 11 in three different age groups.

From Table 4.11 & Figure 4.11 it is clear that SSQ values for adolescence, adult, geriatric was 9.00, 8.73 and 8.03 respectively. The ANOVA test reveals a highly significant difference for question 11(p= .000) among the three groups.

Q12	N	Mean	Std. Deviation	95% Confidence Interval for Mean		ANOVA test p value	
				Lower Bound	Upper Bound		
ADOLESCENCE	30	8.93	.740	8.66	9.21	.000	HS
ADULT	30	8.30	1.368	7.79	8.81		
GERIATRIC	30	7.67	1.269	7.19	8.14		
Total	90	8.30	1.258	8.04	8.56		

Table 4.12 Showing the mean and standard deviation of SSQ questionnaire for question no: 12 in three different age groups
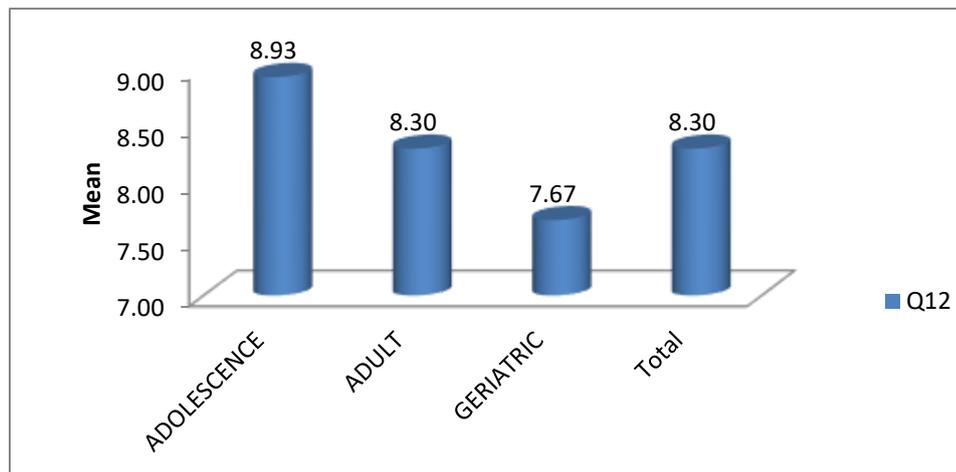
Fig 4.12 Showing the mean scores of SSQ questionnaire for question 12 in Adolescence, adult, geriatric.

From Table 4.12 & Figure 4.12 it is clear that SSQ values for adolescence, adult, geriatric was 8.93, 8.30 and 7.67 respectively. The ANOVA test reveals a highly significant difference for question 12(p= .000) among the three groups.

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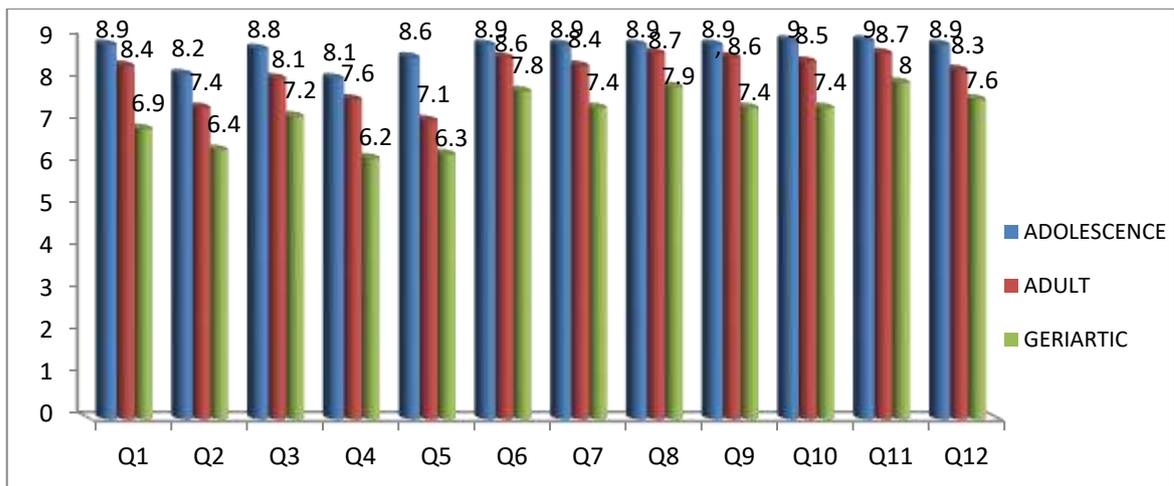
Figure 4.13: Showing the mean scores of SSQ questionnaire from question 1 to 12 in three different age groups.

Areas of SSQ	Mean		
	Adolescence	Adult	Geriatric
Speech in noise	8.5	8	8.2
Multiple speech streams	8.6	7.1	6.3
Speech in speech	8.8	8.1	7.2
Localization	8.9	8.6	7.8
Distance and movement	8.9	8.5	7.6
Identification of sound	9	8.5	7.4
Segregation	8.9	8.6	7.4
Quality and naturalness	9	8.7	8
Listening effort	8.9	8.3	7.6

Table 4.13: Showing the mean scores for areas of SSQ questionnaire in adolescence, adult and geriatric.

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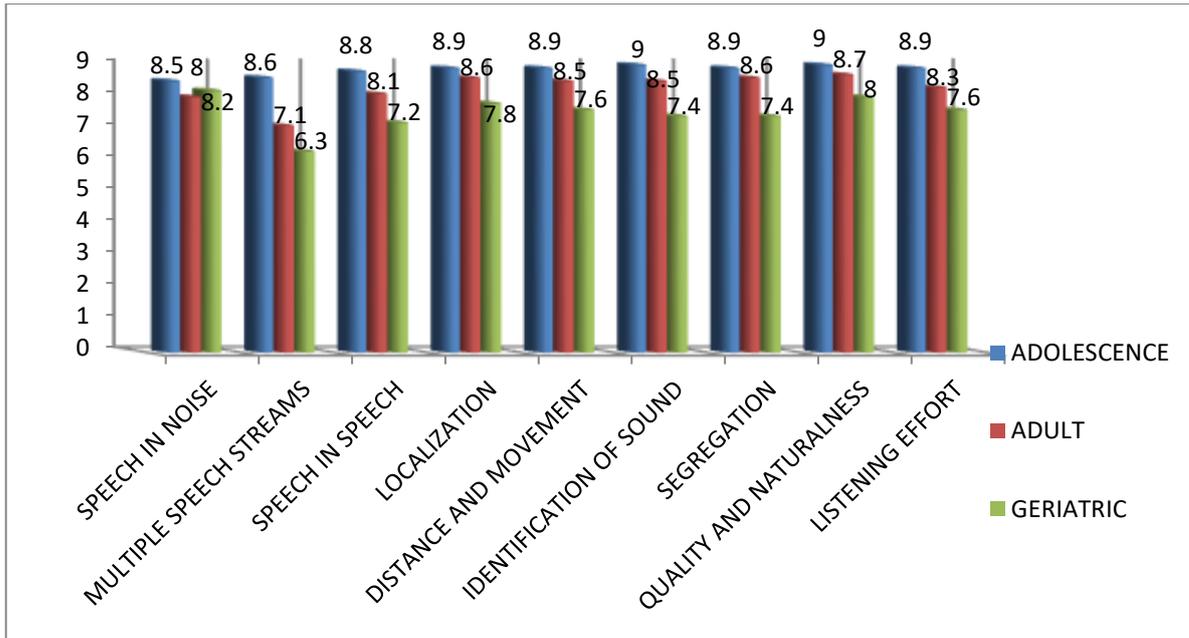
Fig4.14: Showing the mean scores for areas of SSQ Questionnaire in three different age groups.

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SSQ questionnaire			Mean Difference	Std. Error	p
Q1	ADOLESCENCE	ADULT	.433	.254	.274
		GERIATRIC	1.967	.254	.000
	ADULT	GERIATRIC	1.533	.254	.000
Q2	ADOLESCENCE	ADULT	.800	.296	.025
		GERIATRIC	1.833	.296	.000
	ADULT	GERIATRIC	1.033	.296	.002
Q3	ADOLESCENCE	ADULT	.700	.302	.068
		GERIATRIC	1.633	.302	.000
	ADULT	GERIATRIC	.933	.302	.008
Q4	ADOLESCENCE	ADULT	.533	.327	.321
		GERIATRIC	1.967	.327	.000
	ADULT	GERIATRIC	1.433	.327	.000
Q5	ADOLESCENCE	ADULT	1.467	.321	.000
		GERIATRIC	2.267	.321	.000
	ADULT	GERIATRIC	.800	.321	.043
Q6	ADOLESCENCE	ADULT	.300	.339	1.000
		GERIATRIC	1.133	.339	.004
	ADULT	GERIATRIC	.833	.339	.048
Q7	ADOLESCENCE	ADULT	.500	.329	.397
		GERIATRIC	1.433	.329	.000
	ADULT	GERIATRIC	.933	.329	.017
Q8	ADOLESCENCE	ADULT	.167	.331	1.000
		GERIATRIC	1.000	.331	.010
	ADULT	GERIATRIC	.833	.331	.041
Q9	ADOLESCENCE	ADULT	.267	.352	1.000
		GERIATRIC	1.533	.352	.000
	ADULT	GERIATRIC	1.267	.352	.002
Q10	ADOLESCENCE	ADULT	.533	.295	.223
		GERIATRIC	1.600	.295	.000
	ADULT	GERIATRIC	1.067	.295	.002
Q11	ADOLESCENCE	ADULT	.267	.236	.786
		GERIATRIC	.967	.236	.000
	ADULT	GERIATRIC	.700	.236	.012
Q12	ADOLESCENCE	ADULT	.633	.299	.111
		GERIATRIC	1.267	.299	.000
	ADULT	GERIATRIC	.633	.299	.111

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Table 4.14: Showing the mean scores for multiple comparison of SSQ in three different age groups.

DISCUSSION

The above results indicated that there is significant difference between adolescence, adult and geriatric. But the mean difference are higher in geriatric i.e.; highly significant difference compared to adolescence and adult. In speech, spatial and quality of hearing scale adolescence scored poorly for question speech in noise with a mean score of 8.5 followed by multiple speech streams (8.6), speech in speech (8.8), localization (8.9), distance and movement (8.9), segregation (8.9), listening effort (8.9) identification of sound (9) and quality of naturalness (9). Adult performed poorly in multiple speech streams with a mean score of 7.1 followed by speech in noise (8), speech in speech (8.1), listening effort (8.3), distance & movement (8.5), identification of sound (8.5), segregation (8.6), localization (8.6), and quality of naturalness (8.7). Geriatric performed poorly in multiple speech streams with a mean score of 6.3 followed by speech in speech (7.2), identification of sound (7.4), segregation (7.4), distance and movement (7.6), listening effort (7.6), localization (7.8) quality and naturalness (8) and speech in noise (8.2). Resulting that speech spatial and quality of hearing is more affected in geriatric.

The present study is in accordance with Banh, Jessica and Singh (2012) who studied age affects response on speech, spatial and quality of hearing with minimal audiometric hearing loss showed better SSQ score for younger adults compared to older adults.

Result suggests that disability measures provide additional information about hearing status compared to behavioural impairment measures. The speech, spatial and quality of an individual are often overlooked and will help the clinician to analyze the hearing disability and obtain detail information of an individual hearing and also how to use it effectively in rehabilitation.

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CHAPTER – 5

SUMMARY AND CONCLUSION

Auditory perception is the ability to identify, interpret and attach meaning to sounds. Auditory system serves other progeny besides hearing, such as localization of sound, identification of sound, sensing intensity, discriminating sound patterns, perceiving distance, direction and emplacement of the sound source, and for determining the quality of sounds.

Age related decline in cognitive functions such as "working memory" and "speed of processing" might affect auditory perception even the introduction of electronic gadgets like mobile phones possess challenge in speech spatial abilities and quality of hearing for adolescence as well as adults.

The need of the study is to compare the speech, spatial abilities and quality of hearing in adolescence, adults and geriatrics with normal hearing sensitivity and provide needed support for the individual to improve the quality of life and performance in daily routine.

Total of 90 subjects with age range of 13 to 65 with normal hearing sensitivity further divided into adolescence, adult, geriatric, were considered for the study. All the individuals were informed regarding aim and procedure of the study an asked to mark response between 0 – 10 on a visual analog scale and prior consent was obtained and were asked to complete SSQ-12 questionnaire given by Noble & Gatehouse (2004) which was translated and validated to Malayalam.

The results indicate that there is significant difference between adolescence, adults and geriatrics. The mean scores are lesser in geriatric when compared to adolescence and adult with normal hearing sensitivity. Overall results indicate that speech spatial and quality of hearing are majorly affected in geriatric. The most important changes in cognition with normal aging declines in performance on cognitive tasks that require one to quickly process or transform information to make a decision, including measures of speed of processing, working memory, and executive cognitive function may be the reason to affect speech, spatial and quality of hearing.

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In summary, disability measures offer additional information concerning hearing status compared to behavioural impairment measures. The speech, spatial and quality of life are typically unmarked and can facilitate the clinician to investigate the hearing disability and acquire detail data of an individual hearing and conjointly the way to use it effectively in rehabilitation.

Limitations of the Study

- Equal proportion of gender was not available.
- The number of participants for the study was less.

Future Implications

- The questionnaire can be translated to different languages.
- The study can be conducted on different type and degree of hearing loss.
- The study can be carried out across genders.
- The study can be conducted on people with central auditory processing disorders.
- The study can be conducted on visually handicap population.

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APPENDIX 1

Name :

Age :

Sex:

1. നിങ്ങൾ ടി.വി. കണ്ടുകൊണ്ടിരിക്കുമ്പോൾ മറ്റൊരാൾ നിങ്ങളോട് സംസാരിക്കുന്നു എന്നു വിചാരിക്കുക. അതേ സമയത്ത് ടിവിയുടെ ശബ്ദം കുറയ്ക്കാതെ ആ സംസാരം മനസിലാക്കാൻ സാധിക്കുമോ?

    (You are talking with one other person and there is a TV on in the same room, without turning the TV down, can you follow what the person you're talking to says?)

    1 2 3 4 5 6 7 8 9 10

2. നിങ്ങൾ മറ്റൊരാളോട് സംസാരിക്കുമ്പോൾ തന്നെ ടിവിയിലെ വാർത്ത ശ്രദ്ധിക്കുന്ന സാഹചര്യത്തിൽ രണ്ടും ഒരുപോലെ മനസ്സിലാക്കുവാൻ സാധിക്കുമോ?

    (You are listening to someone talking to you, while at the same time trying to follow the news on TV. Can you follow what both people are saying?)

    1 2 3 4 5 6 7 8 9 10

3. മുറിയിൽ കുറേ പേരുടെ സംഭാഷണത്തിന്റെ ഇടയ്ക്ക് നിങ്ങൾ ഒരാളോട് മാത്രമായി ഏർപ്പെടുന്ന സംഭാഷണം മനസ്സിലാക്കാൻ സാധിക്കുമോ?

    You are in conversation with one person in a room where there are many other people talking. Can you follow what the person you are talking to is saying?)

    1 2 3 4 5 6 7 8 9 10

4. ഒരു തിരക്കുള്ള ഭക്ഷണ ശാലയിൽ നിങ്ങൾക്ക് എല്ലാവരുടെയും സംഭാഷണം ഒരുപോലെ മനസ്സിലാക്കുവാൻ സാധിക്കുമോ?

    (You are in a group of about five people in a busy restaurant. You can see everyone else in the group. Can you follow the conversation?)

    1 2 3 4 5 6 7 8 9 10

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5. നിങ്ങളും ഒരു കൂട്ടം ആളുകളുടെ സംഭാഷണത്തിൽ ഏർപ്പെടുന്നു എന്നു വിചാരിക്കുക. അതിൽ ഒരാൾ മറ്റൊരാളോട് സംസാരിക്കുന്നത് നിങ്ങൾക്ക് മനസ്സിലാക്കാൻ സാധിക്കുമോ?

(You are with a group and the conversation switches from one person to another. Can you easily follow the conversation without missing the start of what each new speaker is saying?)

1   2   3   4   5   6   7   8   9   10

6. നിങ്ങൾ വീടിന്റെ പുറത്തുള്ളപ്പോൾ ഒരു നായ കുരയ്ക്കുന്ന ശബ്ദം കേൾക്കാൻ ഇടയാകുന്ന സാഹചര്യത്തിൽ നോക്കാതെ തന്നെ ആ ശബ്ദം എവിടെ നിന്നാണ് വരുന്നത് എന്ന് മനസ്സിലാക്കാൻ സാധിക്കുമോ?

(You are outside. A dog barks loudly. Can you tell immediately where it is, without having to look?)

1   2   3   4   5   6   7   8   9   10

7. ഒരു ബസിന്റെയോ ലോറിയുടെയോ ശബ്ദം കേട്ടാൽ എത്ര ദൂരത്ത് നിന്നാണ് അവ വരുന്നത് എന്ന് പറയുവാൻ സാധിക്കുമോ?

(Can you tell how far away a bus or a truck is from the sound ?)

1   2   3   4   5   6   7   8   9   10

8. ഒരു ലോറിയുടെയോ ബസിന്റെയോ ശബ്ദം കേട്ടാൽ അത് നിങ്ങളുടെ അടുത്തു വരിക ആണോ അതോ ദൂരെ പോവുകയാണോ എന്ന് മനസ്സിലാക്കാൻ സാധിക്കുമോ?

(Can you tell from the sound whether a bus or truck is coming towards you or going away?)

1   2   3   4   5   6   7   8   9   10

9. ഒരേ സമയം നിങ്ങൾ ഒന്നിൽ കൂടുതൽ ശബ്ദങ്ങൾ കേട്ടാൽ നിങ്ങൾക്ക് അവ എല്ലാം കൂടി ചേർന്ന് ഒറ്റ ശബ്ദമായി തോന്നുമോ?

(When you hear more than one sound at a time, do you have the impression that it seems like a single jumbled sound?)

1   2   3   4   5   6   7   8   9   10

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10.   നിങ്ങൾ പാട്ടു കേൾക്കുമ്പോൾ ഏത് സംഗീത ഉപകരണത്തിൽ നിന്നാണ് ശബ്ദങ്ങൾ വരുന്നത് എന്ന് മനസ്സിലാക്കാൻ സാധിക്കുമോ?

(When you listen to music, can you make out which instruments are playing)

1   2   3   4   5   6   7   8   9   10

11.   നിത്യം കേൾക്കുന്ന ശബ്ദങ്ങൾ നിങ്ങൾക്ക് വ്യക്തമായി ആയാസം കൂടാതെ കേൾക്കുവാൻ സാധിക്കുമോ?

(Do everyday sounds that you can hear easily seem clear to you (not blurred)?)

1   2   3   4   5   6   7   8   9   10

12.   മറ്റൊരാളുടെ സംസാരം മനസ്സിലാക്കുവാൻ നിങ്ങൾ കൂടുതലായി ശ്രദ്ധ കേന്ദ്രീകരിക്കേണ്ടതുണ്ടോ?

(Do you have to concentrate very much when listening to someone or something?)

1   2   3   4   5   6   7   8   9   10

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An Ecofeminist Reading of Select Poems of
Dattatreya Ramachandra Bendre/Da. Ra. Bendre/Bendre

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Abstract

      The world is getting more and more techno-equipped with sophisticated modern innovations and improvised adaptations. But when it comes to liberty and equality of genders and the way we treat ecology there have been many issues for concern.

      The term *ecofeminism* has existed even before the word was used by French writer Francoise d'Eaubonne in her book, *Le Feminisme ou la Mort* (1974). But it is said that it has come to India in the 1970s. It is an umbrella term, the theory of ecofeminism borrowed from feminism and environmentalism. In this research paper the researcher emphases more on the connections between women and nature, how environmental ethics were bound with women, mainly in Bendre's poetry, and also in Kannada writings. This research paper which is also going to discuss the green reading of Kannada writes Bendre and his Mother earth philosophy in Kannada literary context.

Keywords: Bendre, Mother earth, Ecofeminism, and ecological concerns.

Introduction

      If we look at the recent past, there has been a great deal of dialogue about the feminist view and its importance for understanding the universe. These discourses have echoed in all the platforms of media around us. Close attention to these discussions reveals the contemporary situation of women in modern society.

      The world is getting more and more techno-equipped with sophisticated modern innovations and improvised adaptations. But when it comes to liberty and equality of genders and the way we treat ecology there have been many issues for concern.

      Be it emperors, kings or dukes, they have always treated men as slaves, women as

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second gender and nature as an everlasting resource to gain more power. Indeed, this ideology enriched the power matrix of the rulers. Thanks to philosophers (like Socrates) and reformers (like Buddha) who created an alternative discourse with a different perspective also prevailed in history. Society has resisted and continued to evolve with new paradigms in maintaining power relations dominating such discourses. Dilution of the Vachana movement which originated in the twelfth century could be seen as an example of such domination. Ideas of a casteless society asserted by revolutionary thinkers were lost and their community turned into a caste in the years after the Vachana movement.

Understanding Environmentalism

The word "environment" is a relatively recent term which appeared less than 400 years ago. It has a most complicated history, with multiple meanings. Some may find this surprising, particularly against the background of the twentieth century, in which the term environment has been ubiquitously used (Muller, 2001). Etymologically, "the state of being environed" in the sense of natural conditions in which a person or thing lives" (Harper, 2001). The environment could be understood as 'surrounding,' which includes biotic factors like human beings, animals, plants, microbes, etc., and biotic factors such as light, air, water, soil, etc.

The word environmentalism refers to a wide philosophy, ideology, and social movement regarding concerns for ecological protection and development of the health of the environment. Environmentalism advocates the lawful preservation, restoration, and development of the natural environment. It can also be described as a movement to control pollution or protect plant and animal diversity. But the essence of environmentalism is the harmony and balance between the surrounding and humans, which is in friction always.

The quest to preserve nature has been seen since the Romantic era of literature. The 1870's amenity movement in Britain was a reaction against rapid industrialization which was then worsening the lives of people. John Ruskin and Octavia Hill were leading the environmental movements in late nineteenth century. It was a period of steam engines, not the hydrocarbons. The Commons Preservation Society (1865) raised its voice. This phase is generally termed as the first phase of environmentalism. This movement expanded into preservation and conservation aspects like that of birds, national parks, pollution control, etc.

Silent Spring by Rachel Carson (1962) created a huge shift in environmental movements. In her book, she questioned the extensive use of chemicals in farmlands especially that of DDT. In her book, she documented that use of DDT could cause cancer and could prove lethal to flora and fauna. Many groups were formed in 1970's such as Greenpeace and Friends of America who started to have research-oriented awareness campaigns to protect the environment. By 70's World Earth day was observed, the UN started to organize conferences on

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human environment and became a catalyst in pushing the countries to adopt environmentally friendly policies. In spite of all these, 1970-80 was seen as the peak period of green revolution in countries like India leading to farmlands full of pesticides and chemicals. Today, the problems have become fatal with global warming, overpopulation, and many other issues.

Women and Environmentalism-Ecofeminism

The word Ecofeminism is not just a phrase. It is an ideology which aims to end all sorts of social injustice. Karren Warren points out that Aldo Leopold's essay 'Land Ethic' (1949) is a major work for the ecofeminist ideas. In his book 'A Sand County Almanac' (1949), Leopold uses the word 'Land Ethic' which is nothing but a philosophical look at how humans should regard land/nature. According to him, all non-human elements such as air, land, animals and plants do have equal rights to live. This is how the environment and humans were seen inseparably. A writer like Susan

A. Mann makes the connection between women, race, gender, class, and environment issues. Chipko Movement, Green Belt Movement of Kenya of 1970's was seen as an extension of ecofeminist movements. Soon, ecofeminism also grew as the academic approach in dealing with social constructions. (Aldo Leopold's 1949)

The prefix 'eco' came from ecology a systematic study of living organism and environment. Feminism is advocacy of women's rights. Environmental destruction and gender oppression led to ecofeminism. Ecofeminism is an umbrella term which comprises a variety of ideas, for example, deep ecology, religious ecology, social ecology, and anti-nuclear movement. Ecofeminism says that capitalist patriarchy is the worst social system. Patriarchy is a systematic domination of male over female. Capitalist patriarchy means men's control over natural resources. Linguistically women are linked to nature, we exploit 'mother earth', we cut down 'virgin' timber, through this we feminize nature with naturalized women and in this process, we are enforcing mutual subordination. Historically women play a vital role in agricultural production and in managing of the household economy especially in developing countries. And the other interesting thing is women were the first victims of natural calamities and environmental destructions in which men are affected by 25 percent but women by 75 percent. All these led to ecofeminism or the need to build an ecofeminist theory. Ecofeminism is concerned with two major things-one is Environmental Justice and the second one is Social justice. Environmental justice is concerned with protecting the environment, ecosystem, and natural resources, and social justice is concerned with addressing divisions between human beings, for example, racism, sexism, classism, property and so on. These two are different and distinct but not in conflict with each other. These two require each other's support to address the problems. Environmental destruction and social injustice have the common cause that is hierarchal thinking. Ecofeminism is one aspect of feminist perspective. The hierarchies of male

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over female, civilized over uncivilized, white over non-white, and man over nature are binary distinctions as ecofeminists argue. Warren J and Vandana Shiva argue that these binaries lead to sexism and environmental injustice. Without addressing environmental issues, we cannot address social issues because one leads to other. The social mentality of domination over women is also connected with the domination and oppression of environment. (Shiva 1998).

Ecofeminism also considers nature and women as the products of social, cultural construction. Cultural Feminism is the first theoretical school that shows concerns about environmental pollution. The political movement that they have launched aims at ending industrial pollution, which has greatly enhanced people's awareness of such issues.

Objectives of the Study

1. To study the relevance of ecofeminism in the interpretation of literature
2. The theoretical and practical variations in the ecofeminist approaches.
3. To look at major contributions to ecofeminism by Da Ra Bendre, through a close green reading of his selected poetry.
4. To use ecofeminism as a tool of literary interpretation in decoding the literary piece of work focusing on the use of language, metaphors and other formal features.

Research Methodology

Though the current research uses a wide range of research approaches such as close reading. feminist literary interpretation, comparative analysis, psychoanalytic theory, Post-colonial, Marxist reading and many others, the researcher would like to employ two major methodologies. A close reading without ignoring parameters like the socio-political setting, background of the author, historical context, feminist literary interpretation and representation of women.

Apart from historical research, the present study is also a descriptive content analysis and a conceptual study on discourses around ecofeminism.

In realizing the objectives of the study, the researcher focuses on the poetry of Da Ra Bendre.

Brief Introduction to Dattatreya Ramachandra Bendre / Da. Ra. Bendre/ Bendre

Bendre 'invented' the new language of modern Kannada poetry which is a blend of folk form and philosophical thought. Just as Wordsworth lived in the difficult period of transition, Bendre wrote during the Navodaya period which saw the struggle for independence, the movement for the unification of Karnataka and the impact of colonial modernity. As in the time of Wordsworth in England had discoveries, similar experiments were reflected here.)

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Among all the writers of the Navodaya era of Kannada literature, Dattatreya Ramachandra Bendre is very important due to his distinctive narrative technique and the new language he brought to poetry. Bendre had written poems with social concern and incorporated nature and its beauty in his writings. *Krishnakumari, Gari, Meghadhuta, Haadu-Paadu, Gangavatarana, Sooryapaana, Hrudaya Samudra, Muktakantha, Chaityalaya,* are his notable collections.

Dattatreya Ramachandra Bendre is a prolific writer of modern Kannada poetry. Bendre was brought up in an environment with a literary background. His grandfather had a literary bent of mind. Bendre had a lifelong attachment to his mother who was a permanent source of inspiration for him. In one of his well-known poems, 'Ambikatanayadatta' which accounts for the origin of his assumed name, he says:

Mother! Beloved Ambika! Datta is born of your body, He has but given
what you gave him.
Gangavatarana (G.S Amur, *The Spider, and the Web*)

He also celebrated his grandmothers' name in several poems. He grew up in an atmosphere surcharged with the devotional ardor inspired by Marathi saints, and he also constantly exposed to Marathi poetry and the Bhakti literature in Kannada in Dharawada. His first Kannada poem was 'Tutturi.' The period between 1918 to 1932,(the year when 'Gari' (Feathers) was published,) could be described as Bendre's formative period. In his teaching career, he taught a close group of talented young boys whose careers he shaped meticulously by instilling in them the love of literature and love of the land. He read with them and translated for them the works of the British Romantic poets and a few series of writings of Rabindranath Tagore.

Bendre received the prestigious Jnanapith award in 1974 for the work *Naaku Tanti* (Four Strings) and in 1976 Kashi Vidyapeetha presented him with his third honorary Doctorate. Bendre's poetic activity continued uninterrupted until his death in 1981.

 Bendre and the Undercurrent of Philosophy
Between 1957 and 1978 he brought out eleven collections. The poet, Bendre said, is a symbolic figure whose work is a continuation of the cultural tradition of the past. He could not have given a better description of himself. Though his commitment was to the present and the future, he was, in the true sense of the term, a traditional poet. He refused to be called a Renaissance poet or a modern poet and insisted that he was a *Vedakavi* or *Vedavit Kavi* which means a philosophical poet. His vision was rooted in the spiritual tradition, harmony

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(Samarasya) at all levels between God and Man, Man and Nature and among men.

Often critics (Jagadish Koppa, Kirthinath Kurthakoti) trace influence of redefinitions and reformulations by seers like Sri Aurobindo on Bendre. He absorbed not only the essence of Vedic culture but opened his sensibility to a variety of influences including Western thought. Though he was born in an age of conceptual slavery and cultural imitation, his response to the West was always was from his culture.

Bendre's acceptance of the humanistic values of the West was within the religious and cultural framework of his own culture and his understanding of the native world. Bendre did not see any opposition between 'Laukika' (the material world) and 'Aloukika' (metaphysical) and never denied the body and the world in his writing. He particularly was drawn to the Desi (indigenous) stream of this tradition and identified himself with the sharp line of Bhakti poets like that of Vachanakaras (12th AD), the Haridasas (post 15th AD), Kumaravyasa (15th AD) Chamarasa (15 AD) and Lakshmisha (16th AD).

Bendre believed in immortality and had his theory about it which he published in 1977. Immortality, he said, 'is as real as the North pole. In life, it has to be realized, again and again, every moment. Since immortality has no end, its *Sadhana* (enlightenment) also cannot have an end.'

Representation of Nature and Woman in Bendre's Poems
Naadaleele

Embracing red is in front. The disturbing fog behind I know the
hunter will come from that side
The deer are sniffing the morning breeze Kolu sakhi….

In the outer layer, it seems as though poet is describing the hurdles of life and yet not giving up the joy of embracing beauty. The hunter is coming scouting to kill life, all the happiness, and sadness, still, the poet celebrates. But at a higher level of meaning, he is talking about the desires of life which come in the way of actualization of life's purpose. The poet opines that the man knows about himself and his limitations yet is always aspiring to go beyond.

Blend of Love and Religion in Bendre's Poems
Bendre's nature poems have two distinct patterns where one is the love with religious feelings towards mother earth. The second pattern is that the mother earth will not take the humans on a higher journey as the humans (the Man) are spoiling the life of the earth. These

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two aspects repeatedly appear in his poems.

Mother earth is one of the inspirations for Bendre's poems. It has been expressed creatively often bringing love and protection together. D.R Nagaraj points out in *Shakthi Sharade Mela* that the mother philosophy has become the origin of religion and art which also reflects the Indian mind in responding to its different experiences.

In Bendre's experience, there is an identicalness in Bendre's mother that who has given birth and mother earth he considers to be the source of all life. His affection towards both mothers is equal. But the mother earth is not just as an affectionate mother, instead she becomes a challenge. With the entire dreadfulness eventually 'the mother earth' also returns to the form of 'affectionate mother' (one who given birth). She, the mother earth merges with other mothers and becomes identical. These are evident in numerous poems he has penned.

'O Taayi Maate' (O Mother),
'O mother, mother, Shivajaayi, guard me! Why do you open your mouth? Whichever way
I go, I am little a dog.…. … … …
O, mother, I have come, called you mother, with nectar fill this mouth Open your
lotusa little bee has come
Open open say Ambikatanaya's words
'O mother, mother, Shivajaayi, guard me! Fill this mouth.' 'O Taayi
Maate' (O Mother),
(Ambikaatanaya Datta. 'Aralu Maralu, Pg.17-18)

Bendre describes in this how a man should co-exist with nature and he should have love and affection towards nature. The poet compares nature to mother based on his mother earth philosophy. The craving for mother's love is also evident where nature's affection and fondness is expressed. The poet converses with nature placing her on the highest platform. He also well begs her to fill his stomach with whatever the earth could provide.

'Taayige Prarthane' (Prayer to Mother) You're the shining
constellation, I am a Star, I was thrown out from the womb
Still there is an illusion, I am revolving Haven't woken up
completely from birth sleep,
You haven't let me go, in the vast expanse of the sky,
Taking me on your chariot, where, I do not know (Ambikaatanaya
Datta. 'Aralu Maralu, Pg. 22)

The poem starts with his mother and extends to the principle of the mother in its

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entirety. This is the origin of Bendre's earth poems which also seek to know where man is going or where the earth is taking us. For Bendre, the problem of the earth means the problem of human history, the question of the evolution of humanity. In his earth poems, he discusses the questions of where the man is moving to, which way he is taking. Bendre uses his poems as platforms for discussing these fundamental questions. Are human beings destroying the earth or is the earth taking humans in a particular direction. Probably the poet was influenced by modern scientific innovations and the urge of man to compete with the earth in every aspect. As the innovations increased, man treated the mystical nature as subordinate to him and carried on with the mission of colonizing the entire globe. The poet was responding to such explorations about which he is not clear where or what they are heading towards.

It comes in subtle meanings like that in the fourth line where he still aspires to join the journey of the earth rather earth joining the journey of man.

Bendre focuses on the question addressed to the earth; where is the earth taking humankind? Against this backdrop, the search in Bendre's nature poems has taken two different ways. Originally, even though earth and man have individual relationship, the approach is different. The first one belongs to man's strength, which developed in the process of civilization and this is man's adverse strength of destroying nature. There is no limit to his creativity; human's evil destroys nature and its surroundings'. The second one is the strength of the mother earth. Love, anger, protective powers are the different faces of this strength. While emphasizing the second aspect, the poet portrays the earth as more powerful than mankind. These two different paths finally converge on the central questions of human history. Bendre seeks an answer to this question with the affection he had for mother earth, and finally he found the answer in the same affection.

Like all mothers, mother earth is also a woman full of affection. Bendre had great respect for mother earth and if anyone calls her as soil (Mannu) he gets angry and questions, how can we call mother earth as mere soil (Mannu)? She is taking mankind to new heights and so, he refuses the offer any such attribute. 'Bidimuttu' would be an ideal example for this.

Turn down as just soil? Don't know what
soil?
The crop of soil, the beauty of soil, the scent of soil. Even if the landlord
abandons,
The womb will never leave soil's closeness. Even if life turns
to ash
Soil is still cool
The sky ganga rain's compassion

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Washing the mortal foetus; Life's spring longs
for affection Even lord Shrinivasa
Found abode in Tirumala (mountains) This earth is not
soil, it is god's love.
-                     (Bidimuttu)
(Ambikaatanaya Datta. 'Aralu Maralu, Pg.141.)

For the poet, if someone calls earth as soil, his response was much different from what others have thought of it. For him, the soil is the origin of the crop, our food, beauty and the fragrance of the universe. The soil has the competency of giving birth to life even in the absence of any caretakers. According to the poet, our body's vivacity is from the soil. Even after death, man's corpse joins earth's lap. She receives with the same love and makes humans sleep (Death) on her lap. This earth is not just a place of feelings. Men experience the power of the goddess here. Even the poet's god, Shreenivasa has also settled in the mountains rather than in any other mystical world.

'Prarthane,' (Prayer) is a representative of Bendre's philosophy towards earth, Earth is an immortal gorgeous beauty

Is it in me to see all its beauty? Time is fading
second by second. Am I capable of stopping it?

The work that remains to be done is endless, The lives that
have come to do it are infinite. I am not the only one.
Everything need not happen in my lifetime.
- (*Prayer*)

These lines seem very simple in general, but there is very subtle meaning in them. The emphasis is on man's mediocrity and hidden evil ambitions in 'Prayer.' The brutal attack on mother earth by such ambitious persons' is something which is happening for years. Such persons are responsible for the bad consequences around us. Some people can't live harmoniously with nature, and it is impossible for such people to live with nature cordially; they want to live with all their arrogance and pride and want to experience everything at one go. If such people are in powerful position socially or in power, they will spoil everything with their individualistic, selfish craving or fetish. They desire to have control over the mother earth; this tendency could be found throughout history, and mother earth suffers from such powers. The poet urges that it's not just meant for only me and I don't need to claim that everything is mine. In 'Prayer,' Bendre speaks about such people those who don't have love and affection for nature. Will they always consider mother earth as commodity and violate the rights of mother

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earth. The poem describes how to live with earth affectionately and also poem gives positive views of earth and human history.

Conclusion

History has its barbarian episodes' it has seen fights between the kings, between kingdoms, between the groups and many more. The poem, 'Modalagitti' represents all these, yet making the mother earth as the first comer as well the spectator of all the events which have taken place till date. Socially existing structure of kingship is the inspiration for all the historical barbarities. Their ambitions and battlefield ventures have created nothing less than bloodstreams. In attaining kingship, father, mother, brother nobody is given importance over power. Bendre doesn't explore historical violence in abstract meta-language in both the poems, 'Chigarigangala Cheluvi' and 'Modalagitti.' He extends it to natural phenomena, and he doesn't conclude that it is world's basic attribute. Bendre finds all such violence in a few particular institutions. In 'Chigarigangala Cheluvi' he makes inequality the main accused and in 'Modalagitti' Kingship (Rajatva) is the accused. In the poem 'Modalagitti' kingship is not about the same violence as in the western literature. Here the mother earth has digested the violence of humans. And she forgives the humans, so she proves that she is more powerful than kingship.

Bendre again turns his attention to mother earth's love and he never thinks that mother earth is ultimately very violent. Instead he writes that if her children make mistakes, she becomes furious. This is clear in Bendre's poem 'Modalagitti' (The First Comer). The poem describes the human history from a particular viewpoint, Bendre's vision is precisely about his opposition to patriarchal society. Lust, heroism, and phrenetic courage are the main features of this civilization, whereas matriarchal civilization's values are different. In the patriarchal civilization, pride blandishes in the name of self-esteem. But in matriarchal society love is the main inspiration to the society; love, kindness, and life's happiness are the foundations of the society. The values which socialists attribute to model society are the values of the matriarchal civilization.

One can see the interwoven relationships between all the members in the poem, 'Shraavana'. (Shraavana also called Sawan is the fifth month of Hindu calendar and considered auspicious. It also marks the arrival of South-West monsoon. For the people, it's about holy things and feasting whereas for nature its reunion)

Bendre's vision of society is different from that of other Kannada writers. He gives ample importance to mother earth, the dilemmas of development and the issues of man overriding earth and woman as well. He does not distinguish between a woman and earth. He uses the phrase, 'Bhoomtayi' which represents both the earth and mother. According to him,

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both woman and earth have similar caring protecting or productive capacities. All his poems in one way or other speak of the same though differently; altogether the message is the same which is saving the mother earth and environment as well as the woman. Bendre raised sensitive questions like power structure, patriarchy, and male domination and its aftermath on the society. He raised such questions through his writings, not in a rhetorical way but indirectly through poetry.

Bendre had written several poems on the same theme, but the researcher couldn't bring all of them to discussion due to constraints. The researcher has taken up a few examples of his poems which deal with earth and woman. An extensive study exclusively on his poems would do justice to the poet's vision.

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