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Contents   i

Contents

Contents   iv

Construction of 'Homo' Space in Dattani's Select Plays

Kingsley Jesu Abel. A. & Dr. J. G. Duresh

Courtesy: www.facebook.com/Mahesh Dattani

Abstract

Mahesh Dattani is a renowned contemporary Indian playwright, director and actor. He writes plays and directs a few them. He has received numerous awards including the prestigious Sahitya Akademi in 1998 for his collection of plays entitled *Final Solution and Other Plays*. He is often considered to be a controversial playwright. He illuminates the dark aspects of society and turns them into a debatable issue in the Indian literary arena. This paper entitled "Construction of 'Homo' space in Dattani's plays" is an attempt to critically evaluate the pathetic picture of homosexuals in the heteronormative society as portrayed by Dattani. The ambivalent state of the homosexuals mind is the central theme of this paper. Homosexuals are having an internal conflict with themselves and with the heteronormative society. This paper attempts to provide new insights into the incongruity between homosexuality and the heteronormative values of the society. The plays that are selected study are *On a Muggy Night in Mumbai* (1998), *Bravely Fought the Queen* (1991), *Do the Needful* (1997) and *Night Queen* (1999).

Key words: Indian Drama, Mahesh Dattani, Gay, Heteronormative behaviour, *On a Muggy Night in Mumbai*, *Bravely Fought the Queen*, *Do the Needful*, *Night Queen*.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Kingsley Jesu Abel. A. & Dr. J. G. Duresh
Construction of 'Homo' Space in Dattani's Select Plays   1

Indian academicians have not given LGBT studies the reception that they gave to other emerging disciplines. It is obvious that till date LGBT related studies are not encouraged in Indian literary and academic arena. Indians still hesitates to introduce sex studies in schools and colleges. In contrast to that, Dattani, as a dramatist introduces issues related to sex, sexuality and sexual abuse in his plays. He presents the marginalisation of LGBTs in the society. People discriminate them by branding that they bring the negative impact to the society. The claim of heterosexuals is that homosexual relationship with others is against nature and social order.

Dattani on the other hand, he is the only dramatist who first shed light on these dark faces of the society. His plays provide a jumping board for intellectual debates. In an interview with Erin. B. Mee, Dattani points out that Indians are embarrassed to talk about homosexuality to their spouses or to their children. Dattani has uncovered the invisible issues of the society. He says:

> I would say the only time a homosexual character has been treated with sympathy. There have been caricatures. If we look at the statistics of a gay population in any given society, even if you look at it as a conservative five per cent (people put it at ten, but even if you take five per cent), with a population of 850 million we're talking about almost 50 million people, and I think it's a real invisible issue. Almost all gay people are married in the conventional sense, so I think there are invisible issues which need to be brought out and addressed. In this case, it wasn't such a conscious attempt to say "look, here is an invisible issue, let's talk about it," I think it's there, and since it is very much a part of our society, very much a part of my society, it happens to be there. (Mee, 20)

On A Muggy Night in Mumbai (1998) is the first Indian English play that deals homosexual issues in India. The stage play was performed in Tata theatre in 1998 and the screenplay was released in 2002. Homosexuals in India are forced to hide their sexual orientation and co-exist with the society as normal or straight men. They have separate space or club to exhibit their sexual preferences. Dattani in his plays tries to contrast the private space of homos with the heteronormative space (society).

Some of his gay characters want to exist in both spheres. In *On a Muggy Night in Mumbai*, Bunny and Ed/Prakash want to exist in both spheres. Ashwin in *Night Queen*, (1999) Nitin in *Bravely Fought the Queen* (1991) and Alpesh in *Do the Needful* (1997) share the same fate. They fear to lose their heterosexual identity. They want to get the privilege of heterosexual lifestyle at the same time practising their gay identity in private. Dattani presents different types of homosexuals in his plays. Some of them feel being a homo is ugly and sinful. Ed/Prakash in *On a Muggy Night in Mumbai* and Aswin in *Night Queen* are having the guilt of being gay and want to lead a normal heterosexual lifestyle. While Kamlesh begs for love to Ed, Ed replies by tearing the private photography of them and says "Filth! Rubbish!" (I 93) and further, he insists "I am not happy with being who I am. And I want to try to be like the rest." (I 92)

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Kingsley Jesu Abel. A. & Dr. J. G. Duresh
Construction of 'Homo' Space in Dattani's Select Plays   2

Ed believes that gays have no future as they have to live their entire life in angst and disguise. The pathetic condition of homosexuals gives him horrified nightmare, so he wants to bust the bubble and step out of the shell. Ed says, "Let's not get too emotional. Think of yourself. There is no real future". (I 92) He takes psychiatry medication to get rid of his present self and he believes his love for Kamlesh is the work of the devil. Whereas Benny smoothly sails between these two spaces. He is a famous TV actor and has a wife and children. He argues with his gay friends that there is nothing wrong in camouflaging a homosexual relationship. He enjoys private parties with gay friends on one side and adheres to heteronormative behaviour on the other side. He is comfortable within the closest.

Ashwin in *Night Queen* hesitates to accept that he is gay though he accepts to have a one-night stand with Raghu whom he had previously met in a park. Ashwin is the victim of incest and was abused by his own brother. The same brother took him to a park and shows the pathetic conditions of gays and in his brother's point of view gays are ugly and worse than lepers. Ashwin does not want to present himself as like the ugliest leper to his brother. Ashwin confesses,

> … he took me out. To the park. He showed me those guys, looking around. Waiting for a sexual partner. A stranger. He told me how unhappy and miserable they were. They look unhappy and miserable to me. And ugly. (*Night Queen* 73)

While he fails to control his emotions with Raghu, he blames God for not helping him to save from the ditch. Nitin hides his homosexual relationship with his wife's brother Praful from the entire family in *Bravely Fought the Queen*. Even his brother and partner in business Jetin do not know about his gay life. Nitin hides not to enjoy the social privileges, but he is in locked-in homosexual relationship with Praful. Praful is the master manipulator and abuser in the play. He does not hesitate to use physical violence against his sisters to make them toe his line. He convinces Nitin to marry Alka to continue their homosexual relationship. Nitin nervously confesses the real nature of Praful to the drunken Alka that, "He is… was attractive. And he responded. Oh! But how ashamed he made me feel after! He made me cry each time! That was a game he played. And I-I was caught in it …"(I 314) Praful once waits for Nitin in the outhouse of Nitin. It is said:

> I mustn't keep him waiting… (He moves towards the kitchen.) the office is not a good idea…. Too many people passing by…. but here–the outhouse. Perfect. Yes. Don't wake up. Stay drunk. You mustn't watch … those powerful arms…. (Exits to the Kitchen.) (I 315)

Alpesh in *Do the Needful* is the only gay that Dattani treats him with sympathy. His social status forces him to hide his sexual orientation. Alpesh's parents compel him to lead a heteronormative life. So he agrees to visit Lata's house. Both of them are true to each other and they come to know about each other's flaws. They agree to marry and lead a life of their own. That marriage brings happiness to both parents and the newly wedded couple.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Kingsley Jesu Abel. A. & Dr. J. G. Duresh
Construction of 'Homo' Space in Dattani's Select Plays   3

Dattani in these plays presenting the reality of homosexual life in India. Gays in these plays try hard to resist homosexual orientation. The more they resist the deep they delve into it. They cannot resist themselves from their innate nature. Even God, psychiatry, medicine and sense of ugliness cannot prevent them from being a gay. Dattani supports this as a normal and natural phenomenon and thinks that, this should be understood by the gays and the society. Dattani counters the heteronormative society by asking:

But you never ask him to change. Why didn't you beat him when you saw him masturbating? Why didn't you beat him up when you saw him with his girlfriend? Why didn't you tell him that unless he slept with a man, he is ugly as a leper? Why didn't he go down on his knees and plead with you to help him? (*Night Queen* 75)

Characters like Kamlesh and Sharad are bold enough to proclaim their orientation. In fact, they help the dual roles to find the right orientation. Dattani stands for the rights of homosexuals. He encourages the homosexuals to come out of their den to reveal their sexual orientation to the society. At the same time, by staging these taboo themes to the public, he expects a positive response and proper understanding of the homosexuals by the audience.

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Language in India www.languageinindia.com ISSN 1930-2940 18:11 November 2018
Kingsley Jesu Abel. A. & Dr. J. G. Duresh
Construction of 'Homo' Space in Dattani's Select Plays   4

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Kingsley Jesu Abel. A. & Dr. J. G. Duresh
Construction of 'Homo' Space in Dattani's Select Plays   5

Computational Analysis of Verbs in Malayalam

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Abstract

Verb analysis is an important task in Computational Morphology. Its status in Malayalam is not appreciable when we compare it with the other Indian languages like Hindi, Tamil, Telugu, etc. In this paper, I would propose a model for Malayalam verb Morphological Analyser. This model is proposed by making use of the analysis of Malayalam verb morphology attempted by traditional grammarians and computational linguists. Grammarians have concentrated mainly on describing the nature, structure and categorisation of verbs. Computational linguist's approaches it in a way to suit it for machine learning environment. Both the approaches were taken into account for the framework proposed in the present study. This study is intended to streamline the limitations of verb analysis practiced by the Malayalam computational linguists. It suggests the possibility of a new model of verb analyser for computational grammar of Malayalam verbs. The scope of this study is to avoid all existing grammatically linked computational issues of verbs in Malayalam language for achieving the highest performance accuracy in Machine Translation (MT) and allied areas.

Keywords: Morphological analyser, Machine Translation, Malayalam verb structure analysis, Computational grammar.

1, Introduction

Morphological Segmentation is an important preliminary task in computer assist text analysis or Natural Language Processing (NLP). In NLP, the morphological processing is to recognize and split each morpheme of word or sentence as free or bound morphemes based on their semantic status. Morphological analyser in NLP has dual steps to follow. First, to identify each morpheme of word and tagging or labelling with its grammatical functions is the second step.

Word = stem/root or stem/root + suffix/suffixes
Birds = bird (N) + s (PL)

This process is depending upon the morphological and morpho-phonological behaviour of a language. Morphological analyser is using varies NLP tools like parser, stemmer, POS tagging etc. and has high role in MT, Automatic Text Summarization, Spell checker, Grammar checker, Information retrieval, Sentimental analysis etc.

The NLP and its Applications status of Malayalam Language is comparatively underdeveloped against other Indian languages despite of having number of on-going projects. In Malayalam there is wider possibility of suffixing using diverse morphemes after stem/root due to its agglutinative nature.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   6

Identifying morpheme in Malayalam is a challenging task before machine. Verb morphology is more complex, compared to other Parts of Speech categories like noun and adjectives. Analysing verbs stem and recognizing inflectional pattern are the basic processing in Malayalam morphological analyser. But its accuracy rate is not appreciable due to the limitations in the adopted approaches in handling Malayalam verbs. In this paper I would suggest a different method of morphological segmentation and tagging of Malayalam verbs with better accuracy in the processing of inflectional and derivational patterns of Malayalam verb morphology

2. Malayalam Morphological Analyser

In the field of NLP several methods are being used for morphological recognition. Malayalam morphological analyser so far used three methods- Suffix stripping method (Rajeev, Sherly 2008), Paradigm approach (Saranya 2008), and Hybrid approach (Vinod, Jayan, Bhadran. 2012). In suffix stripping method, system recognizes suffixes attached with stem/root and segments each suffix. The programme is designed in a way to identify the morphemes form left to right. The part after removing suffixes is considered as the stem/root of the word. Working of this system is based on a suffix dictionary and morpho-phonemic rules. Paradigm based approach is another method for morphological recognition, 'Paradigm is the complete set of related word-forms associated with a given lexeme' (Jisha, Rajeev, Rajendran. 2009:156). Each grammatical category contains different paradigm depending on the phonotactic structure of a word like word ending (vowel ending, consonant ending, and Chillu[1] ending). pālam 'Bridge', makan 'Son' both are Noun words but with different paradigm. Hybrid approach is the combination of suffix stripping and paradigm-based approach. It needs both paradigm and suffix dictionaries. This type of analysis claims 83.67 % of accuracy (Vinod, Jayan, Bhadran. 2012:316). The working accuracy is counted based on the paradigm inflection list. Hundred percentage of accuracy can be achieved only when the complete inflection list of each paradigm categorises is made available. Malayalam takes free inflection order (discuss 3) and many affixations are possible in a word root/stem. Other methods like Finite State Automata (FSA), Finite State Transducer (FST) Memory Based approach, Corpus based approach etc. are proposed by different computer programmers. Using FST method Santosh Thottingal has prepared a Morphological analyser[2]. In this analyser there is a no segmentation of root/stem and each affix. In this, infinite form of verbs (conjugation of uka) are considered as a base form of the verb.

3. Verb Morphology of Malayalam

In the field of morphology stem/root structure, inflectional and derivational forms are the basic considerations of a word formation system. In Malayalam verbs, most of the verb stems are expressed as Intransitive, Transitive, Causative, Negative forms and each form contain TAM (Tense, Aspect, and Modality) inflection. This is the frame of basic inflectional morphology of a Malayalam verb. In nominalising (verb change into noun) and Adjectivising (Verb change into adjectives) this acts as the basic form of derivational morphology of verb. This study follows the above morphological pattern of Malayalam verbs for computer based analysis.

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[1]Pure consonants or vowel less sound.

[2] httm/smc.morph.in

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   7

3.1. Root/Stem Structure

Most of the Malayalam verbs root/stems are of Dravidian and Sanskrit origin. Some of verbs are foreign origin borrowed from languages like Arabic, Persian, and Syrian etc. Adding *-i* in the ending of the verb root, it become a Malayalam base stem. Most of verb stem ends in vowel, either short or long, and comparatively less verbs are consonants ending, and with *chillu* ending. General Phonotatic pattern of Malayalam VCV, V(C)V (short vowel) VCVV, CVV (long vowel), VCVC, CVCVC (Consonants ending) VVC, VCVC, CVCVC (Chillu ending). Trill [ɾ], Alveolar Lateral [l], Retroflex Lateral [ḷ], Retroflex Approximant [ɻ] are verb root ending Chillus in Malayalam. verb stem classified into *kaaritha* and *akaaritha* based on the link morpheme *–kk* before adding present and future tense marker, *-kk* **infixed** verbs are *kaaritha* verbs and other verbs are *akaaritha*. There is no **infixation** in past tense form of *kaaritha* verbs. Only vowel and chillu ending possess this feature. A.R. Rajaraja Varma (2011:304-312) has listed verbs on the basis of root ending. And he also classifies kaaritha and Akaaritha verbs.

Kaaritha verb

kalikkunnu	kalicu
kali-kk-unnu	Kali-cu
Play-kk (infix)-PRES	Play-PAST
'Playing'	'Played'

Akaaritha verb

Parajunnu	Paraɲɲu
Para-(y) unnu	Para-ɲɲu
Say-PRES	Say-PAST
'Says'	'said'

Other classification is Transitive (*sakarmaka*) and Intransitive (*akarmaka*). This is universal classification of verbs. Verbs contain Object in sentence that verbs are Transitive verbs. Without Object are Intransitive verbs.

Niraccu (Transitive)	Niraɲɲu (Intransitive)
'to fill' (TRAN-PRESE)	'to fill (INTR-PAST)

Transitive-Intransitive classification is depending on the semantic feature of a verb and Kaaritha-Akaaritha classification is depending on the structural features of a verb.

3.2 Inflection

A verb expresses three types of inflections, i.e. Tense, Aspect, and Mood. It has inflections both in predication and in its negation. Tense appears as Present, Past and Future forms and -unnu, -u and -i, -um are the tense markers respectively. Past tense morphology is very complex in Malayalam. -u marker has different allomorphs depending on the phoneme in the verb ending. Sooranad Kunnjan Pillai has indexed Verbs in the work 'Malayalam Lexicon' (2000:1-105). He has classified 12 classes of -u Past tense markers as given in the following table.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   8

Table 1

Present Tense	Past Tense	Future Tense
-unnu	i-	um-
parajunnu 'talk'	muŋi 'drowned'	parajum 'will talk'
pejjunnu 'rain '	āʈʈi ''	pejjum 'will '
viɭikkunnu 'call'	minni 'glitter'	viɭikkum 'will call'
pularunnu 'raising '	nakki 'lick'	pularum 'will raise'
	u-	
	tu- ceytu 'done'	
	cu- viɭicu 'called'	
	nnu- parannu 'fly'	
	nʈu- kanʈu 'saw'	
	ntu- nontu 'pained'	
	ɲnu- karaŋɲu 'cry'	
	ʈʈu- keʈʈu 'listen'	
	ttu- cattu 'died'	
	ṟṟu- peṟṟu 'delivered'	

Table 1 shows the different pattern of three tenses in Malayalam. The change of phonological behaviour of past tense depending on the Morpho-phonemic rules of the Language.

Modality is another inflection of verbs. Mood is defined on the basis of how it expresses or present in a verb. Tense forms are also a mood. Traditional grammarians considered three or four moods in language as Imperative, Optative etc. The morpho-syntactic description of Malayalam done by Asher (2012:304-314) and Ravi Shankar (2012:58-66) have list out ten plus modality forms of Malayalam. Here I presents Ravi Shankar's (Ravi Shankar: 2012:58-66) description of Moods.

Table 2

Mood	Example
Imperative	nirakkū, nirakkaŋam
Promissive	niracekkam, niracōɭam
Permissive	nirakkam, nirakkavunnatāŋ
Optative	nirakkaʈʈe
Precative	nirakkaŋē
Negative Precative	Nirakkarut
Desidarative	nirakkaŋamajirunnu
Abilitative	nirakkavunnatejuɭɭu
Irrealis	Niracene
Dubitative	nirakkunnunʈo
Purposive	nirakkan pokunnu
Conditional	Niracāl
Satisfactive	Niracallo

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   9

Monitory	Nirakkume

This list contains some interrogational forms (Dubitative), Infinitive forms (Purposive) and Negative forms (Negative Precative can be removed from the list as they are considering interrogative, negative and infinitive forms). Remaining forms in daily communication can be treated as moods.

In Malayalam, aspectual system is also expressed using inflection with verb. Traditional grammarians discussed this type of alteration in Malayalam. But they have not used the term aspect or any equivalents in their grammar texts. Someone described it as part of the auxiliary verb and others considered it as the expansion of tense forms. Following are the main aspect forms of Malayalam.

Table 3

Aspect	Example
Progressives 1, Present tens + uɳʈə 2, Infinitive + āɳə	nirajunnuɳʈə nirajukajāɳə
Iterative 1, koɳʈə + irikkə + Tense markers 2, koɳʈə + ē + irikkə + Tense markers	niraɲɲukoɳʈirikkunnu niraɲɲukoɳʈējirikkunnu
Perfect 1, Simple- Past + irunnu 2, Contemporaneous- Past + irikkunnu 3, Remote- Past + iʈʈə + uɳʈə	niraɲɲirunnu niraɲɲirikkunnu niraɲɲiʈʈuɳʈə
Habitual 1, ārə + uɳʈə + Tense markers	nirajarunɳʈə, nirajaruɳʈājirunnu

Above is the linguistic structure of the aspectual system of Malayalam. All forms of Tense, Aspect, and Mood can be inflected with negative markers -illa, -alla, -arutə
nirajunnu 'is filling'- nirajunnilla 'is not filling', nirakkaɳam 'must fill' nirakkarutə 'don't fill'
Only transitive verbs take the causative forms. i, ppə, ccu is the main causative markers. Some verb takes more than one marker.
āʈʈi- '' āʈʈicu- āʈʈippiccu
cejjiccu- cejjippicu-

The above description gives only primary inflections of a Malayalam Verb. Each inflection takes many more combinations with other conjugations like be verbs ākə, uɳʈə. Some example for this type of conjugations are listed out below.

Table 4

nirakkunnu 'Fill_PRES'	Niracu 'Fill_PAST'
nirakkunnuɳʈə	niraciʈʈuɳʈə

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   10

'Fill_PROG'	'Fill_PERF-REMO'
nirakkunnuɳṭājirunnu	niraciṭṭuɳṭājirunnu
'Fill_PROG_be PAST'	'Fill_PERF-REMO _be PAST'
nirakkunnuɳṭājirunneɳil	niraciṭṭuɳṭājirunneɳil
'Fill_PROG_be PAST_CONDI'	'Fill_PERF-REMO _be PAST_CONDI'
nirakkunnuɳṭājirunneɳilo	niraciṭṭuɳṭājirunneɳilo
'Fill_PROG_be PAST_CONDI_IP'	'Fill_PERF-REMO _be PAST_CONDI_IP'

Here we can see the structure of Present and Past tense inflection. The past tense take Perfect-Remote aspect, and Present tense take Progressive aspect form in the same pattern with difference in meaning. Such kinds of pattern recognition would streamline the rules of inflection with respect to the type of aspects or mood forms appear with tense. These generalised rules help the computer based morphological analysis easy. Following is some examples for inflection in causative.

Table 5

nirappikkunnu	Nirappicu
'Fill_CAUS_PRES'	'Fill_CAUS_PAST'
nirappikkunnuɳṭə	nirappiciṭṭuɳṭə
'Fill_CAUS_PROG'	'Fill_CAUS_PERF-REMO'
nirappikkunnuɳṭājirunnu	nirappiciṭṭuɳṭājirunnu
'Fill_CAUS_PROG_be PAST'	'Fill_CAUS_PERF-REMO _be PAST'
nirakkunnuɳṭājirunneɳil	nirappiciṭṭuɳṭājirunneɳil
'Fill_CAUS_PROG_be PAST_CONDI'	'Fill_CAUS_PERF-REMO _be PAST_CONDI'

3.3. Derivation

Derivations are adding affixes into root/stem that makes change in the basic grammatical categories i.e., Verbs change to Noun and Adjectives. These affixes can be termed as derivational affixes. In Malayalam, grammatical condition of the verb stem can be changed in to a noun or adjectives by adding some suffixes. Most of the verb becomes verbal noun by suffixing nominal marker like -al (nirakkal Fill_NOML), -atə (niracatə Fill_NOML) and gender markers -an (niracavan -masculine), -aḷ (niracavaḷ -feminine), and -ar (niracavar -neuter). Adding –a, -āya and -uḷḷa the verb becomes Adjectives. 'Most of Malayalam Adjectivized forms are relative participle' (Ravi Shankar: 2012:82). –āya conjugations is most probably seen after nominalised verb with -atə as a Relative Participle form; niraɲɲatāya 'Fill_PAST_NOML_ADJV'. Adding –āyi after nominalised form, it become Past Participle form; niraɲɲatāyi 'Fill_PAST_NOML_ADJV'. And -uḷḷa form combine after Past tense forms, Past Participle -iṭṭə ending forms and Iterative aspect koɳṭə ending forms as a Relative participle; niracuḷḷa 'Fill_PAST_ADJV', niraciṭṭuḷḷa 'Fill_PP_ADJV', niracukoɳṭuḷḷa. 'Fill_ITR_ADJV'. Following are some examples of lengthy derivational (both Nominal and adjective forms) string in Malayalam.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   11

Table 6

Nominal	Adjective
nirakkunnatə	niracuḷḷa
'Fill_PRES_NOML'	'Fill_PAST_ADJV'
nirakkunnatukoṇṭə	niracukoṇṭuḷḷa
'Fill_PRES _NOML_INTS'	'Fill_ITR_ADJV'
nirakkunnatukoṇṭāṇə	niracukoṇṭiruniṭṭuḷḷa
'Fill_PRES_NOML_INTS_be PRES'	'Fill_ITR_PP_ADJV'
nirakkunnatukoṇṭāṇeṅkil	niracukoṇṭirikkunnatājuḷḷa
'Fill_PRES_NOML_INTS_bePRES_CONDI'	'Fill_ITR_NOML_ADJV'

Above discussed morphological structures are only basic inflectional and derivational patterns of Malayalam. A Morphological analyser is expected to be addressed all possible inflections and derivations of a language.

4. Model

In this session I am proposing a model of Malayalam morphological analyser useful both in segmentation and tagging. We also see the inflectional structure and conjugative form of Malayalam verbs. Each conjugative form is morphologically and semantically relevant. So each form is to be listed out separately in root/stem of a word. For grammatical tagging the glossing method are found useful. It will cover all conjugative form by adding root/stem of a word (see Table 4 and Table 5). Some grammatical forms may have one or more grammatical functions. Example; pōji 'go', vannu 'came', tannu 'gave' this type of verbs are past tense form in some context like after past participle form this verb forms are express Auxiliary function. parṇṇupōji, cejtupōji, parṇṇutannu, cejtuvannu etc. in Malayalam morphological situation all grammatical functional forms are must be tagged. Figure 1. Show the model of Malayalam morphological analyser interface.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   12
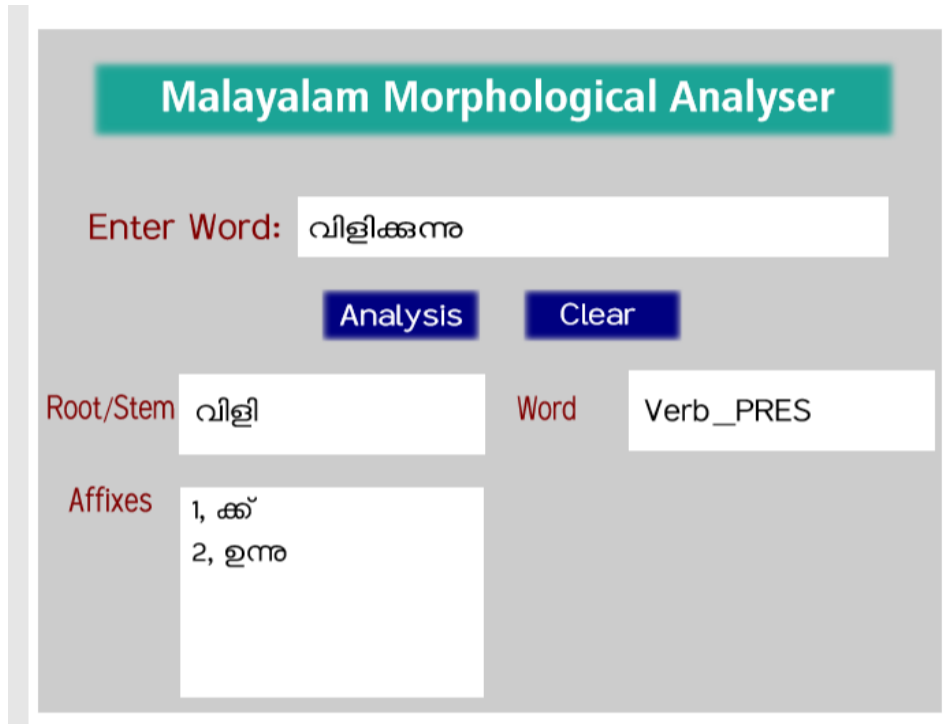
Figure 1.

Figure 1. Analysed present tense form of *kaarita* (see 3.1) verb segmentation. Here first Segmented in root/stem of a word, its affixation listed one by one. And also showing the grammatical categorises of a given word using glossing method. This type of analysis is useful for computational purpose as it would help in developing a verb analyser.

5. Discussion and Future Work

Computational linguistics or NLP work is an inter-disciplinary field. For achieving hundred percentage of accuracy in computer-based products there must be collaborations of Computer scientists and linguists. The consortium type of working pattern is useful method in this field. In the Malayalam NLP, there is no attempt for collaboration. Most of the NLP tools making attempts are part of M.Tech. Project works. The available attempts of morphological analyser have not succeeded to achieve its objective. From the review of earlier works, this study suggests that the affixes segmentation and grammatical glossing are useful method for POS tagging and semantics analysis of a word.

Abbreviations;

ADJV	: Adjective	PAST	: Past Tense
C	: Consonants	PERF-REMO	: Perfect Remote aspect
CAUS	: Causative	PP	: Past Participle
COND	: Conditional	PRES	: Present tense
ITR	: Iterative aspect	PROG	: Progressive aspect
NOML	: Nominal	V	: Vowel

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   13

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Abrar K.J., Ph.D. Research Scholar
Computational Analysis of Verbs in Malayalam   14

deus ex machina In One Night @ The Call Center

Amol Vasantrao Musale, M.A., SET
Dr. Sunil Kumar Navin, M.A., Ph.D.

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Abstract

Chetan Bhagat, the most popular novelist among the Indian Writing in English novel lovers at present, has a charisma to reach the heart and psyche of readers with his novels. His characters can be met in all societies and communities and hence his writing bears the signature stamp of reality. Seven best seller novels fall into his account. His second novel 'One Night @ The Call Center' is a perfect representation of the cosmopolitan life style. All characters in the novel are trapped in the complex web of their personal and professional life. They find no way to get out of this. In such a situation, the Almighty comes to their rescue and arranges everything as they hope for. The writer does this with the help of deus ex machina. He takes the help of this device (perhaps he also finds no other way to come out of the complex situations of life).

Keywords: deus ex machina, Personal Crisis, Professional Crisis, Cosmopolitan life style

Introduction

The term *deus ex machina* means 'God out of the Machine' and since ages it is used in reference to the stage machinery. In the plays, an actor used to get lowered on the stage to solve the mortal problem with his divine powers. When the writer lacks his skills to get the story smooth going and finds no way to make up the things, he approaches this device and the problem is solved. Does the writer surrender for being not capable with his literary expertise? The fact cannot be denied that it is a negatively charged act by the author because whenever his literary art and intelligence is not adequate, deus ex machina comes in the scene.

Merriam Webster defines deus ex machina, "A person or thing (as in fiction or drama) that appears or is introduced suddenly and unexpectedly and provides a contrived solution to an apparently insoluble difficulty."

We find William Shakespeare using this device of *deus ex machina* in his play *As You Like It*. By employing *deus ex machina* Shakespeare resolves problems and complications and successfully reaches merry ending. Here, a fortuitous and completely improbable event happens:

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Amol Vasantrao Musale, M.A., SET and Dr. Sunil Kumar Navin, M.A., Ph.D.
deus ex machina In One Night @ The Call Center   15

Duke Frederick, hearing how that every day
Men of great worth resorted to this forest,
Address'd a mighty power; which were on foot,
In his own conduct, purposely to take
His brother here and put him to the sword:
And to the skirts of this wild wood he came;
Where meeting with an old religious man,
After some question with him, was converted
His crown bequeathing to his banish'd brother,
And all their lands restored to them again
That were with him exiled. This to be true,
I do engage my life.

Duke Frederick, the villain, meets an old religious man in the forest and suddenly decides to give up power and becomes peaceful. He is the one who throughout his life hated his brother the Duke Senior and many others, suddenly comes to peaceful terms and more importantly gives up power. It is something hard to digest but this could be possible because of divine intervention with the deus ex machina.

Chetan Bhagat too uses this device in his novel One Night @ The Call Center with a novelty. He has made use of this in such a way which is most suitable in the present world which has technologically prospered. To use this, he has taken the assistance of telecommunication. The telephone has always been an integral part in his novels: Five Point Someone, The 3 Mistakes Of My Life, 2 States: The Story Of My Marriage, Revolution 2020. In all these novels telephone or cell phone has played a vital role in changing the course of action. In many novels, the use of telephone marks the climax in the story. The novel One Night @ The Call Center is not an exception to this. The use of deus ex machina has been the climax in the novel. The complex situations developed get soon resolved after this.

The novel One Night @ The Call Center exhibits the crisis. The novel has thrown light on numerous disturbing factors in the modern cosmopolitan Indian Society. Chetan Bhagat has skillfully interwoven the personal crisis with the professional one. The modern life has been full of crises. The unattached relationship among the family members, lack of emotional fulfillment at home, lack of job satisfaction and struggle for identity and individualism are the bitter realities of cosmopolitan life. As the novel begins, it is shadowed by the atmosphere of slow-down in business and fear for job insecurity among the employees in the Call Center office. This professional crisis is accompanied by the personal crisis. Shyam's affair with Priyanka is almost over and broken. He is striving to overcome the mental break down. Priyanka's mother is busy like a bee to marry her to an NRI against her wish. Esha's dream to be a model is completely shattered when she shares

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Amol Vasantrao Musale, M.A., SET and Dr. Sunil Kumar Navin, M.A., Ph.D.
deus ex machina In One Night @ The Call Center   16

bed with a forty-year old designer. Rejection for her forces her to an attempt of suicide. The Military Uncle suffers loneliness amidst the crowded world. His son and daughter-in-law make him to stay away from his loving grandson. Even in office, no one bothers to know his name and is called Military Uncle. Victor and Shyam develop a website together with their innovative ideas, but its credit is taken by their boss Mr. Bakshi. He does it since it is instrumental to accelerate the business of the company. The interwoven professional and personal crisis builds up pressure cooker like situation as the plot reaches the climax. Readers are reminded of some of the most disturbing moments of the modern Indian social life.

To overcome the mental pressure the Call Center executives go to a night club as a temporary solution to remain aloof from the disturbing events of the night and the life. When they are returning, their vehicle skids, crashes into a construction site and hangs precariously over a grid of iron rods. This is the climax in the novel with death staring at them. The rods begin to yield slowly. The situation becomes worse when they find to their horror that there is no network coverage available in their mobile phones barring them to go for any kind of help from the outside world. When there is no hope of survival and the six Call Center Executives are trapped by the Personal Crisis, Professional Crisis and Death Crisis, the writer takes the help of deus ex machina to take them out of the present difficult situation by means of telephone call from God. The use of this device by the writer is with help of technology. If vultures could discover their bodies, post death scenario looms large before all the six executives. At this moment Shyam's mobile phone rings in spite of the non-availability of network and the screen displays them that the caller is none other than God. The phone call is from God speaking in modern English. God converses with all the six and make them feel that they are not alone. He asks them to listen to their inner self to live happily. God promises them:

"Bye now. Remember, I am inside you when you need me."

"I am with you. So, what are you afraid of?" these words of God filled in the positive energy in all of them. He speaks to all the six of them and suggests improving their life and also guides them to get the vehicle out of the construction site. The talk with the Almighty is so motivating that they decide to face their problems with utmost determination and reach the solution anyhow. After God instilled confidence into them, all the six employees saved themselves not only from death but also from professional and personal crises. Their job at the Call Center is saved. Vroom and Shyam open their own web designing company, Priyanka and Shyam get reunited, Radhika separates herself from her disloyal husband and starts sharing room with Esha who drops her modeling aspirations and works for an NGO along with the job in the Call Center and Military Uncle goes back to the USA where he lives happily with his family. And in this way, the intervention of God leads the story to a pleasing end.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Amol Vasantrao Musale, M.A., SET and Dr. Sunil Kumar Navin, M.A., Ph.D.
deus ex machina In One Night @ The Call Center   17

Conclusion

Deus ex Machina is often debatable. It is often criticized as a literary device where an implausible incident or character steps into the story to resolve the conflict for a happy conclusion. It can also be seen in the light of a poor plot. The writer does not have the proper plot, story and characterization to come out of the complex situation, so he takes the help of this device. Somehow, the writer wants to put an end to the story without putting much effort in it. It needs to be reviewed whether deus ex machina is a powerful weapon in the hands of an author or just a means for an End for End's Sake.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Amol Vasantrao Musale, M.A., SET and Dr. Sunil Kumar Navin, M.A., Ph.D.
deus ex machina In One Night @ The Call Center   18

Vijay Tendulkar's *Silence! The Court is in Session*:
Formation of Mental, Social & Physical Contexts through Proverbs

Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
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Abstract

Conceptualization of the world around us is the result of what we see, what we perceive and what makes us believe in it. While acquiring language, we unintentionally construct the world around us in our mind by the inputs of language. Proverbs, as part of language input also create the world of their own around themselves whenever they are used. Utterances are the source points from which hearer of the utterances tries to construct intended meaning of these utterances and enable them to visualize an image to understand them. It is very interesting to know how proverbs build mental, social and physical scenes in the minds of people involved in communication situation. The present paper studies the proverbs used in Vijay Tendulkar's play *Silence! The Court is in Session* from Jef Verschueren's model of contextual correlates to find out how mental, social and physical contexts are built through these proverbs.

Keywords: Vijay Tendulkar, *Silence! The Court is in Session*, proverbs, mental context, social context, physical context, contextual correlates

Introduction

Literature portrays society, and one of the aims of literature is to present an image of social, cultural, historical, political, and traditional aspects of the society. Poets, dramatists and novelists use language resourcefully to achieve portrayal of various aspects of society. Conceptualization of the world around us is the result of what variety of information is communicated to us. While understanding literature, we inadvertently create perceptions in our mind from the inputs of language. Drama as a genre of literature has a lot to communicate while being performed or read. Dramatists have to pen each and every detail to achieve the desired dramatic effect upon the audience. Communication in dramatic text is different than that of other types of texts as it has performance components as well as dialogic components noticeably mentioned in it. This type of communication in drama enriches the dramatic text for innumerable enquiries in it.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   19

As stated by Jef Verschueren, our "linguistic choices are contextually anchored" (75), likewise our communicative choices are contextually and culturally anchored which include both the linguistic and non-linguistic choices (Jagadale 179). As a medium of communication, drama brings about scholarly challenges for its spectators, making them a community that understands the dramatic text and performance based on their own communicative experiences. Therefore, it becomes inevitable to enquire the possibilities rendered by the playwrights for deciphering communicative choices used in the plays. Communication in drama takes place on several levels. The communicative choices made by the dramatists and the audiences should match to the extent that ultimate end should meet i.e. appropriate interpretation of the text and performance. As rightly pointed out by Verschueren, "The apparent unboundedness of context could indeed have a dizzying effect. This is why the Gricean option (see section 1.3) to define meaning - after introducing a clearly pragmatic perspective - entirely in terms of the individual utterer's intentionality, was so easily adopted as a standard for many years. It gave a false impression of manageability. However, the fear of an uncontrollable, ever-widening, extra-linguistic background is based on the misguided view of context as purely a reality 'out there'. In fact, *contexts* *are* ***generated*** *in language use*, and thereby restricted in various ways" (108-109). Taking into account the importance of these communicative choices, an attempt has been made to study the proverbs used in Vijay Tendulkar's *Silence! The Court is in Session* and to observe how mental, social and physical contexts are triggered through the use of these proverbs.

India is recognized as one of the largest English book-producing countries in the world. Creative writing in English is taken to be an important aspect of literary convention in India. Indeed, as stated by Iyengar, "Of course, it is Indian literature, even as the work of a Thoreau or a Hemingway is American literature. But Indian literature comprises several literatures-Assamese, Bengali, Gujarati, Hindi, Kashmiri, Kannada, Maithili, Malayalam, Marathi, Oriya, Punjabi, Sindhi, Tamil, Telugu, Urdu, not to mention Sanskrit, for people continue to write in it though the readers are few and far between-and Indian writing in English is but one of the voices in which India speaks, it is a new voice, no doubt, but it is as much Indian as the others" (03).

Similarly, many scholars claim that Indian writing symbolizes a new form of Indian culture. The Indian writers in English write all about their experiences and views which are not foreign but very much Indian. Indian writing in English seems to be influenced by flavour of local languages which is a particular feature of Indian literature in English. The contextualization of local language can be clearly seen in Indian writing in English e.g. the literal translation of local idiomatic and proverbial expressions. As a result of this, Indian writing in English has flourished over the period of time and provided the world with an exposure to Indian experience of literary taste.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   20

Vijay Tendulkar is one of the literary figures in Indian Literature and a prominent figure of Marathi theatre is well known for his dramas *Shantata! Court Chalu Aahe* (1967), *Ghashiram Kotwal* (1972), and *Sakharam Binder* (1972). As a creative Marathi writer he has penned twenty-eight full length plays, twenty-four one-act plays, and eleven children plays. Besides a distinguished dramatist, he is well-known for his literary essays, political journalism, screen and television writings, translated works and social commentaries. Many of his plays have the sources taken from real-life incidents or social upheavals, which throw clear light on severe realities.

In the contextual correlates adaptability model put up by Jef Verschueren referring to figure 3.1, it is stated that "Utterer and interpreter are presented as focal points because the contextual aspects of the physical, social and mental worlds (which are not strictly to be separated either- hence the broken lines) do not usually start to play a role in language use until they have somehow been activated by the language users' cognitive processes" (77). The model proposed by Jef Verschueren takes into account the linguistic aspect of the contextual correlates adaptability. The same model can be applied in the study of proverbs used in literature, and speculations can be made about how our mental, social and physical contexts are constructed through the use of proverbial expressions in literature. Therefore, formation of mental, social and physical contexts through proverbs in Vijay Tendulkar's *Silence! The Court is in Session* has been investigated in the present paper.
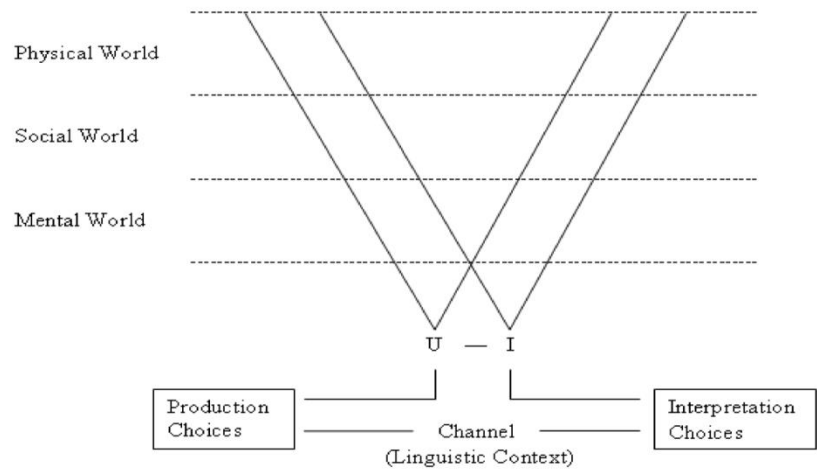
Fig. 3.1 Contextual correlates of adaptability (Verschueren 1999:76)

The play *Silence! The Court is in Session* opens with Leela Benare and Mr. Samant's entrance into a village common hall where they plan to perform a court trial as a part of their social awareness through performance. One by one, all the actors enter the hall. Some of them

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   21

inform that they may not be able to attend the performance. As a result, they decide to replace those absent actors with the people available to them for the time being. All decide not to try the same case they have been practicing for the last seven performances. They decide to take a different topic with some social importance. They decide to have a burning issue of infanticide. Ms. Benare is accused of the crime and a trial is carried out in mock court against her. The mock court room is arranged, and Ms. Benare is put in the culprit's wooden dock. In mock trial, her private life seemed to be exposed perhaps intentionally. Thus, trial court becomes real court for Ms. Benare as each and every detail of her private life is opened. During the interaction, characters use different proverbs in relation to the case which forms mental, social and physical contexts. The use of proverbs by characters let the other characters and audience construct these contexts.

Formation of Mental Context through Proverbs

The mental context pertains to the psychological attributes of an utterer of the utterance. In this play, we find various occasions on which certain proverbs are used by the characters which enable us to probe into various contexts. As it is said, usage of proverbs exhibits the psychological features such as persona, sentiments, viewpoints, wishes, inspiration, objectives, etc. of characters in the play. Kashikar uses the proverb "Best efforts bring best result" (Tendulkar 26). The use of this proverb facilitates audience to probe into Mr. Kashikar's psychology. It elucidates that, for Mr. Kashikar, the effort of mock court trail is worthy, and they should promote such efforts without any condition. Mr. Kashikar's intention is revealed through this proverb that they must put in hundred percent efforts to achieve the target. The other characters are also convinced that what they are doing is worth the effort. In this way, the use of proverb exposes an attempt of convincing & motivation to others.

The accusation against Ms. Benare was under trial and Mr. Sukhatme, the advocate, starts his speech to support his argument by using the proverb "Be thy mother as a God" (Tendulkar 30). Mr. Sukhatme while describing the nobility of women argues that mother is the only person whom we consider next to god and the culprit's act of infanticide is a blot on the character of women. Through this proverb, we come to know that Mr. Sukhatme tries to construct his argument in such a way that everybody is convinced that the crime committed by Ms. Benare is severe and she should be punished. The act of infanticide is contradictory to what the society believes in. To everyone's belief mother is equal to god and killing one's own child is not an act of god. Thus, it creates mental image of woman as sacred. In addition, Mr. Sukhatme is reminded of one more proverb related to motherhood by Mr. Kashikar "Mother and the motherland both are even higher than heaven." (Tendulkar 30). Mr. Kashikar uses this proverb to remind & motivate Mr. Sukhatme that he is making a very good ground for the mock trial. It demonstrates Mr. Kashikar's psychological support to Mr. Sukhatme.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   22

While cross-questioning Mr. Ponkshe, he reveals some personal facts about Ms. Benare's life. He is about to disclose the name of Ms. Benare's infant. Everyone is eager to know this and out of curiosity Mrs. Kashikar could not hold herself back. At this juncture, Mr. Kashikar advices Mrs. Kashikar to be patient the truth will come out shortly. To suggest this, he uses the proverb "The cat'll be out of the bag soon, anyway" (Tendulkar 60). Through this proverb, Mr. Kashikar tries to suggest Mrs. Kashikar that the moment has come when truth comes out and Mrs. Kashikar should have patience. Thus, it becomes clear that Mr. Kashikar wants everyone to be patient.

Mr. Kashikar met one of the reputed persons in the locality. He happens to be the president of the school in which Ms. Benare is working. Mr. Kashikar hears him telling someone that such teacher should be expelled from the school. Mr. Sukhatme picks this point to support his argument and uses the proverbs "Tit for tat. As you sow, so shall you reap" (Tendulkar 69). By using these two proverbs he tries to suggest everyone that people will meet the same fortune as per their deeds. He supports his argument by using these proverbs. Adding to his arguments, he aptly quotes the proverb "Woman is not fit for independence." (Tendulkar 71) to show what will happen if women are given freedom. He suggests that the observations of society made by wise people who have formed these proverbs are appropriate till today. In this way, we come to know the thought process of people in society.

Counter arguing Mr. Sukhatme Ms. Benare questions the very existence and purpose of life. She uses a modified version of Mr. Sukhatme's proverb "Life is not worthy of life" (Tendulkar 73). She questions the purpose of life as to why people talk about idealism and do not pay attention to the predicaments of others. What she has been through is ignored and made a victim of the crime she unintentionally committed. She is not the only one who is the culprit but others are also equally responsible for the crime but everything is posed on women and men are set free from all charges. Therefore, she said life is not commendable of life itself as it is bound by what others say.

Formation of Social Context through Proverbs

The social context reflected through proverbs in the play pertains to the socio-cultural dimensions. As far as social aspect is concerned, proverbs in the play have a lot more to convey about socio-cultural aspects in the play. The proverbs show society's observations and functioning. The mock court trail is under progress, and the very purpose of the performance is to make society aware of the evil in society. Selection of the charge for mock court trail is praised by Mr. Kashikar that shows his concern for his own decision for the welfare of society. He says that he always does his best for social welfare by citing the proverb "Best efforts bring best result" (Tendulkar 26). The focal social element in the play is women. The way Ms. Benare

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   23

behaved is totally in contrast with what a woman socially and culturally is believed to be. Socio-culturally women are considered holy. The role of mother is even compared with god by the proverb "Be thy mother as a God" (Tendulkar 30). Motherhood is glorified by comparing the mother with the heaven in proverb "Mother and the motherland both are even higher than heaven" (30). The understood context in the play is that of imaginary and as the performance aims to create awareness in society, the proverbs which evoke social awareness had to be used. Therefore, as per the requirement of social context, proverbs are used in the play. Another aspect of social importance reflects through the proverb "The cat'll be out of the bag soon, anyway" (Tendulkar 60). It expresses the view of society about nature of truth. We cannot hide the truth for long time. It will come out by any means, and the same thing happened in case of Ms. Benare in present situation. Ms. Benare did unlawful things for which she receives the punishment. She is about to be expelled from her job for her wrong actions. Socially unacceptable action upholds the consequences. This is clearly stated in proverb "Tit for tat. As you sow, so shall you reap" (Tendulkar 69). Traditionally, women are considered unfit for freedom in Indian context where men have been considered superior to women. Free nature of woman poses doubt about her character. It is mentioned in proverb "Woman is not fit for independence" (Tendulkar 71). Further, social burden is questioned by Ms. Benare as to why a person cannot live life as per his or her will. She suspects the hypocrisy by using a modified version of Mr. Sukhatme's proverb, "Life is not worthy of life" (Tendulkar 73). As a result, we can say that proverbs in the play are socio-culturally loaded and state the socio-cultural norms of society.

Formation of Physical Context through Proverbs

According to Verschueren, physical context is marked by the use of reference points related to time and space (95). He also argues that, "The relativity of temporal and spatial references is primarily a function of the positioning of language users in the 'world'. A lot of linguistic choice-making is dependent on properties of this positioning beyond the few lines sketched above in 'pure' temporal and spatial terms." (Verschueren 100)

Likewise, proverbs fit into physical context beyond temporal and spatial references, yet they stand the taste of time and space. Sometimes, they are used with certain changes to fit into the context (Mieder x).

Proverbs are adaptable to the time and space as they are evolved throughout ages. Proverbs used in the play do not merely pertain to particular time and space, but they are universally applicable to the similar situation irrespective of time and space. The physical context reflected through the use of proverbs may not directly be related to absolute temporal and spatial references, but they do correspond to the physical context in the play. The mock court room is physical situation, and time of the mock drill is day time. As for Mr. Kashikar, in any

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   24

condition everyone must try to make the best is stated in the proverb "Best efforts bring best result" (Tendulkar 26) for the present circumstance hence, the proverb is applicable to all the situations where such circumstances occur.

In the present physical context, it's the court trail which aimed at social welfare and therefore, it must achieve the aim. The physical context as said before is the court room, and arguments are at the core of court room. Mr. Sukhatme uses the proverb "Be thy mother as a God." (Tendulkar 30) to make his arguments strong and to fit into the physical context i.e. court room of the accusation of infanticide. We even consider the mother to be equal to god. The proverb, "Mother and the motherland both are even higher than heaven" (30), has the comparison between the mother and heaven hence the aim of using this proverb is to glorify motherhood by this physical comparison of a person with a divine place.

Occasionally, proverbs literally activate different physical contexts and they relate to different physical attributes in the situation. Likewise, in the proverb "The cat'll be out of the bag soon, anyway" (Tendulkar 60), truth is physically considered a cat which is hidden and it's not patient enough to hide for a long time. Consequently, the bag is something that has covered the truth, and it will be uncovered shortly. The next two proverbs are used together & convey similar in meaning. They are: "Tit for tat. As you sow, so shall you reap" (Tendulkar 69).

These proverbs are used in the context where Ms. Benare is going to receive what she deserves as a result of her behaviour. Literally the proverb pertains to the physical world of plantation. In the play it shows that Ms. Benare performed an illegal act and as the consequence of which she is going to suffer. The way Ms. Benare behaved is not acceptable in the socio-cultural setting universally and at the moment particularly. Therefore, it is argued that freedom to women leads to loss of culture. Mr. Sukhatme argues this with the proverb "Woman is not fit for independence" (Tendulkar 71). In the present physical context, the proverb relates to Ms. Benare as she performed an unacceptable act. The physical observation has led to the formation of this proverb. Taking the above proverb, Ms. Benare poses a question about one's desires. She uses a twisted proverb "Life is not worthy of life" (Tendulkar 73) to show futility of life if it is not lived as per one's own wish. Particularly women in the present context are suppressed to have free opinion; as a result of this life is not worthy of life for them.

Conclusion

To conclude, we can say that proverbs enable us to create psychological, social and physical word picture and let us peek into what a person thinks, how society functions and which physical features are used to adapt these proverbs into or which proverbs can be used as per the need of the situation. The following observations are made while analyzing proverbs in the play.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   25

- The use of proverbs allows having psychological impact on the viewers and other characters. The act of convincing, motivating, advising, warning, and moralizing the characters is done through the use of proverbs thereby generating mental context.
- Socio-cultural aspects in the play are reflected through the use of proverbs. Social welfare, significance of womanhood and motherhood, social awareness, social and personal ethics are evoked through proverbs.
- Apparently, the physical context of the proverbs does not become clear but after deep probing, it becomes clear that even proverbs are used at the backdrop of a physical context and beyond the temporal and special references.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   26

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Dipak P. Ganmote, M.A., PGDTE, MH-SET, M.Phil., NET
Vijay Tendulkar's Silence! The Court is in Session: Formation of Mental, Social & Physical Contexts through Proverbs   27

Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*

Dip Das, B.A. (Honors) in English
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Abstract

Women are never given any space; they are persecuted since ancient time, they are vulnerable regardless of ages, social classes and cultures. Even when a woman tries to be herself, patriarchal society crushes her down. Patriarchy has some venomous tools and rape is one of the easiest ways of those to tame women and make them fragile. Women are confined within the mazes of patriarchy. They can't get out of there; they can't touch the ceiling; they can't kiss the sky, no matter how much they try. This paper attempts to explore sexual politics of the patriarchal society in the light of J.M Coetzee's *Disgrace.* Lucy Lurie, the female protagonist of the novel is the main focal point of this research. It will talk how males want to use women for the fulfillment of their purposes.

Keywords: J.M. Coetzee, *Disgrace,* Women, patriarchy, sexual politics, male female relations.

Disgrace is a highly appreciated novel by J.M Coetzee. It was published in 1999 and acclaimed by the readers. It tells the story of post-apartheid South Africa in the late 1990's.It was the rapidly and dramatically changing as well as evolving Africa. Black were in the power of state and they started to misuse it. They were taking their revenge over the whites. The story of this novel is full of personal as well as national problem. It is the story of a society which is lack of security. Both white and black have destructive hatred upon each other. Derek Attridge describes the post-apartheid Africa as "a society in which crime is rampant, the police service is inadequate and the middle classes are barricaded into the fortress homes" (Attridge 315). In other words, this is a country filled with distrust. *Disgrace* tells the story of the social phase of post-apartheid Rainbow Nation. In this paper I will talk about the main female character Lucy, how her life changes with the passage of time, her interaction with David and Petrus and their effect on her life. From an independent girl, how she becomes submissive to Petrus. Added with that, this paper attempts to find sexual politics in *Disgrace* and wants to show patriarchy as a biased system. It also shows that the situation of women doesn't change in patriarchy. This essay concentrates on the gender perspective of *Disgrace*. Plot and setting of this novel is post-apartheid Africa. So the memories of past, racial and colonial conflicts are can't be denied and questions regarding these things arise in the essay. But this essay only examines *Disgrace* from a

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   28

feminist point of view. *Disgrace* is an example of sexual politics and Lucy is a victim of sexual politics of patriarchy. In this novel it is found that male want to use women for their benefit.

Before starting some terms need to be defined. Gender-definition of gender can be given in many ways. But the definition given by Harriet Bradley is quite appropriate in this regard. She has given a definition in her book *Fractured Identities* which mainly talks on the relation between men and women. "Gender refers to the varied and complex arrangements between men and women, encompassing the organization of reproduction, the sexual divisions of labor and cultural definitions of femininity and masculinity" (Bradley 205). Harriet Bradley claims in her book *Gender: Key Concepts* that the distinction between males and females has a very old history (3). But it is certain that gender varies to place and time. Lois Tyson says, "Women are often portrayed as sweet, beautiful, weak, irrational and emotional, while men are described as strong; fear no pain and the ones who makes all decisions" (Tyson 119).

Simone de Beauvoir says, "One is not born, but rather becomes a woman". Beauvoir argues that definition of woman is a male concept. Woman is always other because the male is the seer. He is the subject and she the object. The meaning of what it is to be a woman is given by men. That's why manly means- having qualities appropriate to a man: not effeminate or timorous; bold and resolute. On the other hand, 'womanly' means- having qualities generally associated with a woman and different to man's. Women are not supposed to speak. In every society, definition of woman is given by man. Woman means curse. Male possesses all the positive and female means negative. Sometimes it seems that rape, murder, molestation are not a big deal for a man. These things do not spoil his reputation. But a woman can spoil his reputation. If he gets compared with a lady or if a lady is superior to him, he certainly feels undignified. He thinks that, women are political rival for him, whose rising can damage his position.

Mary Daly, in her book *Beyond God the Father* says, "If God in his heaven is a father ruling his people, then it is the nature of things and according to divine plan and order of universe that society be male dominated. Within this context a mystification of roles takes place." Bell Hooks says, "Patriarchy has no gender". So, it is difficult to define patriarchy only with the activities, actions and a reaction of male, rather patriarchy is comprised with lot of organizations and cultures. And those organizations and cultures make patriarchy stronger. Patriarchy is a properly organized system of oppression. Patriarchy has sent the message to women and convinced as well as manipulated them that, patriarchy is a highly granted organization which has been working and will remain the same. This manipulation has deterred women from challenging patriarchy. Women are convinced that they should be submissive. Males are the only group who get the benefit of patriarchy. Patriarchy has institutionalized power over women.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   29

This paper takes *Sexual Politics;* a book written by Kate Millett as the main reference book for proving *Disgrace* an example of sexual politics. Kate Millett says that everything between male and female is a political relation. Millet searches the literature, society and civilization and finds that, from the intimate relation to extreme externalized relation, everything between male and female is a relation of power.

In 1970 she wrote this book, it was based on her PhD dissertation. It is a well acclaimed book and has been a great influential asset for the feminist activists. She identifies patriarchy as a socially conditioned belief system. And it is camouflage in nature. She also identifies how the attitudes, beliefs of patriarchy have penetrated in the all sectors of society (literature, philosophy, psychology and politics). Millett was influenced by Simone de Beauvoir's *Second Sex* (1949). In *Second Sex* though Beauvoir showed the relation of sexes in a power structure, but she did not use the word 'Politics' between male and female. Relation between male and female was never seen from the spectacles of politics. Those who want to find politics in every phase of life they also deny any political issue in patriarchy. Perhaps it looks bizarre to see patriarchy as a political institution. Millett says that men have institutionalized power over women. And this is a socially constructed thing. She tries to examine the patriarchal system to show its injustice to its victims. In her dissertation she argues that, patriarchy gives command to all other forms of oppression: "Thus all the mechanisms of human inequality arose out of the foundation of male supremacy and the subjugation of women, sexual politics serving historically as the foundation of all other social, political, and economic structure" (Millett 24-25).Kate Millett raises the question that "can the relationship between sexes be viewed in a political light at all?" (23).She says, "The answer depends on how one defines politics" (23). Her book doesn't define politics with relatively narrow terms like meetings, chairman, and parties. "the term politics shall refer to power-structured relationship, arrangements whereby one group of persons is controlled by another" (24).

At present politics is one of the most uttered words. But putting this word between male female relations might sound indecent. But it is a true fact that, male female relation is also a political issue. Previously one group had birthright priority over the other group. But in today's world it is hard to find any society where one group has birthright supremacy over other groups. But in patriarchy, from the time immemorial males have been dominating females with birthright supremacy. She says that "in our social order, is the birth right priority whereby males rule female. Through this system a most ingenious form of interior colonization has been achieved. It is one which tends moreover to be sturdier than any form of segregation and more rigorous than class stratification, more uniform, certainly more enduring" (25). She says that patriarchy is a more rigorous system where half of the populace which is female is controlled by that half which is male. The principle of patriarchy is that male should dominate female. In her book she shows

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   30

some example of sexual politics from the writings of some renowned writers including D.H. Lawrence, Henry Miller, Norman Mailer, and Jean Genet.

A group can come to the power with the consent of common people or by forcing them. But if they are able to change the thinking of the people or make them convinced with their formulas, things become easier. Similarly, Sexual politics gets the compliance of females in a socialize manner. Patriarchy creates, develops and nurtures the mind, status and position of women. Man means best- patriarchy develops this notion and superstition. This superstition has been ingrained to women mind and they also accept this, that they are the submissive. Mind creates personality. Patriarchy makes a diagram for the personalities of men and women. Men should be vigorous, intelligent and women will be inoperative and passive. Patriarchy originates lots of rules and regulations for women. Men get the superior position; they are the lord and women are the damsels for them. In male eyes women are four types- mother, daughter, wife and if they unable to fulfill the first three; they become prostitute. Patriarchy never treats women as human rather they are being treated as women/ animals.

Above discussions are important for certifying *Disgrace* as an example of sexual politics and Lucy as a victim. Two male characters of *Disgrace* always have a propensity to subjugate women. One (David) was previously unsuccessful in taming a woman. Though he attempts to induce his daughter life, but he is in vain. The other one (Petrus) accomplishes his task and make Lucy his servant.

Our main character Lucy's story starts when her father David comes to seek refuge to her after he is being accused of raping a student in his university and sacked of his job. Lucy is an independent girl. She is a well-positioned woman. She leads her own life and she doesn't need a man's assistant. Her life was well enough until her father came to live with her. Lucy and David have different relationship from the novel's beginning. Their relation is not an example of proper father daughter relation.

Family is a common theme in Coetzee's writings. "But when he allows for members to engage in relationships with one another they are either "strained" or tainted by violence" (Splendore). Family is a complicated issue in this novel and Lucy's father David is a more complicated person. Describing his character is important regarding the context of this research. It is fully difficult to portray the characteristics of David properly. However, from the beginning of the novel we see him a salacious person. He thinks women as sexual object. "FOR A MAN of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well." (Coetzee 1). He is out and out a lecherous man. He rapes his student Melanie and doesn't show any remorse after his act. Rather he says Melanie "Because a woman's beauty does not belong to her

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   31

alone. It is a part of the bounty she brings into the world. She has a duty to share it." (16). David has his typical dominating male mentality.

After seeing Lucy, the first dialog of David is - "her hips and breasts are now (he searches for the best word) ample. Completely barefoot, she comes to greet him, holding her arms wide, embracing him, kissing him on the cheek." (59). Lucy can't keep her away from her father eyes. Even a father can't resist him from describing his own daughter's body part. Actually, male authors do not have any idea of describing women in literature. Are women only meant for breasts and hips? Patriarchal literature has created a model for its female character. Female character should be like this, should be like that? *Disgrace* is not an exception also. There is always a stereotypical presentation of women in literature. Coetzee also doesn't show the proper respect for his female character. He somehow humiliates his female character especially Lucy. Despite being the victim of rape, Lucy becomes a minor person in Coetzee's eyes. We know that disgrace means dishonor or humiliation.

Miloslawa Stepien says, "the word itself could refer to three things: David being accused of sexual molestation, Lucy's rape, and the disgrace of the dying dogs, the ones David helps put to sleep." (219). Everyone talks about the disgrace of David. Even the rape of Lucy is not the disgrace of her rather it is the disgrace of David. Lucy is invisible here. In my opinion Coetzee was more focused in portraying the colonial sides that's why he forgets to draw the exact situation of womanhood.

Lucy had been living in a peril situation of Africa with lot of guts and bravery. We come to know that she is lesbian. It's a sign of her fearlessness that she didn't bother what other people think about her sexual orientation. Her life was smooth enough. But her father was not satisfied with his daughter life. He is a professor whereas his daughter is staying at the countryside, leading the life a farmer. He could not accept those things. "And you? Is this what you want in life?" "He waves a hand toward the garden, toward the house with sunlight glinting from its roof." (70).

"You think I ought to involve myself in more important things," says Lucy. (74). Again, she says, "You don't approve of friends like Bev and Bill Shaw because they are not going to lead me to a higher life." (74). David is concerned about his daughter life. He is a caring father! He is anxious about Lucy's future! So, it certainly doesn't sound good to search politics between Lucy and David. Is there any power relation within them? May be or may not be. Let's try to find how sexual politics start from family. Family is a root level organization for sexual politics. Patriarchy has created lots of organization and family is the number one of them. Family works as a representative of patriarchy. Family is like a state within a state. There is a male leader in every family who dominates the female persons of his family. Patriarchy uses the male leaders of

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   32

the families for its everlasting existence. Patriarchy has granted the authority of men. Beside this male dominance has been formalized as well as granted through religious rules and regulations. "Father will protect her at adolescence, husband will protect her at youth and son will save her at old age." (Monushanghuta 9:3).

If a woman wants to do anything, she has to take the approval from men. Women don't have any right of living their lives. Women are not authorized of making any choices. Here David also wants that Lucy should follow his words. He doesn't want to lose his possession. Men don't want to lose control over the ladies. No matter whom the lady is, men always want to be the leader. Here Lucy is making her own life; she is going away from David. And David is upset and jealous that he is losing control over his daughter (it is better to use the word lady instead of daughter). Previously he has lost his control over Melanie and after coming here he found that Lucy is not his types. She doesn't want to be submissive. If we look at the following lines from the novel, things will be cleared. And we will find the precise thinking of David about Lucy. David thinks that Lucy will take approval of everything from him infect he is unhappy about her sexual orientation also. He thinks that, in every cases Lucy should consult him. "But what does he know about what women do together? Maybe women do not need to make beds creak. And what does he know about these two in particular, Lucy and Helen? Perhaps they sleep together merely as children do, cuddling, touching, giggling, reliving girlhood- sisters more than lovers. Sharing a bed, sharing a bathtub, baking gingerbread cookies, trying on each other's clothes. Sapphic love: an excuse for putting on weight." (86).

Every man has the same mentality. Man always wants to interfere in everything of woman's life. David could not resist himself of thinking about her daughter's sexual life. "The truth is, he does not like to think of his daughter in the throes of passion with another woman, and a plain one at that. Yet would he be any happier if the lover were a man? What does he really want for Lucy? Not that she should be forever a child, forever innocent, forever his- certainly not that. But he is a father, that is his fate, and as a father grows older he turns more and more- it cannot be helped- toward his daughter. She becomes his second salvation, the bride of his youth reborn. No wonder, in fairy stories, queens try to hound their daughters to their death! He sighs. Poor Lucy! Poor daughters! What a destiny, what a burden to bear! And sons: they too must have their tribulations, though he knows less about that." (86-87).

"As a child Lucy had been quiet and self-effacing, observing him but never, as far as he knew, judging him. Now in her middle twenties, she has begun to separate. The dogs, the gardening, the astrology books, the asexual clothes: in each he recognizes a statement of independence, considered purposeful. The turn away from men too. Making her own life. Coming out of his shadow. Good! He approves!" (89). David is not happy at all. Two Exclamation marks at the end of this paragraph show the exact feeling of David Lurie. Things

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   33

are not easy, smooth and clear between Lucy and David. David always tries to keep Lucy within the frames of the traditional gender roles, but he cannot do it.

Lucy is a strong woman. She breaks all the traditional gender roles. Lucy never becomes a part of David's image of men and women since he never able to control her. It is a traumatic relation; it is a relation of power and powerless. One wants to be the superior and other wants to destroy the shackle. So, these are the intercourse between Lucy and David before the rape incident. But after the rape incident her life is completely shattered. She is raped by three black Africans. Not so much revealed but later we come to know that Petrus, the person who works at Lucy's farm has conducted the rape. One day three black strangers came to their house. They said that they need to use the telephone. One of them said that his sister is having an accident. Lucy allowed them to use the phone. She unlocks the back door and enters. But something went wrong; Lucy is brutally ganged raped by those black men. They also locked David in the bathroom and set fire on his head. They kill the dogs of Lucy; steal David's car and disappear. David was unable to save Lucy from being raped. After the incident Lucy becomes totally silent. Rape changes her life completely. Suddenly an active girl's life changed to a nightmare.

Situation started to change drastically. Exact view of South Africa is revealed to us. It becomes obvious that future Africa is not suitable for the Whites. But this paper doesn't see the rape incident from a colonial aspect; instead it looks it through the spectacles of sexual politics. After the rape we find that, Lucy becomes completely silent. She started to think it an end of her life. She is reluctant to disclose this chapter of her life. She is completely frustrated and upset after the incident.

"You tell what happened to you, I tell what happened to me, she repeats" (99). She wants to close this canto. Society has created the notion for ladies that, if a lady loses the so-called purity of her body, her life is finished. Lucy who is portrayed as an independent girl can't break this manacle. She also believes that if she is raped or become the victim of sexual molestation, it is the finishing of her life and she cannot go forward. Lucy squeezes her life. Being the victim of rape is also a crime. Lucy is raped, she doesn't have anything to do but still she believes that she is guilty for being raped.

"The reason is that, as far as I am concerned, what happened to me is a purely private matter. In another time, in another place it might be held to be a public matter. But in this place, at this time, it is not. It is my business, mine alone." (108). Is rape the ultimate ending of a woman's life? Obviously not. But the system has been set up and it is quite impossible to change. Lucy wants to close the entire chapter related to her rape. She is determined on not reporting against the offenders. Silence is the one and only panacea for her. Women are like: be the victim, pay the price and stay silent. Silence works as a blanket in Lucy's body!

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   34

Miloslawa Stepien says, "The female voice is constantly silenced in the novel." (Stepien 203). It is a tool of power. When the victim voice is silenced nothing can stop man from going. Lucy's silence makes Petrus path smooth and clear. Petrus uses Lucy as a ladder. Lucy's life becomes full of turmoil. She has to fight with her mind as well as with the society. Patriarchal society makes a rape victim life more problematic. The consequence of being raped is terrible. Women have to face lots of challenges after the rape. Lucy also faces those challenges. When the police officers come to investigate the matter, they ask Lucy some notorious questions.

"How long did the whole incident take?" she says, "Twenty minutes, thirty minutes." "An untruth, as he knows, as she knows. It took much longer. How much longer?" (108). This the reason, why woman remain silent after being raped. It is hard for them to get the justice.

 Lucy's father David role is interesting here. He wants justice for her daughter. Previously when he was accused of molesting Melanie, he denied all the allegations. He did not even read the charges against him. Carine Mardorossain says, "David now ironically enough is the victim of a rape attack, compared to the last time when he was the perpetrator." (74) But now he is showing his principles. "She would rather hide her face, and he knows why. Because of the disgrace. Because of the shame. That is what their visitors have achieved: that is what they have done to this confident, modern young woman." (115)

Actually, David takes this rape incident as his own disgrace. He is afraid. If people come to know, he is the father of a rape victim then what will happen. That's why when he gets the report on newspaper he gets frightened. "He is glad that no connection is made between Ms. Lurie's elderly father and David Lurie," (116). When Lucy gets raped, David is more interested in his own experience. He is thinking about himself. Again, Lucy is removed from the plot, even though she is the one who went through the attack. "Don't shout at me David. This is my life. I am the one who has to live here. What happened to me is my business, mine alone, not yours" (133).

David can't make Lucy's life smooth. He wants to impose his opinion on Lucy. Infect, when Lucy starts to settle down everything in South Africa without his help he can't take this normally. He tried to use Lucy to take revenge against the blacks. He always thinks that he is the person who holds the power in the relation between him and Lucy. Now he is finding that, things are going away from his hand. He is losing control over Lucy. She is now in the hand of his enemy. It is a disgrace for him. David thinks that, he is the main protagonist. Things are happening around him only and only the story of him. He erases Lucy from the plot. "You behave as if everything I do is part of the story of your life. You are the main character. I am a minor character who doesn't make an appearance until halfway through. Well, contrary to what

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   35

you think, people are not divided into major and minor. I am not minor. I have a life of my own, just as important to me as yours is to you, and in my life I am the one who makes the decisions." (198)

Till now all the above discussions are on Lucy and David. The main perpetrator Petrus has not come in the discussion properly. His role gets cleared after the rape incident. He comes to the plot and takes all the lights upon him. Petrus is always described from David's perspective. That's why we do not get the exact thinking of Petrus about women. But we get to know some ideas of him about women, when he says that he is having a boy.

"The baby is coming in October. We hope he will be a boy." […] "Always it is best if the first one is a boy. Then he can show his sister- show them how to behave […] A girl is very expensive." He rubs thumb and forefinger together. "Always money, money, money." (130).

Petrus thinks that boy can show his sister how to behave. Boy will be the guardian for his sister. He will teach her how to lead the life, how to be submissive and loyal. Petrus can't think that a woman can be equal to a man. He says, "No, boy is better. Except your daughter. Your daughter is different. Your daughter is as good as a boy. Almost! He laughs at his sally. 'Hey, Lucy!" (130). It is a mocking statement about the existence of women in the world. Question may arise that, the societal and cultural conditions, thoughts, believes have changed the thinking of Petrus. He has been seeing women inferior throughout his life. That's why he can't digest women superiority. But we have to admit that, women conditions are not different in civilized society also. Petrus was dissatisfied with his dog-man image and of being working under Lucy. He wants to shut Lucy's mouth by hook or by crook. He uses the most valuable tools of male society to shut Lucy's mouth. He hires three men to rape Lucy. And he succeeds.

Patriarchy always uses women for augmentation. Throughout the history, women are being used as weapon for taking revenge on the rival groups. Lucy is here used by Petrus. If you want to take revenge on your rival group, scare their women, rape them, half of your job will be done. Petrus knows that, there are no other easy options than rape. Petrus is successful in this regard. He makes Lucy frightened about her existence. He arranges the rape. He scares her, cast her aside. After the rape he offers her protection by marrying her. Petrus wants to get her property. "Petrus shows that women are regarded a property and are in need of protection and should therefore belong to a man" (Graham 439). Lucy's body and sex becomes her weakness. "I think I am their territory. They have marked me. They will come back for me. […] Hatred … When it comes to men and sex, David, nothing surprises me anymore. Maybe for men, hating the women makes sex more exciting. You are a man, you ought to know." (158)

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   36

Women need the help of men for their protection. "Every man I meet wants to protect me, I can't figure out what from." (Mae West). Women want or not, it doesn't matter. They will be protected by men. They don't have the authority. They are slaves.

After the rape incident Lucy is having a baby and she wants to keep the baby. She accepts her pregnancy. It is her outlook towards patriarchy. Lucy's thoughts are passive; she starts to think rape as a way of communication and a non-violent act. It is a liaison. "they are not raping, they are mating." (199) Her thoughts have been changed forcefully. She knows that she needs someone (man) for protection. David cannot make her life smooth. David is not in the power right now. David is a good for nothing for Lucy considering the circumstances. "I cannot be a child forever. You cannot be a father forever. I know you mean well, but you are not the guide I need, not at this time." (161)

Petrus is the only option for her. None but Petrus can save her. Petrus who has been waiting for this day, finally gets the chance and takes this without any hesitation. Petrus says, "I will protect her." (139) Petrus is the harbor for Lucy. Ladies need men for their protection. They roam from one hand to another hand of patriarchy, but their situation hardly changed. Lucy doesn't have any option. So she accepts Petrus offer and marries him. Petrus gets what he wants. He becomes more powerful. What he wanted he got everything.

"I don't believe you get the point, David. Petrus is not offering me a church wedding followed by a honeymoon on the wild coast. He is offering me an alliance, a deal. I contribute the land, in return for which I am allowed to creep under his wing. Otherwise, he wants to remind me, I am without protection, I am fair game." (203)

Lucy Valerie Graham says that, women owning farms in this story are more threatened than men because of the sexual violence and the social oppression (439). Traditional gender roles also activated here. Lucy gets molested and pregnant and returns to the house and Petrus takes care of the farming. A typical gender role. Petrus uses rape a weapon to make Lucy submissive. Rape never stigmatizes patriarchy rather it works as soldiers for patriarchy. Patriarchy admires rape. It closes the door of independence for women and proclaims that, you need our protection.

"Historically, because women were considered property of their fathers or husbands, rape was long considered a crime against a man." (Whisnant). Lynn Higgins and Brenda Silver describes in their book *Rape and Representation*: rape and the threat of rape are a major force in the subjugation of women. In 'rape cultures' such as the United States, the danger, the frequency, and the acceptance of sexual violence all contribute to shaping behavior and identity, in women and men alike. Within this culture, as in others, the nature and degree of oppression will vary with the historical moment and, within that, the permutations of racial, class, gender, and

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   37

institutional relations of power. (1-2). Petrus enslaved Lucy by the help of rape. He doesn't want to stay under a woman. Actually, no man wants this. Men don't want to stay under the command of women. Adding with that, Lucy's rape incident is a colonial attempt of violence. In every society women's body is used as a weapon of cruelty. Females cannot rescue themselves from male regime. "If colonialism and apartheid shaped the masculinity of the past, the transition to democracy in South Africa in the 1990 has had the effect of unsettling and unseating entranced masculinities which were in the main, patriarchal authoritarian and steeped in violence." (Graeme Reid and Liz Walker) Rape of Lucy is one kind of reimburse from Petrus to the whites. Lucy Valerie Graham states, "*Disgrace* seems to suggest that female bodies may not fare better in the new order (post-apartheid), as after Lucy is raped, she becomes pregnant, gives up her land and retreats into the house". (439)

In changing South Africa, societal structure has changed but patriarchal freedom is still in the same position. Lucy can't take these anymore in this society. She wants peace instead of justice. She takes this decision considering the situation of Africa. Mardorossain says in her article *Rape and the Violence of Representation in J.M Coetzee Disgrace* that, "her unwillingness to rationalize her decision to be silent also reflects the fact that she knows she is caught between a rock and a hard place when it comes to representing herself as a rape victim in post-apartheid South Africa. If she presses charges, the gendered dimension of the rape will immediately be recuperated by a racially motivated reading and reify social hierarchies that have historically been produced precisely through the link between rape and the construction of race." (75)

Lucy is aware that the crime against her is a gendered crime. A crime committed by men against a woman. But it can be transformed into a racial crime. Black men against a white woman. The rape could be viewed from a different angle also. A white woman is incriminating black men. This can energize 'black peril' rape myth. So, that can be the one reason of Lucy's silence. She realizes that, whatever is the result or consequences she will be the ultimate victim.

In conclusion, it can be said that, this essay has attempted to find sexual politics in J.M Coetzee's *Disgrace.* David and Petrus both wanted to use Lucy for getting the benefits. They treated her like a political rival. Her superiority and independence could be threatening for them. One message can be taken from this text, if women want a future for them; they have to leave all the thoughts and beliefs of patriarchy. They should always be ready for fighting with the hindrances. Women have to remember that, they are human not women. 'Woman' is only the sexual identity of them nothing else. There is only one difference between a man and a woman, and that is the deference of chromosome. Women have to make their future with their own hand. Their way of thinking should be changed. They are not supposed to be confined in the four walls. As told earlier, there has been a diagram for women. They don't see their life through their eyes,

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   38

rather they see it through patriarchy. That's the thing happen with Lucy. She can't break the injected mentality of hers which was developed by patriarchy.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace* 39

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dip Das, B.A. (Honors) in English
Deciphering Sexual Politics in J.M. Coetzee's *Disgrace*   40

Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters

Professor S. Chelliah, M.A., Ph.D., D.Litt.

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Abstract

This paper focuses on cross-cultural experiences through expatriation and the conflict arises in the novels of Bharati Mukherjee's Culture is the prime identity of human life. Her novels mainly focus on dislocation, alienation and assimilation in the alien land. Mukherjee's novel depicts the need for immigrants to choose their home and culture by constantly adjusting themselves to the newly adopted nation and by remaining in nostalgic state of being in their naïve land and shows how Mukherjee attempted to portray outsiders' lives in a sensible way. She tries to pen down cross-cultural conflicts in her novels and projects how her characters take control over their destiny.

Keywords: Bharati Mukherjee, Expatriation, cultural conflict, alienation, immigration, assimilation, self-identity.

The word 'diaspora' is derived from the Greek "dia" meaning 'through' and 'sperien' meaning 'to scatter'. Webster's dictionary defines "diaspora" as 'dispersion'. So the very word embodies a notion of a centre, a 'home' from where the dispersion occurs involving images of multiple journeys so as to refer to its meaning as both "'a spread of population' and 'a forcible dispersal" (Sireesha 9) Paradoxically, disaporic journeys are essentially about settling down, about having roots elsewhere. In the words of Telugu Sireesha,

"The concept of diaspora means different things to different people at different points of time, place and circumstance." (P. 9)

Today the meaning of diaspora could be limited to any sizeable community of a particular nation outside its own country, sharing some common ponds that give the community a consequent identity. Truly speaking, 'diaspora' is not a metaphor for individual exile. Rather, it emerges out of migration of people, whether they travel collectively or as individuals or as households or in various other combinations, often involving traumas of separation and dislocation, in a word, every important aspect of migratory experience.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   41

'Indian diaspora' is one of sweat and toil often washed with tears, of achievements despite impediments, of educational advancement and economic progress, of political success at times etc. Indian immigrants form a large chunk of diaspora all over the world. The diasporic community has inevitably produced works of literature illustrative of their history and heritage, of their own awareness of the society and its problems, its achievements, its limitations and frustrations among others. In this context, the literature emerging from the diasporic people assumes significance and the literature of the Indian diaspora is nothing, but that body of writing produced in English by people who identify themselves as being of Indian heritage living outside their own land. The Indian diaspora has been formed by a scattering of population. By dividing in his essay "From Sugar to Masala" the Indian diaspora into two categories, Sudesh Mishra writes:

> "This distinction is between, on the one hand, the semi-voluntary flight of indentured peasant to non-metropolitan plantation colonies such as Fiji, Trinidad, Mauritius, South Africa, Malaysia, Surinam and Guyanan, roughly between the years 1830 and 1917 and the other the late capital or post-modern dispersal of new migrants of all classes thriving metropolitan centres such as Australia, the United States, Canada and Britain." (P. 276)

After Indian Independence, the Indian diasporic community has acquired a new identity due to the processes of self-fashioning and increasing acceptance by the west. What is interesting to note here is that the history of diasporic Indian writing is as old as the diaspora itself. Quite significantly the Diaspora in Indian writing in English covers' every continent and part of the world. Now globalisation has produced new patterns of migration and provoked divergent responses worldwide. Different responses to migration, whether as an attendant phenomenon of globalization on a consequence of political persecution, ethnic cleansing or natural disasters are articulated in literature produced in places whether diasporic communities exist. With more and more writers of Indian origin settling abroad and enjoying themselves in creating writing in the countries of their domicile, the theoretical problem is that of the critical parameters by which their works have to be defined and assessed writers like A.K. Ramanujan, Agha Shahid Ali, David Dabydeen, M.G. Vasanji, Meena Alexander, Rohinton Mistry, Salman Rushdie, V.S. Naipaul, Bharati Mukherjee, Chitra Banerjee Divakaruni are a few of the names worthy of mention here as those who have projected diasporic experience/consciousness in their writings to a very great extent. In short, 'Diaspora' is a loaded term that brings to one's mind various contested ideas and images and 'diasporic literature' has made a significant contribution to Indian writing in English by its rich exposure to multiculturalism.

Bharati Mukherjee is one among the notable diasporic writers who in her novels and short stories expresses the nomadic impulses of Indians who in their deliberate search for material gains migrate to the West and consequently face tensions of adaptations and

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   42

assimilation. As a novelist, she has clearly stated her aim in her novels thus: "my aim is to expose Americans to the energetic voices of new settlers in this country" (Qtd in Inamdar 39). She has spent much of her career exploring issues involving immigration and identity with a particular focus on the United States and Canada. She was born on July 27, 1940 to wealthy parents, Sudhir Lal and Bina Mukherjee in Calcutta. By the age of ten, she knew that she would become a writer and as such, she had written good number of short stories. His education took place in Kolkatta, England and the USA. Taking graduation from the University of Calcutta in 1959, she got her M.A. degree in creative writing in 1963 from the University of Iowa. In the USA, she got her Ph.D. from the Department of English and Comparative Literature. During the course of her study at Iowa, she chanced to meet a young Canadian writer Clark Blaise and that blossomed into courtship with him leading finally to her marriage with him in 1963. Both writers continued to write independently and also produced by joint venture some non-fictional works. Taking up teaching career, she taught at McGill University in Montreal, at Marquett University, University if Wisconsin, Madison, Skidmore College, Montclair State College and Emory University. Then she with her partner moved to the USA from Canada where she found her true self . No doubt, she loved the USA for her respect for individual liberty, freedom of expression and the liberty to hold one's own views. She wrote rather boldly that she would prefer to be called an American rather than a hyphenated diaspora.

As a well-renowned writer in delineating the Asian immigrant experiences in North America in many of her works, Bharati Mukherjee has focused on the different aspects of her personal life in an alien land and has spun the same experiences in her literary and cultural poetics. "She is not only the most commercially successful among women writers of the Indian Diaspora, but also the most controversial narrator of Indian cultural identity in a multi-cultural context" (Singh 110). Mukherjee is at her best in the depiction of cross-cultural conflicts and shows how her characters take control over their destinies. Though she draws her picture of the Indian life intelligible and interesting to the American readers through her novels, she is too good an artist to distort reality to capture attention. She avoids stereotyped versions and sentimental exaggerations and tries to pack into her novels a rich resonance of meaning by the deft device of combining immigrant, feminist and existentialistic perspectives thereby focusing her attention on the growing awareness of the dark spots in the lives of her characters and their courageous efforts to discover areas of light. This search for light, for happiness and fulfillment is subtly linked in her fiction to her protagonists' struggle for self-actualization.

Bharati Mukherjee does not like to be called a feminist but she stands for women's right to equality, freedom and independent identity. Tara dreams of peaceful Bengal of Satyajit Ray's films but finds it shabby and people untrustworthy and uncultured in democratic values. Her stay in India makes her realize that despite the problems, expatriates face in America, it is far more suited for them than their homeland. She accepts her foreignness among her own people and the

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   43

country. In this respect, Mukherjee's very first novel *The Tiger's Daughter* is a journey of Tara from expatriate's sense of alienation to acceptance of the foreign land as her own homeland. This novel, it may be said, is nothing but a novel of single character as the story revolves round Tara and all other characters only serve the purpose of enhancing the central theme of expatriate sensibility. This novel is out and out a story about a young girl named Tara who ventures back to India after many years of being away only to return to poverty and turmoil. This story parallels Mukherjee's own venture back to India with Clark Blaise in 1973 when she was deeply affected by the chaos and poverty of Indian and mistreatment of women in the name of tradition.

As an Indian born American writer, Bharati Mukherjee is "a familiar voice in the Indian literary diaspora" (P 49). In her fiction, she does neatly depict the problems faced by Indians who attempt to assimilate into the North American lifestyles. *The Middlemen and other Stories* is a collection of short stories portraying a complete change in the majority of immigrant protagonists. They are seen as immigrants who have fully adapted themselves to American culture. The immigrants of these stories are from India, Italy, Hungary, Vietnam, Afghanistan etc. The author talks not only of Indians but also of the whole of immigrant experience, that too, about the immigrants from different parts of the world facing one major problem, Americanization. "A Wife's Story" is about a married Indian woman Panna, a Ph.D. scholar doing research in the USA. She is not happy with her Indian husband and her dominating mother-in-law and so she migrates abroad as an excuse from her in-laws. She is scared to think of Indian husbands who burn their wives for dowry:

> "I've made it; I'm making something of my life. I've left home, my husband to get a Ph.D." (A Wife's Story 29)

Panna is seen as expatriate, struggling between two worlds or two values, one can seen her playing a dual role when her husband visits New York:

> "I change out of the cotton pants and shirt
> I have been wearing all day and put on a sari
> to meet my husband at JFK. I don't
> forget the marriage necklace or mangalasutra,
> gold drop earrings, heavy gold bangles
> I don't wear them every day. In this
> borough of vice and greed, who knows when,
> or whom, desire will overwhelm" (A Wife's Story 33)

This transformation in Panna brings out the nostalgia she has for her land, India. The story reveals the marital life of Panna in the past to be both sick and disgusting for her husband

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   44

never went out with her in India for shopping. Only on coming to the United States, she has been recognized as a distinct person with her own identity. In fact, Panna is very happy to see her husband leaving for India and on the eve of his departure, she gets transformed into an obedient loving wife. Thus, the story ends on a note of freedom for an Indian Hindu wife in America. The story coveys that what is central to married life is the importance of compromise. The story "Tenant" pictures, the protagonist Maya Sanyal as an immigrant leading her life in the present without thinking of the past who marries an American and later gets divorced: "All Indian men are wife beaters" (Tenant 99). This brings out the emotional insecurity in Maya towards Indian men. Quite willing to enjoy and experience the freedom in her life with free association of men, she not only gives up the Indian way of life but also changes her food habits and other altitudes. This act of hers proves that immigrants need to sacrifice their own culture before getting changed into new persons and becoming one with a new culture. Mukherjee's protagonists have to face severe and rigorous problems and suffering so as to realize the needs and experiences of a new world. Towards the end, Maya Sanyal is prepared to make love to a man without arms and her entire transformation from the time she entered America breaking away from her parents' way of life to her association with Ashok Mehta, is a long journey of hurdles and of her search for love. Despite the love she wins, Maya feels the emptiness within her, a feeling of alienation. Bharati Mukherjee ends the story by picturizing the insecure living condition of liberated Indian women in America.

Bharati Mukherjee has dexterously exhibited her skill in depicting "characters who are exiles, immigrants or outsiders, characters caught on the margins between two cultures, between India and America, tradition and modernity, East and West" (Singh 109). In this age of globalization, exile is often considered a chosen condition accepted for the hope of a 'better life' and when people are disappointed in such condition, the pangs of remaining far from homeland are heart-breaking. Edward W. said observes that exile is "the unhealable rift forced between a human being and a native place, between the self and its true home; it's essential sadness can never be surmounted" (P. 173). America tended to exert a stronger gravitational pull with her characters ardently embracing its freedom and whispered promise of change and transformation. In *Jasmine* Mukherjee relates both the odyssey and the metamorphosis with its shocking upheavals of a young immigrant from rural India.

Jasmine is a feminine Bildungsroman rewritten around the post-colonial and postmodern agenda. This novel focuses on Jasmine, an underage woman and as a widow to the United States where her fate will be 'rewritten'. This is the novel that lays a focus on migration, identity and gender. *Jasmine* has inherited a tradition of exile and migration from her family. At the age of sixteen. She is planning to move with her old Indian and at seventeen, she becomes a widow. In her confusion, she decides to go to America to commit Sati, burning herself along with her husband's suit. Her decision is in compliance with her old Indian dutifulness. *Jasmine* is a novel

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Language in India www.languageinindia.com ISSN 1930-2940 18:11 November 2018
Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   45

that beautifully depicts the experiences of an expatriate in a multicultural society. *Jasmine* is a rebellious girl who rebels against traditional society of India. In short, the novel *Jasmine* develops the idea of the mixing of the East and the West with a story telling of a young Hindu woman who leaves India for the U.S. after her husband's murder, only to be raped and eventually returned to the position of a care giver through a series of jobs. The unity between the first and Third worlds is shown to be in the treatment of women as subordinate in both countries.

Wife is another novel dealing with the theme of expatriate's life in a foreign land. The protagonist of the novel is Dimple Dasgupta, an ambitious young woman who has an intense desire to go abroad and live a luxurious life. She marries Amit Basu whose mother Mrs. Basu quite traditional. She does not like her. She does not want pregnancy soon and wants to have life free from family problems and worries. Going with her husband to the USA and being enamoured with the luxurious life of the people in the USA. She tries to Americanize her life drinking beer and attending parties. Watching TV shows that show rapes, murders, sex and violence, she begins to dislike Amit for his crudeness. Suffering from Insomnia, she develops friendship with Ina Mullick and Milt Glasser and becomes more and more psychic. She constantly thinks and dreams of death. Finally, she thinks of killing Amit and hiding his body in the freezer. She mixes the fantasy of TV shows with real life. No doubt, she is a split personality suffering from neurosis, schizophrenia and death instinct. The theme of novel would be nothing but ambition lust, pressure of expatriate life and psychological disorder resulting from imbalance between fantasy and reality. The cycle of expatriation that Dimple undergoes gets her life fully collapsed. She is an immigrant being highly emotional patiently suffering from depression and psychic disorder. As Telugu Sireesha has put it, "Bharati Mukherjee is the only writer who challenges the translucent lives of immigrant women signified strong in their characters but always very emotional" (P 23). Her Wife does personify Dimple as "a psychoneurotic" before marriage whose problems get aggravated after her migration to the United States of America and she is depicted as the lone female protagonist among all the characters in Bharati Mukherjee's works who feels that she suffers a strong sense of insecurity being a woman.

Mukherjee's *The Holder of the World* published in 1993 and *Leave it to Me* in 1997 lay focus equally or immigrant lives of characters. *The Holder of the World* is a beautifully written story about Hannah Easton, a woman born in Massachusetts who travels to India and becomes involved with a few Indian lovers and eventually a king gives her a diamond known as the Emperor's Tear. The story is told through the defective searching for the diamond. Mukherjee's focus continues to be on immigrant women and their freedom from relationships to become individuals and she also uses the female characters to explore and spatiotemporal connection between cultures. *Leave It to Me* tells the story of a young woman sociopath named Debby Dimatino who seeks revenge on parents who abandoned her. The story reveals her ungrateful interaction with kind adoptive parents and a revengeful search for her real parents. The novel

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   46

also looks at the conflict between Eastern and Western worlds and at mother daughter relationships through the political and emotional instincts by the main character in her quest for revenge. In the novel, *Jasmine*, the protagonist struggles to achieve herself in the society where she belongs and labours a desire for independence and a respect for success that appears incongruous in her Indian setting of poverty gender-discrimination and rigid social conventions. Jasmine's yearning for independence from her early childhood marks the beginning of the struggle for self-actualization. As a whole, the novel *Jasmine* deals with a young Indian widow's successful attempt to reshape her destiny and her happiness in an alien land.

Desirable Daughters is the story of three sisters, Tara, Parvati and Padma, born and raised in Calcutta in the 1950's and the different paths they travel from this nexus. Here in this novel, the creation of identity emerges as continuous process, forever transforming without an end. Tara is a savvy, cosmopolitan globe trotter having beauty, brain, wealth and a privileged life as the wife of a Silicon Valley magnate. After marrying Bishwapriya Chatterjee, she arrives in America steeped in Indian culture exhibiting the behaviour of the pragmatic Indian wife. Back at home, she had led a sheltered life where she was inundated with culture, tradition and values though inculcated by the catholic nuns who were her teachers. Thus, when Tara reaches America, she feels the tug between the tradition and freedom allowed in the affluent American society. However, she immediately tries to embrace the American culture taking advantage of the opportunities it affords and attempts to assimilate as best as she can into the new society. Tara after much travelling finds that she is comprised of multiple selves accepting or rejecting certain aspects of both Indian and American culture. She comes to terms with the idea that she will never have a single identity but rather gets dispersed between being Indian and American. She no longer fights with her multiplicity but rather accepts it as part of her progressive capacity. The Sanskrit poem in the novel's foreword itself lays out Tara's mission:

> "No one behind, no one ahead. The path the ancients cleared has closed. And the other path, everyone's path, easy and wide, goes nowhere. I am alone and find my way". (Desirable Daughters 104).

Unlike Jasmine, in Tara, there is no struggle between the emerging selves that caused Jasmine to remain always on the move and invent completely new identities. Instead of transplanting Indian culture or disposing it off altogether, she tries to assimilate her Indianness through reinventing her identity as experience for ever keep on moulding it into something new. In *Desirable Daughters* Mukherjee explores a complicated working out of the relationship between home, identity and community that calls into question the notion of a coherent, historically continuous stable identity. In this novel, dangers lurk on all sides to attack families, marriage, peace of mind and the status. These hazards are born in family, the retaining of one's niche, the desire place for wealth, fate, human secrets and conspiracies. And paradoxically, the

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   47

only protection against these pitfalls are the hazards themselves: family, social position, wealth, secrets and the gods.

Desirable Daughters is, thus, a well-written novel which gives readers an insight into the Indian culture, but one wishes the author had delved further into what it means to be an Indian woman coming to enlightenment instead of falling into the trap of an imperialist American feminism which betrays the feminism of other cultures. Here in this novel, Bharati Mukherjee continues to explore once again the transformation an immigrant undergoes in leaving the physical, cultural and mental space that is the motherland for America. While the novel *Wife* depicts an Indian Woman's exile to America and her spoiling of her self-conscience, *Jasmine* and *Desirable Daughters* explore the shifting identities of diasporic women, both in the present-day United States, Canada and India in the past.

To conclude, Bharati Mukherjee's novels represent the contemporary woman's struggle to define herself and attain an autonomous selfhood, especially in cross-cultural crisis, a subject which has assumed a great significance in the present world of globalization. She is said to have endeavoured to dive deep into the distorted psyche of those immigrants who have been surviving in the conflict of traditional Indian values, inherent in their personality and their fascination for Western mode of living. Framed with the didactics of immigrants and emigrants, Mukherjee's fictional forte lays focus on the predicament of migrant entities and the possibilities for absorption and rejection in the new world. In a nutshell, it may be said that "no Indian woman expatriate novelist in the foreign soil is as remarkable as Bharati Mukherjee for her vivid life experience and a genuine portrayal of it in the form of fiction" (Patil 117). Her works have made a notable contribution to the multi-ethnic literature of the United States and as a writer, she has moved geographically from India to Canada and the USA and she is out and concerned with migrants, dislocations and relocations focusing on the inevitable consequences of cross-cultural encounters.

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Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   48

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Professor S. Chelliah, M.A., Ph.D., D.Litt.
Bharati Mukherjee's Depiction of Expatriate Sensibility and Cross-cultural Encounters   49

The Role of Women in Maintenance of Language and Identity With Reference to Tamils in Mauritius

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Mahatma Gandhi Institute, Moka, Mauritius

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Introduction

Mauritius has a relatively short history. Tamils' presence in Mauritius could be felt as early as 1734 when the French took possession of the island. Among the Early Tamil migrants, a very low rate of women population could be noticed. But, with the lapse of time, with the increase in the number of female migrants, the latter started having their place in the Mauritian society. Today due to globalization, women are being empowered and hence have to meet different challenges which occur as a result of it. In Mauritius women consist of 35 percent of the labour force. Nevertheless, it is a fact that women have been working hard to keep their language alive and maintain their identity. Women are responsible for passing on the culture, traditions and values from one generation to another.

Keywords: Mauritius, Tamils, Role of Women, Maintenance of Language and Identity

Culture and Women's Role

Culture distinguishes man from other species. A culture becomes a flowing stream only when there is continuity of collective life in a people. (i.e. passing it from one generation to another). However, the vitality of a culture lasts only so long as the best man in the dominant minority of each generation finds self-fulfillment by living up to its fundamental values afresh. However, these values cannot be handed down from father to son as a legacy. Rather each generation must recapture it afresh by trying to live up to it. And women in the society, in maintaining that culture and language greatly help the new generation to recapture it.

Empowerment is the process of enabling or authorizing an individual to think, behave, take action and control work and decision making in autonomous ways. In Mauritius in many spheres, women are being empowered to act individually, to interact in society and to take very important decisions.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kistnamah Mooneegadoo
The Role of Women in Maintenance of Language and Identity with Reference to Tamils in Mauritius 50

If we trace back history it, is clear from evidences received that women were of no small importance. In the riverine plains, women have been helping the men in the harvest of crops, and in the littoral regions where fishing was the main source of living, they helped in guarding the fish that were put to dry on sandy beaches. So, this role of women as active helpers in the occupational activities proves that Tamil women were indeed contributing to the functioning of both the households and the society at large.

Women's Involvement in Mauritius

Tamils are an important component of the Indo-Mauritian community. Tamil language has been taught as early as 1839. At that time the propagation of language was mainly done by male figures, namely, Soopaya Mudaliar, Perumal Soobrayen, Sangeelee brothers and so on.

In 1925 the teaching of oriental languages was officially recognized, and since 1934 the Mauritian government gives due importance to the teaching of oriental languages. It was then that women started playing an active role, taking up the challenges and fighting for their social, academic and spiritual upliftment.

In Mauritius the success of Tamil language maintenance depends on the degree of interaction between linguistic and non-linguistic parameters. The non-linguistic parameters include socio political organizations, religion, values, history, among others. It is an undeniable fact that values, religion, culture are safeguarded to this day by women. Women, due to their keen interest and active involvement, have been contributing in one way or the other in fulfilling the goals of culture maintenance and identity retention. Charity and hospitality are considered very important in the life of Tamil people and women are more adept to it.

Female Population in Educational Institutions

In 2011, Mauritius had an overall population of about 1.2 million. Male population consisted of 633 thousand and female 652 thousand as per last census. Viewing the overall primary schools, out of an enrolment of 116068 students, male students were 58935 while female students were 57133, including women of Indian origin.

In the teaching profession, in the primary sector, male teaching staff consisted of 1655 whereas female 4046. In the secondary schools, out of an enrolment of 115289, 55188 consisted of males and females comprised 60101. Even at Mauritius College of the Air Distance Education courses, out of 890 students, 289 are males and 601 are females. Not to forget the courses in Tamil language run by the MGI, except for one or two males, most of the students are females. So, it is obvious that among the Tamil population the females, through the process of

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Language in India www.languageinindia.com ISSN 1930-2940 18:11 November 2018
Dr. Kistnamah Mooneegadoo
The Role of Women in Maintenance of Language and Identity with Reference to Tamils in Mauritius   51

acquiring knowledge and enhancing further professional development, are the pivot for keeping the language alive.

Challenges Faced by Women

In Mauritius, about 3 or 4 decades ago, very few women enjoyed freedom to seek education or any kind of training. Women were viewed as the inferior class and men were considered as the sole breadwinners, thus taking all the decisions, which showed lack of freedom for women.

But with the growth of industrialization, female labour was absorbed by the industrial zones. Thus, by early 1970's more than 70 % of women became involved in the labour market. Hence the approach vis-à-vis women changed and they are no longer regarded as the inferior gender. Due to economic independence, there is a shift from extended to nuclear families. So, the traditional role of women changed drastically. With the rise of feminist movements demand for equal rights has gone up.

One element which has culminated in the boosting up of the status of Mauritian women is free education that has been granted in 1976. More and more women began to have access to education. Girls after completing their tertiary education now occupy higher posts. Jobs which were once considered to be male-oriented such as police force, management posts, driving vehicles, are now being performed by women. Hence the concept of equality is gaining ground.

Women are not remaining indifferent to changes. Rather they are playing a positive role. Empowerment programmes for unemployed women such as providing them skills and training in different fields enable these women to take up jobs and integrate in society.

With the process of modernization, the role of Mauritian women keeps on changing from that of the householder, very submissive and docile, to that of working-class women, very active and full of enthusiasm.

Tamil Woman in Mauritius

The Tamil woman, apart from doing the house chores would help bind the relations between members of the family through the way she entertains her husband, the children & her interest in their education. The woman within the family would shoulder the responsibilities without any revolt. She would always try her best to achieve and welcome every difficulty at each step with a smile.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Dr. Kistnamah Mooneegadoo
The Role of Women in Maintenance of Language and Identity with Reference to Tamils in Mauritius   52

Nowadays after striving to preserve the language and being made aware of its importance, women manage to send their children to learn Tamil in evening schools run under the aegis of different socio-cultural organizations.

Women's Role in Propagation of Culture

In Mauritius it is indeed the women who help their families in the celebration of religious festivals. They would attend religious prayers regularly. With their initiative and endeavour, they encourage men also to keep up to their tradition. Credit goes to the women for the lighting of lamps daily, the daily chanting of hymns and devotional songs, prayers to Gods, fasting and so on. So, it is no doubt the women have been throughout the years passing on the customs and habits to new generations.

No need to mention the greatest contribution of Tamil women in helping to retain their identity. Although the heavy influence of varied cultures on them, Tamil women still wear flowers, traditional Tamil jewelry such as the *taali, koondoo, minji, mukkuti, konday seepoo, tordu* and *podavai* during weddings, funerals and while attending prayers in temples. Even the traditional Tamil dishes such as the *arusuvai, payasam, appalam vadai, pullisorru,* and *pongal* prepared by Tamil women show the identity of Tamil culture.

Constraints in Maintaining Identity

While the women are acting as the agent for cultural transmission, they are being at the same time confronted with quite a number of constraints, namely:

- The impact of other cultures, more precisely the western culture, on the way of life of Tamil women.

- Family constraints resulting from family members' poor knowledge about Tamil culture, customs and religion.

- The influence of environmental factors.

- Media influences on the behavior of youth.

- Labour force – In order to meet both ends, women are compelled to join the labour force, hence cannot devote time to language and culture.

In spite of these constraints, Tamil women through their involvement in cultural and religious activities, are keeping up to their culture, thus shedding light on their identity.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kistnamah Mooneegadoo
The Role of Women in Maintenance of Language and Identity with Reference to Tamils in Mauritius   53

Contribution of Tamil Women in the Past to Maintenance of Cultural Identity

When the Tamils landed in Mauritius in 1825, they brought with them their rich heritage and strictly adhered to their customs, language and culture. Today Mauritius has a total population of 115,000 and more than 50% constitute of females. Mauritius, being a multiracial society and when certain elements of our rich culture, language and norms were seen on the verge of extinction, only then the Tamil women came in the forefront and with their ceaseless efforts strove to retrieve those elements from extinction. In an endeavour to revive the language and culture, the efforts of a few Tamil women are to be applauded.

At the outset, we can't underestimate the role played by late Mrs. Radhamanee Poonoosamy. Being a native of South Africa, she came to reside in Mauritius in 1952 and her engagement in social work is very remarkable. Apart from launching the Indo Mauritian Association, she also participated in the creation of numerous associations for women. She herself joined the Labour Party and, though not elected, was made a member of National Assembly through the best loser system. In 1975, to mark the International Year of Women, she became the Minister of Women's Affairs, Prices and Consumer Protection. Indeed, she was the first female Minister of Sir Seewoosagar Ramgoolam's cabinet. A full-fledged ministry was created to give incremental boost to women's emancipation. She introduced many bills at the National Assembly in favour of marriageable age for women, and legislation to prevent marriage to men already married.

Soodrum Pavattan, also known as Anjalay Coopen, another historical figure, born in 1911, worked as labourer at Belle Vue Harel Sugar Estate. She participated in the labourers' protest against meagre wages and inhuman living conditions, which resulted in her being shot down by the police during the labourer's strike on Monday 27 September 1943. Following that a Commission of Enquiry was appointed to look into the disturbances. A series of recommendations concerning wages, housing, sanitation and water supply, medical treatment and so on were put forth. So, Anjalay had contributed to the upliftment of the labourers' living conditions, promoting their self-respect, self-confidence and a feeling of belonging to the society. By so doing, she has opened new avenues for the Indians seeking their rights.

In Mauritius, quite a few Tamil women occupy high positions.

In the educational field, Amma Salatchi was a pioneer in running evening classes.

Amma Rengasamy, a primary school Tamil teacher, was very active in promoting Tamil language.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kistnamah Mooneegadoo
The Role of Women in Maintenance of Language and Identity with Reference to Tamils in Mauritius   54

In the field of health, Mrs. Veerapen acted as Permanent Secretary for many years in the Ministry of Health.

Mrs. Ramasamy was the permanent secretary in many ministries.

In the domain of Arts, quite a few Tamil women are teaching fine arts and dance.

Even at the level of politics, a few Tamil women have reached great heights.

Here, we must applaud the initiative of one great lady in the name of Mrs. Nagen Husnoo, an industrialist, who has been working towards the promotion of Tamil language for quite a long time.

Women's Role in Sociocultural Organizations

Nowadays Tamil women have a greater role to play and they have been given greater opportunity to serve the various Tamil organizations in Mauritius, numbering more than 10 to this day.

Here we must highlight the ladies' wings of the Tamil League, the Union Tamoule de Maurice, the Taamarai Kazhagam, Avvaiyar Kazhagam, The Amaury Tamil Ladies Association, which have as presidents and members, Tamil ladies. These associations have been founded with the aim of promoting language and culture and helping the women to make use of all the traits related to language and culture.

At Tamil League, for instance, the ladies from the ladies' wing are very active in organizing and participating in the activities of the Association. Thus, they not only contribute to the advancement of the league but work towards their self-advancement.

Apart from activities such as the Women's International Day, the Family Day, their involvement in artistic and cultural activities, namely, the Tamil Drama Festival, other organised leisure activities such as trips to the beach, hotel, valley and parks, visit to temple help them to further deepen the link among all lady members. Tamil speaking classes are also conducted to further help developing and maintaining the language.

As for the Union Tamoule de Maurice, one of its main functions is the 'Aadi Padinettam Perukku'. The female members in order to keep pace with cultural entity organizes this activity and this is another indication that women are keeping their identity.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kistnamah Mooneegadoo
The Role of Women in Maintenance of Language and Identity with Reference to Tamils in Mauritius   55

Another thing that needs mention here is that earlier the officiating priests at the temples were males only. Most of the time the women help in preparing worship rituals. Now a few of them are very dedicated to get trained as Tamil Atchagars.

The main task of maintaining language and identity rests in the hands of Tamil women, since they assume the responsibility as the head of the family. There is a proverb that goes thus:

'**The hand that rocks the cradle rules the world.**'

Hence, we have lot of hope that the women folk will keep the torch burning and they will preserve language and identity to a certain extent and hand it over to future generations as a legacy. Though not in the field, some women do contribute in developing language and culture.

Conclusion

So, it is apt to say that women are no longer the traditional women of ancient times. Rather they stand as warriors, ready to protect their language and culture. In this paper an attempt has been made to give you an overview of the importance of the role played by Tamil women in maintaining language and identity.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kistnamah Mooneegadoo
The Role of Women in Maintenance of Language and Identity with Reference to Tamils in
Mauritius   57

A Stance of New Women:
A Textual Reading of Anita Nair's *Ladies Coupé*

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Abstract

   Ladies Coupe is a novel of Anita Nair, discusses the major problems faced by her woman character Akhila from a feministic perspective. This research paper aims to explore Akhila's journey to attain her real 'self'. At the end, after a prolonged struggle and attainment of freedom, she learns to undo the social and psychological boundaries by standing with determination. She assumes her role as that of a new woman, with daring and rebellious attributes.

Keywords: Feminism, Patriarchy, Sufferings, Crisis, New women, Self and Society.

Introduction

   Anita Nair is a famous Indian English writer. She wrote almost all the genres of literature. She wrote novels, short stories, poems, essays, children's stories, plays and travelogues. She is notable for her novels titled *The Better Man* and *Ladies Coupe*. Her works of fiction have been translated into twenty one languages. Anita Nair, as a female novelist, has focused on the marginalization of women in Indian society. All the characters in *Ladies Coupe* and the major and minor women characters in *Mistress* portray the idea of male domination. Sometimes owing to the compelling patriarchal situation in their social and domestic life, women are forcibly pushed into the trap by their own protectors. Portraying such feministic perspective has gained her the title Feminist. Although she deals with feministic perspective, she pays attention to Indian tradition and culture.

Ladies Coupe

   The novel *Ladies Coupe* begins with the narration of the major character named, Akhila in a railway station. The whole novel is about Akhila's journey and her contacts with different people. She happens to meet people with different nature and different backdrops in the compartment. All the women characters who travel with her in the particular compartment, share their life experiences which help Akhila to find her own identity. It also fostered her to discover answers for her question "Can a woman live happily alone without a man's support." (LC 21).

   The novel begins with a clear picture of the protagonist, Akilandeswari. She is the perfect example of being a victim of gender bias. Akhila is a forty-five year old spinster who acts as the head of her family discharging duties like a man, obeying her mother as a dutiful daughter, caring nieces and nephews as an aunty, sacrificing her entire life to her siblings as a sister and a

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
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Dr. K. Vijila, M.A., M.Phil. M.Ed., Ph.D., Research Supervisor
A Stance of New Women: A Textual Reading of Anita Nair's *Ladies Coupé*   58

loyal employee in the work place. But she is conscious that she is a person with no identity of her own. Akhila loses her father at the early age and his death compels Akila to take care of her family. Akhila does not get affection or friendly treatment from her own family. At certain point she is disgusted and wanted to live a life of her own. She prepares herself to get out of the responsibilities to which she has been bound for many years.

Akhila's unexpected encounter with her school friend Karpagam, who was a widow. Her meet with Karpagam becomes a turning point in Akhila's life. As the outcome of their meeting, Akhila runs out of her family and reaches the railway station and buys a one-way ticket to Kanyakumari. Thereby, starts her own journey. During the journey, she has co-passengers, Janaki, Prabha Devi, Margret Shanti, Marikolanthu and Sheela imbibed with different mind sets and life experiences. Their stories help Akhila to introspect her life and find the true meaning and the purpose of life.

Discussion

Anita Nair is considered as a unique artist whose works are considered to be a revolt against conventions and norms practiced in the Indian society. Her novel contains social and political issues reflecting women's struggles in their daily lives. Her works act as a catalyst by creating awareness to feministic issues. The novelist is dogmatic and believes that the problem of identity crisis is very much connected with the problem of one's existence. She tries to reveal the moral breakdown of modern society in which a woman longs for satisfaction of her needs. Ideologies of modern Indian feminists hold multi-faceted perspectives upon the Indian society including its economic and cultural conditions. The feminist ideologies explain the search for self-identity and emphasize on transformation. Ashok Kumar rightly observes the condition of women in one of his essays as, "The new woman, however, is a compulsive emergence out of the existing Indian ethos and not just a blind imitation. It is not a transplant but the product of changes going on everywhere" (17:2001) Anita Nair's novels portray women who have undergone changes. They are new women, conscious of their state and with a readiness to fight for their right and undergo changes that would pronounce them to be new women. As Malati Mather cites: "Writing by women can be seen to reflect their awareness and understanding of social and political issues as well as a commitment to self and all those who belong to the fraternity of their sisterhood that transcend actual, disciplinary and theoretical limitations".(12)

In Anita Nair's *Ladies Coupe*, Akhila, a woman who is in search for 'self' through Independence. The best years of Akhila's life fade away looking after her kid sister Padma and two brothers, Narayan and Narsi. She cherishes her relationship with Hari who wishes to marry her, but she refuses as he is younger than her. She is afraid of society, so she lets the relationship die with reluctance that eventually causes her agony. One day, in the ladies' compartment, she finds five women passengers. In all their lives, one could witness a multifaceted gender pattern swaging between revolt and resolution. Talking to them and listening to their stories, she in builds a confidence to choose a life without obtaining permissions from her brothers as insisted always by her mother. She determines not only to make her own way but also to choose the man whom she liked earlier. After hearing the stories of her co-passengers, Akhila finds an answer to the most disturbing question of her life: "Can a woman live by herself?" (LC21). She understands that

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A Stance of New Women: A Textual Reading of Anita Nair's *Ladies Coupé*   59

ultimately human relationships assure nothing but entrapment of gender. She realizes the value of freedom. Her definition of 'body' and 'self' is eventuated by her proposed sexual intimacy with Vinod, a stranger whom she meets in Kanyakumari. Finally, she takes a crucial decision of calling Hari for a reunion.

Age difference would no more stand as a barrier between them. Anita Nair views her sufferings from gender perspective and makes a lucid point about mothers' indifferent attitude towards her daughter. Akhila's mother is unsympathetic and rude towards her while compelling her to obey her brothers. The obedient daughter now assumes a new form- daring and revolting – a change needed for any Indian woman to metamorphose psychologically to be a new woman.

Summation

All the stories of Akhila's co-passengers makes her wonder why men are the total cause for their sufferings. She also doubts whether women could live without men's support. The constant retrospection and ponder upon the lives of women that she knew, has provided solution for her question. She explores through the labyrinth of her inner psyche to comprehend who she is. The discovery of her 'self' eventually enables her to discover her own identity as new woman. According to feminists' theory, women do not need a man to support them financially and they are conscious of their state to fight for their rights. Even if they have to walk out of marital life, they continue to love their children and determine living for them. A few of them compromise with their husband and prolong their relationship asserting their identity and claiming self-respect. Anita Nair's fiction is a protest against the patriarchal system of oppression and exploitation. It is also a depiction of her women characters finding their real 'self' as worthy.

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A Stance of New Women: A Textual Reading of Anita Nair's *Ladies Coupé*   60

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A Stance of New Women: A Textual Reading of Anita Nair's *Ladies Coupé*   61

Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam

Dr. Kunjamma. S., M.A., M.Phil., Ph.D.

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Abstract

Generally, all sentences can be broadly divided into a subject constituent and a predicate constituent is a view which is found in traditional as well as modern grammatical analysis. In surface level, the initial NP in a sentence of normal word order, which is directly related to the verb is identified as its subject. But, the identification fails to satisfy, when more complex structures are examined. The concept of "subject" is very elusive, and seems to be quite different depending on languages. The morphological feature, case is used to indicate the function of an NP within its clause. But case marking is not always a reliable guide for determining the grammatical relationship of a particular NP. An NP may be a grammatical subject or object even though its case marking suggests something quite different. This kind of irregular correlation between morphological features and syntactic functions is not uncommon. So the grammatical relations be identified on the basis of syntactic evidence which can be used to identify grammatical relations particularly in subjects.

In Malayalam though the subject is in nominative case, certain verbs do not allow NPs in the nominative to occupy the initial (subject) slot of sentences. And it is argued that subject-category is not relevant in the analysis of Malayalam sentences. This paper is an attempt to explain the above facts with reference to the syntactic and semantic aspects.

Keywords: Syntactic and Semantic, grammatical subject, dative case, logical subject

1. Introduction

All sentences can broadly be divided into a subject constituent and a predicate constituent is a view which is found in traditional as well as modern grammatical analysis. In surface level, the initial NP in a sentence of normal word order, which is directly related to the verb is identified as its subject. But, the identification fails to satisfy, when more complex structures are examined. The concept of "subject" is very elusive and seems to be quite different depending on languages (K.M. Prabhakara Varriar). The notion 'subject' is described by various scholars differently. According to Chomsky (1965) it is in terms of the topology of the deep-structure phrase marker

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   62

that the semantically relevant notions of subject, object and predicate are defined and selection restrictions are accounted for. A noun phrase immediately dominated by the node 'S' will be called the deep subject. The deep subject refers to the NP argument that appears to the immediate left of the verb in surface structure. According to Fillmore (1968), The NPs appearing in the underlying structure are differentiated only on the basis of various semantic roles that they manifest. In the absence of an agent in the deep sentence, another NP is moved to the position of subject.

There are observations made by other scholars. Kothandaraman (1972) examines that, there can be certain verbs in languages like Tamil, Telugu and Malayalam which do not require a subject in the sentence. Now examine the Malayalam grammarian's observation. Certain verbs do not allow NPs in the nominative to occupy the initial (subject) slot of sentences. Gundert (1859) termed them as verbs without nominative. Rev. George Mathen (1863) says that "state, happening and action show great difference. State is something which is possessed by the actor, happening is something which the actor is involved, and action is that thing which is performed by the actor. State and happenings are common to both animate and inanimate objects. Action is associated with only creatures and humans" George Mathen (p-138). In some verbs of happening and those which are used in that manner, the subject will be hidden. And such verbs are called subject less verbs. According to Raja Raja Varma, subject is the most important among case relations. If verb is divided into action and result, subject is action depended and object is result dependent. Some verbs, where the action of the subject is not required. Such verb is called subject-hidden verb. In such cases the position of the subject will have to be filled by the nominal in dative case. (A.R.p-189). Abraham (1976), says that, there is a class of verbs in Malayalam whose underlying (logic) subjects take dative case markers when they appear in the surface level. He refers such subject NP as pseudo dative. eg. enikku 'for me'.

K.M. Prabhakara Varriar had also some observations. There are a good deal of variation is found in the literature with reference to the role of subject. Besides subject, the terms such as 'topic', 'theme'and 'focus' are used to designate an element of statement. Each of these names is employed to explain the phenomenon in different contexts. Except subject, others are not grammatical category. As far as grammatical analysis is concerned, the notion subject can be dispensed with in speaking of underlying semantic relationships.

In the sentence, 'ayaaḷkku eḻuluttu kiṭṭi'. "He got the letter", here the aim is that something (the letter) has reached somewhere (he). Here he functions as the goal. The goal-case subsumes several sub notions. Here the suggestion given by Fillmore is, we might account for all these variations in meanings by using the 'principle of complementarity'. To quote Fillmore, "Sometimes we find in different sentences semantic functions which in detail are partly alike and

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   63

partly different, their difference being systematically relatable to differences in the semantic properties of the lexical material they are in construction with." (Fillmore, 1968).

There are other expressions which overlap with other case-notions:

Eg. (1)   ñaan aṭutta maasam delhikku pookum.   (destination)
           'Next month I will go to Delhi.'

    (2)   Pattu maṇikku skuuḷil kḷaas tuṭaṅṅum.(Time)
           'The class will start at 10'clock'.

 (3)   ii marunnu neRRikku puraṭṭaṇam. (location)
       'Apply this medicine on the forehead'

   (4)   Delhikku pookaan oruṅṅuu.(purpose)
         'Get ready to go Delhi.'

   (5)   enikku oru viiṭuṇṭu. (possession)
         'I have a house'.

So, the dative nominal is the surface realization of the underlying 'goal-case'. The general case- frame consists of several complementary sub-cases, predominant among which include experience and possession'. These presuppose an 'experiencer' and a 'possessor' respectively. The overt signaling of the relationship such as experience and possession is done with dative case markers in the language.

The dative case in Malayalam has a wide range of functions. The dative case markers -nu and–kku, which are phonologically conditioned allomorphs, are regularly used for indirect objects and locatives, as illustrated in the examples below.

(6)   avan   kuṭṭi-kku   pustakam koṭuttu.
        3sg.m-nom child-dat   book   give. Past
        `He gave the child a book.'
(7)   avan   kuṭṭi-kku   puucca-ye koṭuttu.
        3sg.m-nom child-dat   cat-acc   give.past
        `He gave the child a cat.'

These examples also highlight the fact that nominative arguments in Malayalam take a null case marker and accusative case marking only appears on animate arguments, which accounts for its absence on the argument pustakam `book' in example (6) and its presence on puucca `cat'   in (7).

Distribution of Dative Nominals in Malayalam

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   64

There are instances in which the dative case appears on the `logical subject' of the sentence. There are three primary domains in which we find this use of the dative case: experiencer predicates, possession constructions and modal constructions. The following sections will illustrate these for Malayalam. While the first two sections describe constructions that are also found in Tamil and Kannada, the last section presents constructions that are unique to Malayalam.

i. **Experiencer Predicates**

Certain class of predicates in South Asian languages, have generally been characterized as `experiencer' verbs that take a dative as the logical subject. Such verbs convey semantic notions such as experiencing, feeling, wanting and liking, all of which characterize the subject as non-optional. Within these experiencer predicates, we see two possible constructions. In the first construction, the predicate is a simple verb, illustrated below.

Experience:
Eg. enikku   veedanikkunnu.
     enikku   toonnunnu

The first type of construction involves a complex predicate, in which the first element is a noun, adjective or non-finite verb, while the second element is a verb lacking its typical semantic content, which Mohanan and Mohanan (1990: 47) characterize as a `light verb'. These light verbs generally have meanings such as `be', `have', `become', `feel', `come', etc. and when they combine with a noun, adjective, or non-finite verb, the complex predicate induces dative case on the logical subject. When using the related simple verb, the subject can only take the nominative case, and when using the light verb, the subject can only be dative. The following examples show this:

(8)   (a)   avaḷ   santooṣiccu.
              3sg.f-nom be.happy.past
              'She became happy.'
       (b)   *aval-kku   santooṣiccu.
              3sg.f-dat   be.happy.past
              `She became happy.'

(9)   (a)   avaḷ-kku   santooṣam   aayi.
              3sg.f-dat   happiness   become.past
              `She became happy.'

       b)   *avaḷ   santooṣam   aayi.
              3sg.f-nom happiness   become.past

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   65

`She became happy.'

In (8a) the simple verb *santooṣikkuka* `be happy' takes a nominative subject and the usage of a dative subject in (8b) appears ungrammatical. Conversely, in (9a) the dative subject is grammatical with the complex predicate *santooṣamaakuka* 'happiness'+'to become', while in (9b) it cannot take a nominative subject. In fact the two constructions are considered to be semantically equivalent, there is evidence to suggest that the nominative-marked NP can be interpreted with a greater degree of volition than the corresponding dative NP.

Jayaseelan (2004: 231) notes that the nominative construction is grammatical with the imperative mood, while the dative construction is not.

(10)　　(a)　　(nii)　　　santooṣik'k'-uu
　　　　　　　　2sg-nom　be.happy-imp
　　　　　　　　　'(You) be happy!'
　　　　(b)　　*nin-akku　santooṣam　aak-uu
　　　　　　　　2sg-dat　　happiness　become-imp
　　　　　　　　*`You become happy!　　　'(Jayaseelan 2004: 231)

However, there are certain predicates in which both the simple verb form and the corresponding light verb form trigger the dative case and the nominative usage is ungrammatical. Jayaseelan (2004) identifies the distinction between mental and physical experience as key to explaining this behavior. For predicates involving physical experience, such as *viśakkuka* `be hungry' and *veedanikkuka* `feel pain', the corresponding light verb predicates using the nouns *viśappu* `hunger' and *veedana* `pain' can only occur with a dative-marked subject.

(11)　(a)　　enikku　　viśappuṇṭu.
　　　　　　　1sg-dat　hunger　　be. pres
　　　　　　　`I am hungry.'
　　　(b)　　*ñaan　　　viśappuṇṭu.
　　　　　　　1sg-nom　hunger　　be. pres
　　　　　　　*`I am hungry.'
(12)　(a)　　eni-kku　talaveedana　uṇṭu.
　　　　　　　1sg-dat　headache　　be. pres
　　　　　　　`I have a headache.'
　　　(b)　　*ñaan　　　talaveedana　untu.
　　　　　　　1sg-nom　headache　　be. pres
　　　　　　　*`I have a headache.'

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam　　　66

Mental experience predicates, however, illustrate an alternation between nominative and dative case, as seen in the examples (8) and (9), where the simple verb *santooṣikkuka* `to be happy' can only take a nominative-marked subject while the complex predicate *santooṣam* `happiness' and the light verb *aakuka* `to be/become' only occurs with a dative-marked subject. One exception is that, with the simple verb *iṣṭappeṭuka* `to like' and the related complex predicate *iṣṭamaakuka* `liking' + `to be/become'. Because 'to like' deals with mental experience, we would expect that the simple predicate requires nominative case, while the complex predicate requires dative case.

While the complex predicate does indeed use only dative case, both the dative and nominative forms are grammatical with the simple verb.

(13) (a)   avaḷ-kku   atu   iṣṭamaayi.
              3sg.f-dat   that   liking - become. past
            `She liked that.'
       (b)   *avaḷ   atu   iṣṭamaayi.
              3sg.f-nom that   liking-become.past
              *`She liked that.'

(14) (a)   avaḷ   atu   iṣṭappeṭṭu
            3sg.f-nom   that   like. past
          `She liked that.'
      (b)   avaḷ-kku   atu   iṣṭappeṭṭu
            3sg.f-dat   that   like. past
          `She liked that.'

2. Possession

The second major domain where we find dative subjects is in possession constructions using the copula uṇṭu, in which the possessor is marked by the dative case. This construction encompasses both alienable and inalienable possession, with examples illustrating concrete possession (15), quality possession (16) and kinship and social relations (19) given below.

(15).   avaḷkku   viiṭuṇṭu. 'She has House'
         avanu   viiṭuṇṭu. 'He has house'

(16)   maaṅṅakku   puḷi   uṇṭu.
         mango-dat   sour   be. prest
        `Mango has   sour.'

(17)   avar-kku   muunnu   kuṭṭikaḷ   uṇṭu.
         3pl-dat   three   child-pl   be. prest
         `They have three children.'

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   67

In contrast, NP-internal possessors take the genitive case, as illustrated in (18) below.

(18)   avanRe   viiṭu.   'His home'
          (genitive case shows abstract possession).

3. Modality

There are two modal suffixes in Malayalam, *'-aam'* and *'-aṇam'*.

These two modal suffixes on infinitival verbs with which the use of nominative or dative case on the subject plays a key role in the meaning of the sentence. The modal suffix-aam has an epistemic meaning of possibility when used with a nominative subject and a root meaning of permission when used with a dative subject
.

(19)   ñaan   naaḷe   pook-aam.
          1sg-nom   tomorrow   go-may
          `I may go tomorrow.'
(20)   nina-kku   naaḷe   pook-aam
          2pl-dat   tomorrow   go-may
          `You may go tomorrow.'

While the case alternation in the examples above could possibly be attributed to the root distinction in the meaning of modals, the second modal suffix alternates between two root meanings. The suffix –aṇam is a cliticized form of the modal *veeṇam* and has a meaning of external demand with a nominative subject and internal need with a dative subject (Mohanan and Mohanan 1990).

(21)   ñaan   naaḷe   skuuḷ-ileekku   pook-aam.
1sg-nom   tomorrow   school-loc   go-may
'I may go to school tomorrow'
(22)   eni-kku   naaḷe   sinima   kaaṇaṇam
          1sg-dat   tomorrow   film   see-mod
            `I want to see a film tomorrow.'

Thus, the meaning difference correlated with nominative versus dative case cannot be reduced to root distinction. Thus the experience predicates, possession and modality constructions described above will be together referred to as dative subject constructions.
In certain cases, same NP appear in nominative dative cases 'without affecting the meaning change'. (Abraham p-125). Abraham observed that:

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   68

(23) (a) enikku   viyarttu. 'I swet'
     (b)   ñaan   viyarttu. 'I swet'
(24) (a)   enikku viRaccu. ' I trembled'
     (b)   ñaan viRaccu. 'I trembled'
(25) (a) enikku   vallaate viśannu. 'I was hungry'
    (b) ñaan   vallaate viśannu. 'I was hungry'
(26) (a)   enikku atu iṣṭappeṭṭu. 'I liked that'
     (b)   ñaan atu   iṣṭappeṭṭu. ' I liked that'

     Abraham points out that "the occurrences of dative nouns as subjects cannot be a syntactic contravention in Malayalam. But according to Prabhakara Varriar, the above sentence pairs are not synonymous. The dative nominal in '*enikku   viyarttu'* stands for the 'experiencer'. The semantic distinction becomes explicit in the following sentences:

   (27)   enikku mukham   viyarttu. 'My face swet'
   (28) *ñaan   mukham   viyarttu. 'I face swet'

Consider the following sentence:
   (29) enRe mukham   viyarttu. 'My face swet'

     This is a well-formed sentence as two NPs in the same case relation, do not coincide here. And also, the sentences like,

   (30)   nii   viśakkunnuṇṭoo? 'Are you hungry?'
   (31) ñaṅṅal   viśakkunnilla. 'We are not hungry.'

are not acceptable. But the corresponding dative forms make the sentences acceptable.
Another type of occurrence is that two datives in a single sentence. In this case one of the dative is not real.

(32) enikku pathikkunnatinu   kaḻiññu. 'I could have to study'.

     The sense of the word 'atinu' (which is used as an anaphoric pronoun) in the sentence is related to a verbal infinitive whereas 'enikku' stands for the possessor.

Conclusion
     As far as Malayalam is concerned the subject notion is not required for an adequate interpretation of the semantic input of a sentence. The surface dative is related to several

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   69

complementary case relations. The parallel constructions are realizations of distinct semantic relationships.

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Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   70

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Dr. Kunjamma. S., M.A., M.Phil., Ph.D.
Syntactic and Semantic Aspects of Subject-Less Sentences in Malayalam   71

Indian Model of Language Management

Prof. B. Mallikarjun, Ph.D.
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Abstract

Today multilingualism is the order. Monolingualism is an exception. India is not only multilingual but also a multicultural, multiethnic and multi-religious nation. With its 121 languages and 1369 mother tongues (Census of India 2011), India is an excellent ground for testing language policies and their implementation in a pluralistic context. Since her independence it is managing multilingualism through policies of language use in administration, judiciary, education, mass media, literature and other domains in an effective manner as a role model for other multilingual countries in language policy and planning. The fluid and volatile linguistic situation that existed at the time independence in 1947, and framing of the Constitution has become calm and stable to a large extent. Once, multiple languages were considered as problems to be tackled. Now, they are considered as resources to be utilized effectively. This paper has two parts, the first part details the multilingual landscape of the country and the second part elucidates the 'inclusive model' of language management adopted by India.

Introduction

India is an abode of languages belonging to 5 language families: (1) Indo-European (a)Indo-Aryan: 21-78.05% (b) Iranian: 1-1677speakers only (c) Germanic: 1-0.02% (2) Dravidian: 17-19.64% (3) Austro-Asiatic: 14-1.11% (4) Tibeto-Burmese: 66-1.01% (5) Semito-Hamitic: 1-with 54,947 speakers only. This linguistic landscape of India is often described as melting pot or salad bowl to somehow explain the coexistence and correlation of 1369 rationalized mother tongues grouped in to into 121 languages in the subcontinent. In addition to this, 1474 names are grouped under 'other mother tongues.[1] Yet none of these terms capture the real texture of Indian multilingualism since it is unique and dynamic without a parallel anywhere in the world. Here is the nation in which a language is written in many scripts and many languages are written in one script. Though they belong to different language families they share many linguistic features.

Understanding the existence and pattern of use of languages in a country helps to infer its sociolinguistic position. Multilingualism may be defined as 'in or using several languages' or 'as the use of two or more languages, either by an individual speaker or by a community of speakers'[2]. As a matter of fact, "multilingual speakers outnumber monolingual speakers in the world's population". Today multilingualism is considered to be a norm and monolingualism as an exception.[3]

The multilingual nature of the continent and the value of information on multilingualism was recognized even before Indian independence in 1947. Since 1931 the information on 'other language in common use' by the people is collected by the Census of India in its decennial operation. There is certainly some significant growth in multilingual patterns in India since independence. Formal education, entertainment media, and growing migration of population across the states for various reasons continue to make the multilingual patterns more dynamic than ever. Here it is intended to provide a picture of the linguistic landscape of India and the people's choice of language/s for 'other

language', its inductive and intuitive multilingual mosaic in terms of bi/trilingualism and its sweep across age, gender, urban and rural population etc. The information offered by the decennial census from 1931 till 2001 forms major source to understand the linguistic landscape of India.

The reorganization of the geographical boundaries within the country as linguistic states was a major empowering step in the management of multilingualism. Managing Indian multilingualism formally got underway with the country's acceptance of its Constitution. The Eighth Schedule of the Indian Constitution includes select languages, recognizes some as official language/s of the Union and provides for the States to have their official language/s. Further, it accepts languages for different levels of judiciary, use in parliament and state legislatures. It does not specify any particular language/s as medium of instruction for education but recognizes the rights of different kinds of linguistic minorities. In the past decades, the judiciary too has played an important role of language manager through interventions necessitated by the legislation. In India, seven decades ago multiplicity of languages was regarded as a problem to be solved or resolved and now due to its language management initiatives, languages are considered as a resource to be effectively utilized.

Indian Multilingualism

Modern Languages
Important concepts that are to be understood in the Indian multilingual context are 'mother tongue' and 'language'. Both are officially not same though sometimes they are used as synonyms. The official way of identifying mother tongue in the 1881 Census was '… the language ordinarily spoken in the parental home of each person'; in 1891 it was '…parent tongue'; in 1901 it was 'language which each person ordinarily uses in his own house'; in the year 1971 little elaboration of the concept was done, '… the language spoken in the individual's home during his childhood or a near equivalent such as the language which individual's parents spoke or which he first learnt to speak'; since 1991 and subsequent census in 2001 and 2011 have continuously used the definition:

"The language spoken in childhood by the person's mother to the person. If the mother died in infancy, the language mainly spoken in the person's home in childhood will be the mother tongue. In case of infants and deaf mutes the language usually spoken by the mother should be recorded. In case of doubt, the language mainly spoken in the household may be recorded".[5]

According to the latest 2011 Census of India data, India has more than 1369 mother tongues spread over a vast geographic space. All these are spoken by 10,000 or more speakers. So, what is language in India? It is a composite entity, a bundle of mother tongues. The Census of India enumerates the mother tongues and before releasing the population tables relating to language, rationalizes or groups 'mother tongues' into groups called 'language'. For instance, in the Census data of 2011, Hindi language is a bundle of 56+ different mother tongues wherein Hindi is one among them. To illustrate this phenomenon further, Hindi language speakers amount to 43.63% of the population. Out of these only 60.99% speak Hindi as their mother tongue. The rest 39.01% of them speak a mother tongue subsumed under the language called Hindi. That is to say that Hindi is the mother tongue of 60.99 % of Hindi language speakers and the rest 38.88% speak some other mother tongue. In addition to this 1474 unclassified mother tongues are grouped under 'other mother tongue' category.

The rationalized mother tongues result in 121 languages. The Constitution of India includes 22 languages in its Eighth Schedule. They are known as Scheduled languages which constitute 93 mother tongues. The rest 99 languages which are not in the Schedule are given the nomenclature, Non-scheduled languages. This Schedule of the Constitution of India is treated as an open-ended list which

has got additions whenever the socio-political conditions favored inclusion of a specific language. When the Constitution came into existence, it had 14 languages: Assamese, Bengali, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Marathi, Oriya, Punjabi, Sanskrit, Tamil, Telugu and Urdu. Subsequently, in 1969 Sindhi was included, in 1992 Nepali, Manipuri and Konkani and in 2003 four languages Bodo, Dogri, Maithili and Santali were added through the constitutional amendments. Demands for inclusion from several other languages like Coorgi (Kodava), Tulu etc., are before the government for appropriate decision. The original intention of the Eighth Schedule was to have a list of languages in the Constitution to be developed for administration, for expression of science and technology. But the use of this list of languages is expanded beyond the original intention and used as a select list of languages to grant various benefits to languages and their users. Have many statutory privileges, and are the preferred languages for educational and administrative purposes. They are not ignored or left out in most of the language- related decision-making process. The list of languages prepared for the development and spread of Hindi is functioning as a list of languages used for formulating and implementing language related decisions.[6] The following is the graphical representation of the linguistic landscape of India.

Indian Languages:2011
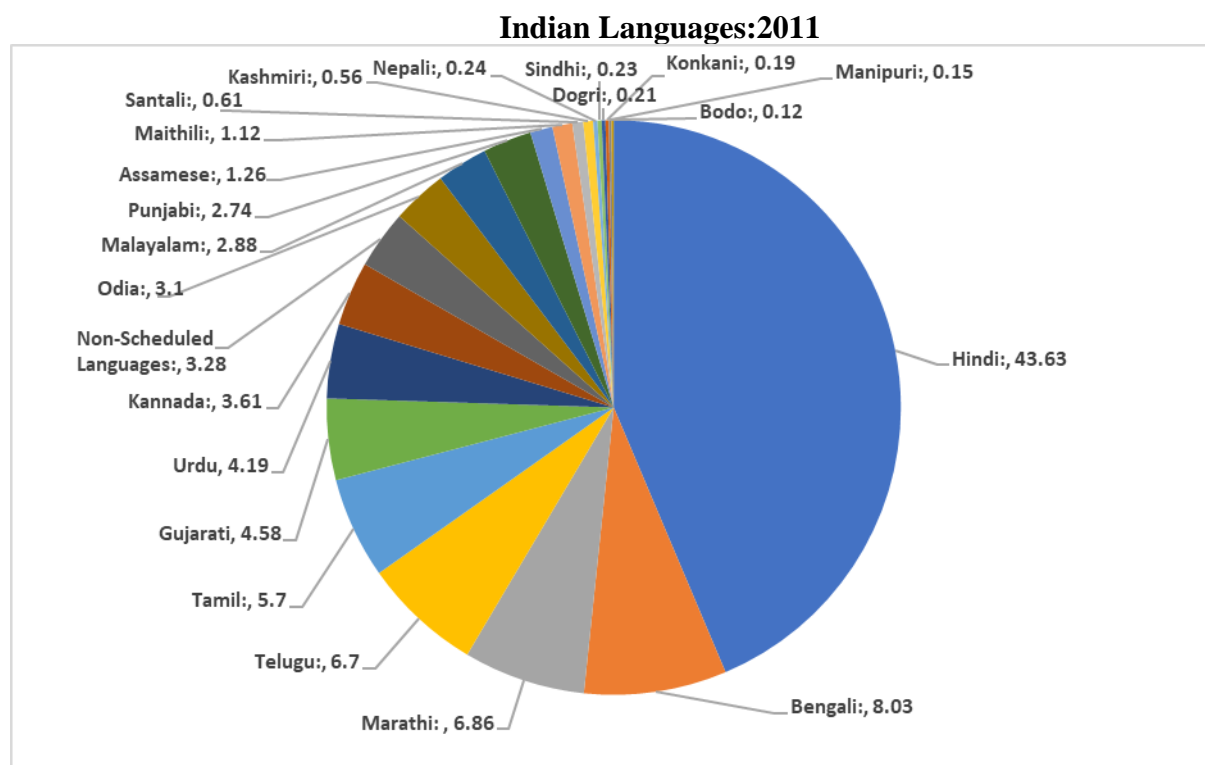
The Census of India reports in 2011 that 96.71% of the population speaks Scheduled languages and the rest 3.29% speak the Non-scheduled languages.

Not only the country, but each state and union territory within it is multilingual. The chart given below illustrates the linguistic landscape of one of the states, Karnataka.

Karnataka Languages:2011
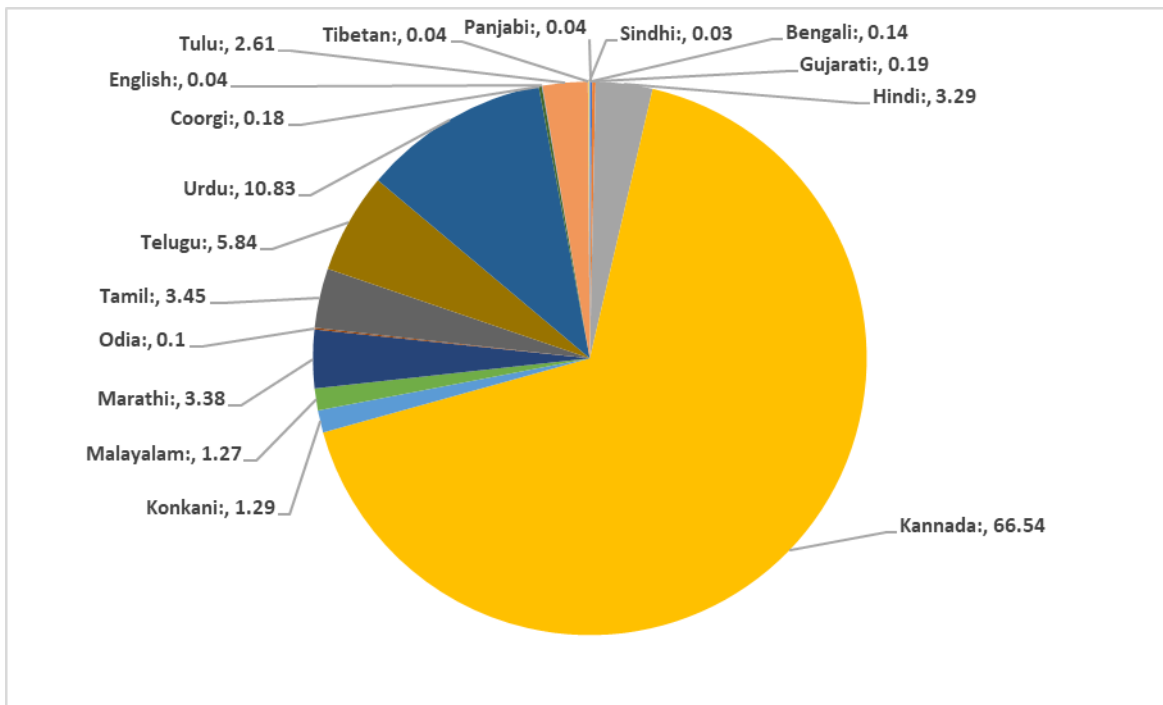
During the freedom struggle, the term 'National Language' was very widely used to refer to some language/s. But in 2011Gujarat High Court said that '…officially there is no national language in India'.[7]

Sharing of Languages

The uniqueness of Indian multilingualism is in sharing various aspects of languages. This could be discussed in three parts of sharing of languages, scripts and linguistic features.

The nomenclature 'multilingualism' better used to refer to number of people speaking more than one language/s is very important and not the number of languages spoken in a landscape. In India there are many bilinguals and multilinguals. The census has been enumerating and registering information on bilingualism since 1901. Till the 1921 Census, information was collected only to know about the 'knowledge of English', since British India wanted to know about the spread of English in India for governance and education. Administration was mainly in English and it was essential to plan English language education at that time. Other languages were not so important. In 1931 and 1941 the information about 'other language in common use' was also collected by census. The census tried to know the name of language that a person knew in addition to his or her mother tongue. In the subsequent census in 1941 and 1951 the question was restricted to 'only Indian language' and in 1961 Census it was expanded to 'any language' and 'number of such languages' was also expanded to two languages. The 1971 Census information on 'other languages' was again collected from each individual.

Changes in information elicitation reflect the linguistic concerns of the nation at that point of time. This is an official recognition of India as a multilingual nation. Hence, in 1981 census, information on the number and names of languages known to the person other than his/her mother tongue was collected. It is recorded in

"… the order in which he/she speaks and understands them best and can use with understanding in communicating with others. He/she need not be able to read and write those languages. It is enough if

he/she has a working knowledge of those subsidiary languages to enable him/her to converse in that language with understanding." [8]

During the year 1981 it is reported as 'persons speaking a language additional to the mother tongue', in 1991 as 'persons knowing three languages' and in 2001 'first subsidiary language, second subsidiary language'. Whatever be the terminology used, the information on spread of languages across the speakers of another language/s is available. It has to be carefully noted that Indian multilingualism is 'self-declared' by the language users and not a result of any evaluation of language competence against any set parameters. The present estimate is an under estimation of the ground reality. A large number of Indians know more than one language. Many times, they know two languages in addition to their mother tongue. Bilingualism is often taken as a given fact. The other language is acquired from the environment from childhood. There is no need to go to school to learn to use two or more languages.

So far, the multilingualism data for the 2011 Census are not available in the public domain, hence we have to rely on the Census of 2001data only for this purpose. It includes information on 'first subsidiary language' and 'second subsidiary language' known to the speakers which has to be understood as bilingualism and trilingualism. The following table gives the details of percentage of bilinguals and trilinguals to the total population speaking a particular scheduled language.[9]

SL. No.	Languages	% of Bilinguals	% of Trilinguals	SL. No.	Languages	% of Bilinguals	% of Trilinguals
1	Assamese	32.35	14.47	12	Manipuri	41.67	20.81
2	Bengali	20.40	6.52	13	Marathi	41.37	15.45
3	Bodo	57.38	18.64	14	Nepali	52.81	22.54
4	Dogri	59.44	26.49	15	Oriya	25.63	12.88
5	Gujarati	36.25	14.25	16	Punjabi	52.01	31.30
6	Hindi	11.25	2.13	17	Santali	51.43	7.35
7	Kannada	28.44	12.15	18	Sanskrit	73.60	30.80
8	Kashimiri	39.21	15.55	19	Sindhi	73.19	35.58
9	Konkani	74.38	47.18	20	Tamil	21.51	3.19
10	Maithili	33.03	9.25	21	Telugu	25.02	10.69
11	Malayalam	28.75	16.60	22	Urdu	51.03	18.37

It is important to note which language or languages other than their mother tongue people have reported that they know. Many speakers of the Scheduled languages report that they know Hindi and English. More bilinguals (74.38%) and trilinguals (47.18%) are from Konkani mother tongue and least bilinguals (11.25%) and trilinguals (2.13%) are from Hindi language. Similarly, Urdu speakers are more bilingual (51.03%) and trilingual (18.37%) since they are spread all over the country. Same is the case of another language Sindhi, which has 73.19% and 35.58% of bilinguals and trilinguals respectively. In the Indian context, English is learnt as second or third language at school, whereas Hindi is mainly learnt and partially acquired contextually since it is widely used in the media, as part of entertainment. Most of the other languages are learnt due to their coexistence. Speakers of Bengali, Kannada, Konkani, Malayalam, Manipuri, Oriya, Tamil and Telugu prefer English as the first subsidiary language. And speakers of Dogri, Gujarati, Maithili, Marathi, Nepali, Punjabi, Santali, Sindhi and Urdu prefer Hindi as the first subsidiary language. As second subsidiary language, Assamese, Bengali, Bodo, Kannada, Konkani, Malayalam, Manipuri, Oriya, Telugu speakers prefer

Hindi where as the speakers of Dogri, Gujarati, Kashmiri, Maithili, Marathi, Punjabi, Sindhi speakers prefer English as the second subsidiary language.

Apart from the need based, essential, compulsory multilingualism, it is very important to note that other than Hindi and English, it is the neighborhood languages that are learnt by different mother tongue speakers as their second and third languages. Languages in the neighborhood and the details of percentage of bilingual and trilingual are given below to illustrate this point.[10]

SL.No.	Languages	Multi-Languages	% of Bilingualism	% of Trilingualism
1	Assamese	Bengali	9.54	0.99
		Nepali	0.19	0.10
2	Bengali	Assamese	2.49	0.21
3	Bodo	Assamese	46.44	2.41
		Bengali	3.92	2.33
		Nepali	0.21	0.42
4	Dogri	Urdu	3.33	0.68
5	Gujarati	Marathi	0.7	0.91
6	Hindi	Bengali	0.5	0.09
		Gujarati	0.24	0.03
		Marathi	0.93	0.09
		Urdu	0.9	0.11
7	Kannada	Konkani	0.15	0.04
		Tamil	2.4	0.57
		Telugu	6.66	0.69
		Malayalam	0.13	0.07
		Marathi	2.62	0.61
8	Kashmiri	Urdu	31.76	3.07
9	Konkani	Gujarati	3.89	0.14
		Kannada	20.78	3.29
		Malayalam	1.26	0.3
		Marathi	16.79	5.83
10	Maithili	Urdu	0.22	0.09
11	Malayalam	Kannada	1.45	0.29
		Tamil	1.59	0.56
12	Manipuri	Bengali	4.44	0.89
13	Marathi	Gujarati	0.36	0.28
		Kannada	1.67	0.27
		Telugu	0.56	0.14
14	Nepali	Assamese	11.35	2.07
		Bengali	2.01	1.98
15	Oriya	Bengali	0.53	0.26
		Telugu	0.85	0.07
16	Punjabi	Urdu	0.45	0.17
17	Santali	Assamese	1.22	0.09
		Bengali	26.92	1.86
18	Sindhi	Gujarati	19.1	3.28

		Marathi	1.6	3.43
19	Tamil	Kannada	2.11	0.39
		Malayalam	0.54	0.13
		Telugu	2.51	0.46
20	Telugu	Kannada	3.83	0.33
		Tamil	3.53	0.47
21	Urdu	Bengali	0.5	0.27
		Gujarati	0.47	0.31
		Kannada	5.52	0.73
		Marathi	1.94	1.78
		Tamil	1.24	0.22
		Telugu	5.64	0.85

Multilingualism is not specific to some geographic area but a pan Indian phenomenon. Correlation of multilingualism with age, gender, urban and rural spread shows its depth. The following facts illustrate the same:

Age: Multilinguals are found in all age groups. Maximum number of multilingual persons in both the categories of bilingual and trilingual are found in the age group of 30-49 years. They are born in independent India after 1947 and are products of the new education system.

Urban-Rural-Gender: More bilinguals are in rural areas with 53.59% than in urban areas with 46.40%. However, in the case of trilingual, it is reverse. More trilingual are in urban areas with 53.79% and less trilingual are in rural areas with 46.20%. When it comes to gender wise distribution of bilingual and trilingual speakers, it is found that, in general, men outnumber women in being multilingual. Among bilinguals, men amount to 59.40% and women to 40.60%. In trilingualism also, it is men who are 62.43% who outnumber women who are 37.56%.

Indian multilingualism demands redefining what bilingualism is. Actual use of two or more languages should come to guide us in defining such concepts. Mere knowledge or temporary and tentative seeking to learn and speak additional languages may not really reveal the underlying currents in a nation. As for India, one notices a continuing effort to cover more aspects of language identity for more than a century. There is some dynamism in this sense in understanding and appreciating the processes of bilingualism. There is certainly some significant growth in multilingual patterns in India since independence in 1947. Formal education, media entertainment explosion, and growing population dispersal across the states continue to make the multilingual patterns more dynamic than ever. Bilingualism is also used as a denominator of movement of various populations from one region to another. Naturally evolved multilingualism coupled with the multilingualism evolving through schooling has become a rich language resource and it is exploited mainly by the mass media for enhancing its reach across the population. Patterns of Indian multilingualism have been analyzed in a detailed fashion by Mallikarjun.[11]

Sharing of Scripts

Scripts do not have language borders. Only languages have geographical boundaries due to creation of states on the basis of languages. Indian languages are written in more than 14 scripts. Normal convention regarding any script is that a language uses a single and specific script to render itself in the visual medium wherever it is spoken. However, the pluralistic tradition of India has broken this kind of tradition for many centuries, and introduced the practice of using different scripts to write

the same language and also using the same script to write different languages. This practice is not frowned upon, and it continues unabated.

The Devanagari script is used to write several languages like Hindi, Sanskrit, Nepali, Dogri, Marathi, Konkani, Rajasthani and many more tribal and minor languages. Kannada script is used to write Kannada, Kodagu, Tulu, Banjari, Konkani, Sanskrit, etc. Sanskrit is written using the Devanagari, Kannada, Telugu, Tamil, Malayalam and many other scripts. Similarly, Kashmiri is written using the Perso-Arabic, Sharada and Devanagari scripts. Sindhi in India is written both in the Perso-Arabic and Devanagari scripts. Santali is written in Ol Chiki, Assamese, Bangla, Oriya, Devanagari and Roman. Rabha uses Assamese in Assam and Roman in Meghalaya, Bangla in West Bengal. So, by tradition, script is not a boundary wall between Indian languages.

Sharing of Linguistic Features

One of the major linguistic discoveries of the previous century relating to Indian languages is the identification of common linguistic features across language families. Among others, we may cite Emeneau's monumental essay 'India as a Linguistic Area'.[12] This sharing of linguistic features by the languages across the language families was facilitated by their coexistence for centuries together, and also by the continuing interaction of the people who speak these languages on a day-to-day basis. While in 1786 Sir William Jones' declaration of the genetic relationship between Sanskrit and other Indo-European languages revolutionized philological studies, the fact that Indian languages, those of the Indo-Aryan and the Dravidian families, have some fundamental similarities was known to the Indian grammarians for centuries. A nineteenth century missionary to India, William Campbell formed his ideas on language planning and development for Indian vernaculars on this assumption:

Whatever may be the difference in the languages, they all belong to the same great family; similar laws regulate the idiom, construction, style and various kinds of composition, which prevail in the dialects of the north and the south; when you describe one art of India, you have, in many respects, described the whole; the manners, the customs, and the habits of the people, with trifling variations, correspond from Cape Comorin to the Himalayas; and their superstition, in all its great lineaments, is exactly the same. Whether, therefore, their present literature was originally written in Sanskrit, or in some other languages, the Vedas, the Shastras, the Puranas, and all their classical writings are to be found in all the principal tongues of India and are as well understood in the one as in the other.[13]

Some of the shared linguistic features across language families are as follows:[14]
a. Presence of a series of retroflex consonants that contrast with dentals sounds.
b. Two to three degrees of 'you' 'inclusive and exclusive' etc.
c. Widespread lexical borrowing.
d. Presence of echo word constructions and onomatopoeic forms.
e. Reduplication process of different grammatical categories such as nouns, verbs, adjectives, adverbs, etc.
f. Compound verb forms.
g. Conjunctive particle.
h. Sentence structure - flexibility of word order though finite verb usually comes in the last position.

Another interesting aspect of this scenario is that the people, who live in villages and towns that lie in the political boundaries of two or more linguistically re-organized states, continue to use the same grammar of their own language with different vocabularies drawn from another language of the border to communicate among themselves and with the groups across the border.

Inclusive Model of Managing Multilingualism

Indian Languages are managed through planning for their use in various domains by ascribing and providing space for each one or many of them appropriately. Language policy is all about choices. If one is bilingual or multilingual, he or she has to choose which language to use and when. Even if one speaks only one language, one faces choices of dialects and styles. Some of these choices are the result of management, reflecting conscious and explicit efforts by language planners to to regulate the choices. Language management starts with the individual, while organized language management ranges from the micro (family) to the macro (nation- state) level.

The leaders of the freedom struggle of India were very much aware of the pluralistic nature of the country and of issues that a country has to face in its governance. India's freedom struggle was not merely a struggle for independence, it also laid the groundwork for nation building even when the people were under foreign yoke. The leaders did not postpone nation-building processes until freedom was achieved. The resolutions passed in the various conferences conducted by the Indian National Congress reveal that the national leadership while waging their battle against the British rule thought well ahead of time and prepared the nation with advance steps not only in the fields of administration, education but also of language policies. One such step was the generously agreed upon principle to re-organize the British India provinces that were a product of the British tactics of accession for the administrative convenience of the rulers into somewhat linguistically cohesive states. Another resolution that was passed and partially implemented twenty-five years before independence was the policy on National Education that emphasized the use of the mother tongue as the medium of instruction in schools.

In the post-independence period the nation was reorganized into states on the basis of language that was predominant in a geographical area. Some of the principles that were kept in mind are interesting from the point of language management. They are (a) geographical contiguity (b) linguistic and cultural homogeneity (c) common language to promote the growth of regional consciousness (d) administration in a language which the people can understand (e) administrative convenience (f) preservation and strengthening of the unity and security of India (g) financial, economic and administrative considerations and (h) scope of positive expression of the collective personality of a people in a state or region. The 'limiting factors' because of the multilingual situation are (a) not all the language groups are so placed that they can be grouped into separate states (b) large number of bilingual belts between different linguistic zones and (c) existence of areas with a mixed population even within a unilingual area.

Administration

The official language is the language or languages used for conducting business of the government, legislature and judiciary. In the history of pre-independence India, though there are numerous instances wherein only one language was the official language, it is very difficult to find a point of time where only one language was used as the sole language of administration in any specific region. It seems that the official language was used for the purposes of rule and other interrelated activities and used within the setup of the Government to a large extent. However, languages of the people were used for all the necessary communicative purposes. After independence, terms like official language, language/s used in administration, regional languages attain significance. A distinction between the 'official language' and 'language used in administration' exists. Though the Official Language Act 1966 of Andhra Pradesh, one of the states in India, recognizes Telugu as the official language for use in its territory, it also permits the use of English, Urdu, Kannada, Tamil and Oriya in certain specified situations and regions for administrative activities. Hence, these languages are used

in administration in Andhra Pradesh though only Telugu is the official language.

The Constitution of India provides for the use of one or two or more languages in the administration of the Union and States, sees that the provisions for use of languages of all sections of people are made depending on the genuineness of the claim. Also, the interests of all the people of all the regions are in principle, accommodated in relevant ways. Thus Article 343 states that (1) the official language of the Union shall be Hindi in Devanagari script. For official purposes of the Union the international form of Indian numerals shall be used. (2) Notwithstanding anything in clause (i), for a period of fifteen years from the commencement of this Constitution, the English language shall continue to be used for all the official purposes of the Union for which it was being used immediately before such commencement. Even now English continues to be used. The duty and responsibility to promote the spread, development and enrichment of Hindi by assimilating the forms, style and expressions in Hindustani and other languages in the Eighth Schedule etc. is bestowed upon the Union government. At the level of the Union, English is serving as a neutral language for multiple language speakers of the country since her independence and may do so for many decades or centuries to come.

Like the country, as already illustrated every state and union territory, which is an administrative division of it, is also a multilingual, multicultural and multi-religious entity. The state legislatures were constitutionally empowered to adopt any one or more language/s used in the state or Hindi as the language/s used for official and other purposes in the states. Hence, most of the states have provisions for use of multiple languages in administration though they declare one language which is normally a language of majority of people as the official language in their Official Language Act. A very interesting case is that of the Sikkim state. This state has a unique distinction of having 11 languages in its Official Languages Act. The Sikkim Official Languages Bill, 1977 specifies that Nepali, Bhutia and Lepcha shall be the languages to be used for all official purposes of the state. In 1981 it was amended to include Limbu. In 1995 it was amended to include Newari, Rai, Gurung, Mangar, Sherpa and Tamang. It was further amended in 1996 to include Sunuwar. It has to be noted that it has not declared any one language as official language but identifies 11 languages which can be used for all official purposes true to inclusive multilingual model of language planning.

Parliament/Legislature

The parliament and the legislature are the places where representatives of the people debate and take decisions on the governance of the nation and states respectively. They have different mother tongues and they need not necessarily know or be conversant with the official language of the union or languages of administration. Hence, in parliament though the official business is transacted in Hindi and English, there is a provision under Article 120 that the parliament member shall be permitted by the Chairman / Speaker to address the house in his/her mother tongue. In the similar manner in the state legislature too if a member is unable to express in the official language of the state or Hindi or English, the Speaker will permit him/her to address the house in his or her mother tongue under Article 210.

Interstate Communication

Communication between the union and the states and vice versa and also between the states is a very important factor. The Article 346 makes provision for use of the official language of the union for communication between the union and states and also between two states. At the same time, if there is an agreement between two states, they can use Hindi for inter-state communication.

Redressal of Grievances

There is an inbuilt mechanism for redressing grievances of the citizens. For this purpose, under Article 350 the citizens of India have a provision to submit their representation to the union or the state in any language used in the state or the union.

All this clearly indicates that declaration of one or more languages as official languages and making provision for use of other languages and mother tongues in administration, parliament, legislatures, grievances' redressal are attempts to keep harmony among the population.

Judiciary

The judiciary has three important levels of structure: The lowest at the sub-divisional and/or at district level, the High Court at state level and the Supreme Court at the highest level. English is the language to be used for 'all proceedings in the Supreme Court, High Court, authoritative texts of all Bills to be introduced or amendments moved in either House of Parliament or in either House of the Legislature of a State Article 348(1) (i); all Acts passed by Parliament or the Legislature of a State Article 348(1) (ii); and all Ordinances promulgated by the President or the Governor of a State, and all orders, rules, regulations and bye-laws issued under the Constitution or under any law made by Parliament or the Legislature of a State' Article 348(1) (iii); In the instances where the 'State has prescribed any language other than the English language for use in Bills, Acts, Ordinances a translation of the same in the English language be published under the authority shall be deemed to be the authoritative text in English language. ' Article 348(3); Whereas the 'official language shall be the language of all Courts of Sessions, Judicial Magistrates, Civil Courts subordinate to the High Court in the State'. But English shall also continue to be the language of the said courts. Any presiding officer whose mother tongue is not the official language of the state may continue to record the evidence in English. One may make use of such English words and phrases as he/she may think necessary to exactly bring out the purport and meaning of any expression**.**

As far as the Judiciary is concerned though the official language of the state and the union have an important role, English text is used as authority since the legal system has heavily borrowed from the English system.

Education

A multiethnic and multilingual pluralistic nation needs to evolve education and language policies in such a way that all the segments that constitute that nation develop a sense of participation in the progress of governance and nation-building. In addition, the specific aspirations of the individual segments of the nation need to be met to the satisfaction of the various ethnic, religious and linguistic communities. It has to be noted that the makers of the Indian Constitution did not lay down elaborately the policy for the domain of education in independent India as they did for administration or judiciary. The constitutional law experts opine the same. "A difficult question arises regarding the medium of education at various levels. The Constitution prescribes no policy or principle, and makes no provision, in this regard. To begin with, the matter was left to the legislative power of the States as 'Education' was a State subject. The States enjoyed full right to prescribe the media of instruction at the primary and the High School levels." [15] Due to its sensitive nature and fluid language situation at that time, with broad guidelines they allowed the language policy to be evolved in the context of multilingual situation under various rights bestowed in the Constitution through the process of mutual accommodation, adjustment and adjudication.

The National Policy on Education of 1968 spoke about the regional languages and the Three Language Formula (TLF). The 1986 Policy reiterated the earlier stand. The States Reorganization Commission had asked the Union Government to elucidate a policy outline for education in mother

tongue at the Secondary stage. The All India Council for Education recommended the adoption of the Three Language Formula (TLF) in September 1956. The endorsement for this formula came from various directions. It was adopted by the Chief Ministers' conference. The National Policy on Education 1968 recommended the inclusion of the TLF 'which includes the study of a modern Indian language, preferably one of the Southern languages, apart from Hindi and English in the Hindi speaking states, and of Hindi along with the regional language and English in the non-Hindi speaking states' in at the Secondary stage. This was reiterated in the Education Policy 1986 and was adopted as the Programme of Action by the Parliament in 1992. These are major attempts to arrive at a language policy for education. Since education is in the concurrent list of the Seventh Schedule of the Constitution, the language policy formulation for education and its implementation is left to the State governments under the Constitutional safeguards and broad guidelines cited above.

The National Curriculum Framework for School Education: A Discussion Document released on January 1, 2000, while reviewing the Three Language Formula, states that: "In a number of states/organizations/ boards, however, the spirit of the formula has not been followed and the mother tongue of the people has been denied the status of the first language … because of the changed socio-economic scenario, the difference between the second and the third languages has dwindled. Thus, in reality, there may be two second languages for all purposes and functions. Some states follow only a two-language formula whereas in some others classical languages like Sanskrit and Arabic are being studied in lieu of a modern Indian language. Some boards/institutions permit even European languages like French and German in place of Hindi." In this scenario, the three-language formula exists only in our curriculum documents and other policy statements. According to this document the three languages are: (i) the home language/the regional language, (ii) English, and (iii) Hindi in non-Hindi speaking states and any other modern Indian language in Hindi speaking states.

National Curriculum Framework 2005 records that: Home language(s) of children, should be the medium of instruction in schools. Where "…home language(s) or mother tongues are … the languages of home, larger kinship group, street and neighborhood, i.e., languages a child naturally acquires from her/ his home and societal environment". If school does not have provisions for teaching in the child's home language(s) at higher levels, the primary school education must still be covered through the home language(s)…Three Language Formula needs to be implemented in its sprit…In non-Hindi states, children learn Hindi. In the case of Hindi states, children learn a language not spoken in their area. Sanskrit may also be studied as a Modern Indian Language (MIL) in addition to these languages. At later stages, study of classical and foreign languages may be introduced. It is to be noted that earlier it was home language/ regional language, but it became home language or mother tongue. In multilingual India, language or language related issue invokes emotional, sentimental and legal responses among the people affected due to policy formulations, implementation, and envisaged minor or major policy changes. Since 1956, after adoption of the Constitution, Indian Courts have faced litigations of various types by the people affected in the natural process of language policy formulation and implementation. These litigations have questioned the abridgement or curtailment of various rights of the citizens. The courts have also examined them at length and delivered judgments. Sometimes, these judgments have made the Governments to look at their language policy afresh taking into consideration the aspirations of the aggrieved people and the ground realities.

Though there are states and union territories, education is imparted throughout the country where language plays two roles as a subject and as medium of instruction. Instead of going into the policy of every state, the policies adjudicated by the High Court as well as the Supreme Court and their gist are given here so that language education issues are better understood. They are:

a. The Three Language Formula, which was designated as a strategy with no direct constitutional status, totally dependent on the governmental and institutional support, has been given a legal sanction and status from the Apex court of the country for its implementation.

b. Teaching a regional language, the official language of the concerned state as a compulsory language in the schools, more specifically at the secondary stage, is recognized as legally acceptable. It may even be considered as a must. Earlier research had claimed that learning more languages is not a load. The same is reinforced by the judgment that teaching more languages as subjects from primary schools is not a burden imposed on the students.

c. A government need not wait up to 5th standard to introduce a second language. It can be introduced from the 3rd standard itself.

d. The Constitutional safeguard for the linguistic minorities to have education through their mother tongues in the primary schools is made obligatory for all the mother tongue groups, irrespective of their majority or minority status.

e. Regional language is recognized by the court as the 'second mother tongue' of the indigenous speakers of the minority languages in the concerned state.

f. English can be taught as a subject from the primary school itself.

g. Right to education is a fundamental right. It flows from Article 21, right to life.

h. Free and compulsory primary education is guaranteed to all the children in the age group of 6 to 14 years under Article 21 A as a fundamental right.

i. The mother-tongue will be the language declared by the parent or guardian to be the mother-tongue.

j. The parents have the right to choose the kind of education that will be given to their children.

k. Right to education is a fundamental right, which also includes the right to choose the medium of instruction, and it can be exercised by the parents on behalf of their children, and they have absolute and exclusive right in this regard.

l. Citizens shall have the freedom of speech and expression, which would include the right to educate and to be educated.

m. The policy that mother tongue or regional language shall be the medium of instruction in primary schools is valid and legal for the schools run or aided by the State.

n. The Universal Declaration of Human Rights- is also applicable in the Indian context since India is a signatory to the document.

One major legal issue relating to medium of instruction recently adjudicated by the Supreme Court needs to be discussed since it has larger implications on education in India. The Supreme Court took up the petitions on the 2008 judgement of the High Court of Karnataka *(State of Karnataka &Anr vs The Associated Management of (Government Recognized Unaided English Medium) Primary and Secondary Schools and Others)* and on July 5, 2013 decided to refer the same to the Constitutional Bench with the five questions to be addressed by it. The bench after due deliberations and listening to both sides on May 6, 2014 passed the order. [16]

The questions and the answers of the apex court for them are as follows:

1. *What does Mother tongue mean? If it referred to as the language in which the child is comfortable with, then who will decide the same?*

"Mother tongue in the context of the Constitution would, therefore, mean the language of the linguistic minority in a State and it is the parent or the guardian of the child who will decide what the mother tongue of child is. The Constitution nowhere provides that mother tongue is the language which the child is comfortable with, and while this meaning of "mother tongue" may be a possible meaning of the 'expression', this is not the meaning of mother tongue in Article 350A of the Constitution or in any

other provision of the Constitution and hence we cannot either expand the power of the State or restrict a fundamental right by saying that mother tongue is the language which the child is comfortable with".

2. *Whether a student or a parent or a citizen has a right to choose a medium of instruction at primary stage?*

"… a child or on his behalf his parent or guardian, has a right to freedom of choice with regard to the medium of instruction in which he would like to be educated at the primary stage in school."

3. *Does the imposition of mother tongue in any way affects the fundamental rights under Article 14, 19, 29 and 30 of the Constitution?*

"…imposition of mother tongue affects the fundamental rights under Articles 19, 29 and 30 of the Constitution."

4. *Whether the Government recognized schools are inclusive of both government-aided schools and private and unaided schools?*

"…Government recognized schools will not only include government aided schools but also unaided schools which have been granted recognition."

5. *Whether the state can by virtue of Article 350-A of the Constitution compel the linguistic minorities to choose their mother tongue only as medium of instruction in primary schools?*

"…State has no power under Article 350 A of the Constitution to compel the linguistic minorities to choose their mother tongue only as a medium of instruction in primary schools."

The judiciary views mother tongue in the context of the Constitutional provisions and the Census views the same in the societal / cognitive context.

Minorities

The Constitution of India recognizes two kinds of minorities-linguistic and religious and provides certain specific safeguards to them. The religious minorities are products of more than 2000 years of history, culture and society. In the post-independence India, in the historical process of national development, as we already saw the regional languages formed basis for the reorganization of the geographic boundaries of administrative territories. Linguistic minorities are mainly products of this reorganization. Hence in order to protect their interests' certain rights have been guaranteed to them. The linguistic minorities have the following rights: (1) Citizens residing in the territory of India or any part of it having a distinct language, script or culture has the right to conserve the same. [Article 29] (2) Admission will not be denied into any educational institution maintained by the State or receiving aid out of State funds on grounds only of religion, race, caste, language or any of them. [Article 29] (3) All minorities, whether based on religion or language, shall have the right to establish and administer educational institutions of their choice. [Article 30] (4) Discrimination will not be made in granting aid to educational institutions, on the ground that it is under the management of a minority, whether based on religion or language. [Article 30]

While adjudicating, as we already saw the judiciary has said that the Right to freedom of speech and expression includes the right to choose a medium of instruction. Right to establish and administer an educational institution of one's choice, one's choice includes choice of medium of instruction and

also, every citizen, every linguistic and religious minority have right to establish and administer educational institution. It also includes right to choose the medium of instruction which is the fundamental right of the management concerned. Article 350A - "It shall be the endeavor of every State and of every local authority within the State to provide adequate facilities for instruction in the mother tongue at the primary stage of education to children belonging to linguistic minority groups; and the President may issue such directions to any State as he considers necessary or proper for securing the provision of such facilities."

Mass Media

India has a vibrant print, audio and television mass media. They are very active. Though television and radio are latest entries, the print media got initiated in 1780 CE itself. There is no bar on starting any newspaper in any language, mother tongue or dialect. Also, there is no bar on any script to be used for writing a language. It is left to the choice of the media. In 2017, There are 187 languages and dialects in which newspapers and periodicals are published in India. The list given below speaks for itself.[17]

1	Adi	27	Bilingual
2	Afrikan	28	Birhori
3	Ahirani	29	Bishnu priya manipuri
4	Anal	30	Bodo
5	Angami naga	31	Braille
6	Angika	32	Braille marathe
7	Anglo	33	Buksa
8	Ao naga	34	Bundelkhandi
9	Apatani	35	Burmese
10	Arabic	36	Chakma
11	Arebhashe	37	Chambayali
12	Assamese	38	Chhattisgarhi
13	Asur	39	Chin
14	Avadhi	40	Chinese
15	Bahawalpuri	41	Dam
16	Baite	42	Deori
17	Bajjika	43	Dimasa
18	Banda	44	Dogri
19	Banjara	45	English
20	Bathudi	46	Esperanto
21	Beary	47	Finish
22	Bengali	48	French
23	Bhilori	49	Gangte
24	Bhojpuri	50	Ganje
25	Bhunjia	51	Garhwali
26	Bihari	52	Garo
53	Gaundi	82	Kashmiri
54	German	83	Kharia
55	Goani	84	Khasi
56	Gojri	85	Khortha
57	Gorkhali	86	Koch-rajbanshi

58	Gorkhali nepali	87	Kodava
59	Greek	88	Kokborok
60	Gujarati	89	Konkani
61	Halam	90	Korku
62	Halbi	91	Koshli
63	Haruti	92	Kui
64	Haryanvi	93	Kuki
65	Himachali	94	Kumauni
66	Hindi	95	Kurbi
67	Hindustani-Persian	96	Kurmali
68	Hmar	97	Kurukh
69	Ho	98	Ladakhi
70	Indonesian	99	Lakhar-mara
71	Italian	100	Lamkang
72	Jaintal	101	Lariya
73	Japanese	102	Latin
74	Jaunsari	103	Lepcha
75	Jhadi	104	Limboo
76	Kabur	105	Lushai
77	Kamar	106	Magahi
78	Kanarese	107	Mahal(divehi)
79	Kangri	108	Maithili
80	Kannada	109	Majhi
81	Karbi	110	Malayalam
82	Kashmiri	111	Malto
112	Malvani	143	Prakrit
113	Malwai	144	Punjabi
114	Mandiyali	145	Pushto
115	Manipuri	146	Rabha
116	Marathi	147	Rajasthani
117	Marwari	148	Rajbanshi
118	Mau	149	Roman
119	Meeteilon	150	Rongmei
120	Mikir	151	Russian
121	Mising	152	Sadri
122	Mizo	153	Sanskrit
123	Multilingual	154	Santhali
124	Mundari	155	Saurashtra
125	Muridari	156	Sema
126	Nagamese	157	Shina
127	Nagpuri	158	Sikkimese bhutia
128	Nepali	159	Simte
129	Newari	160	Sindhi
130	Nicobari	161	Sindhi devnagri
131	Odia	162	Sinhali
132	Olchiki	163	Sirayaki
133	Others	164	Sirmouri

134	Pahari	165	Sora
135	Paite	166	Spanish
136	Pali	167	Sumi
137	Panchpargonia	168	Swahili
138	Persian	169	Syrian
139	Piate-pau	170	Tamil
140	Pitalri	171	Telugu
141	Pnar(jaintia)	172	Tenyidie
142	Portuguese	173	Thadoukuki
174	Thandon	181	Vaiphei
175	Thangkhul	182	Warhadi
176	Tibetan	183	Yugoslavian
177	Tiddinchin	184	Zeliangrong
178	Tripuri	185	Zemi
179	Tulu	186	Zokan
180	Urdu	187	Zou

Total registered publications -1,14,820 as on March 31, 2017.
Newspapers: 16,993; Periodicals: 97,827.
Largest number of publications registered in any Indian language is- Hindi: 46,587
Second largest number of newspapers and periodicals registered in any language is-English:
    14,365
Total circulation of Hindi publications: 23,89,75,773
Total circulation of English publications: 5,65,77,000

It needs to be noted that though English has only 2,59,678 mother tongue speakers in the country and it has second largest number of newspapers, periodicals and their circulation.

Literature

As I said in the earlier sections, India has a very liberal, pluralistic and inclusive language policy. It is open ended and accommodative of real aspirations of the people speaking different languages. The makers of the Constitution of India and Institutions have kept the door open for entry of languages into a formal status. The field of Indian literature is not an exception. The Sahitya Akademi (The National Akademy of Letters) is the premier institution in the country that deals with the Indian literature. The resolution of the Government of India of Dec 15, 1952 had '… provided for representation on the Akademi of the languages enumerated in the Constitution of India'[18]. It was inaugurated on March 12, 1954 and registered on Jan 7, 1956 under the Societies Registration Act of 1860.

The language policy of the Sahitya Akademi can be summarized in one sentence of Jawaharlal Nehru, the first President of the Akademi. In the parliament debate, on the Report of the States Reorganization Commission, he had said that in the Sahitya Akademi '…we deal with all languages of India and try to encourage them.'[19] The General Council of the Akademi in its meeting on March 13, 1954 declared its language policy-'The Akademi will be concerned not only with the languages mentioned in the Indian Constitution but also with other Indian languages, as well as with literary

productions in English by Indian nationals.'[20] Thus the scope of the Akademi literally got expanded and English got included in 1954; in the year 1957 Sindhi too got included.

Due to demands from Maithili and other languages for their inclusion, a committee of experts with Prof. Suniti Kumar Chatterji was constituted to 'examine and recommend the criteria for recognition of languages by the Sahitya Akademi.'[21] The following are the criteria recommended by the Committee in 1965.

1. Whether structurally a language is an independent language or is part of a system of a given language;
2. Whether it has had a continuous literary tradition and history for at least the last three centuries;
3. Whether a sufficiently large number of people use it today as a vehicle of literary and cultural expression;
4. Whether it is recognized by the State concerned and/or by some Universities as a medium of instruction and/or as a separate subject of study;
5. The number of people using the speech, the current literature that is being produced in it (fiction, essays, other literature, journals, etc.) may also be considered.

Maithili language was recommended by the committee and it was recognized as a 'major modern literary language, by the Akademi in 1965. During the same year Dogri too was given the same recognition. Later, in 1971, Manipuri and Rajasthani were recognized.

In order to reconsider the language policy in the context of more and more languages seeking recognition, a special meeting of the General Council was held and it recommended to consult the concerned state government to elicit their view and also, to '…encourage literary activities and publication of books in languages irrespective of their formal recognition by the Akademi.'[22]After much debate, Nepali and Konkani were recognized in 1992. Still, the requests were pending for recognition from Bhojpuri, Maghahi, Khasi, Awadhi, Tripuri, Pahari, Tulu, Lepcha, and Ladakhi languages.

Issues of recognition of a language by the Akademi and development of language were examined by the committee under the chairmanship of Vinayak Krishna Gokak.[23] The guidelines revised in the year 1984 for the recognition of languages are:

I. Socio-linguistic Aspect
Under this, the following should be considered:
1. Whether structurally a language is an independent language or is part of a system of a given language;
2. Whether it has a standardised from, to distinguish it from a dialect;
3. Whether it has had a continuous literary tradition and history;
4. Whether a sufficiently large number of people use it today as a vehicle of literary and cultural expression.

II. Literary Aspect
Under this, the following should be considered:
1. Whether the language has attained the stage of literary development, which entitles it to recognition. The stage of literary development can be ascertained from the literature under various genres such as fiction, poetry, drama, biography, literary criticism, history of literature, journal, etc., which have developed a tradition of their own and in which literature gets

produced currently in an adequate manner. On an average how many books in the language have been produced during the last three years?
2. Literary institutions, if any, working actively in the field of literature for the language concerned.

III. Educational, Administrative and Political Aspect.
Under this, the following should be considered:
1. Whether it is recognised by the State concerned and by some Universities as medium of instruction and as a separate subject of study;
2. The administrative aspects of granting recognition to a new language, including availability of adequate resources.

The focus got shifted from the recognition of languages to development of language and literature, providing fellowships (in the title Bhasha Samman) in the hitherto un-recognised languages. A project office was setup at Boroda in 1996 to deal with Tulu, Magahi, Khasi, Bhojpuri, Lepcha, Pahari (HP), Santhali, Munda, Kurukh, Bodo, Duhan, Bundeli, Sadni, Sara, Kondh, Paite, Mizo and Gondi etc. It was entrusted with the task of documenting oral traditions, translations, bringing out journal etc. This establishment was closed and an office at Guwahati was opened in 2003 'to focus on tribal and oral literature in the North-Eastern languages and was not meant for translation of contemporary literature in these languages' but 'for preservation of oral through collection and editing, and their introduction into the mainstream through thorough translation into modern languages, especially English. Initially this office was to deal with Bodo, Kokborok, Koch, Rajavanshi, Jaintia, Adi and Tenyidie languages. From the year 1996, the Bhasha Samman are given to un-recognized languages. As far as and so far un-recognized languages are concerned the Akademi helps 'the languages to grow: as dialects evolve or aspire to be, or consider themselves as good as, languages, it is far more practical to do solid work in these *bhashas* than to be lost in theoretical disputations.'

In summary, the language policy of the Sahitya Akademi is (i) if a language is or becomes part of the Eighth Schedule of the Constitution of India, it gets automatic recognition like Santhali, Bodo (ii) other languages can get recognized with due process of consideration by the Akademi (iii) none of the Indian language is left out by Akademi for language and literature development activities.

Antiquity of Language
In a country with thousands of years of language history, recognizing, protecting and promoting ancient languages helps in preserving the intangible linguistic heritage. The Government of India created a new class/category of languages called 'Classical Languages' in 2004 through the official notification. In the context of Common Minimum Programme of the then UPA Government to accord classical language status to Tamil, the Ministry of Culture, Government of India requested the Central Sahitya Academi to look into the question of according classical language status to some languages like Tamil. The Central Sahitya Academi suggested to the government while according classical language status, the following criteria be applied:

a. High antiquity of its early texts/recorded history (may be 1500-2000 years).
b. A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers.
c. The literary tradition be original and not borrowed from another speech community.
d. The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots (like Latin vs. Romance, Sanskrit-Pali vs. Prakrits and Modern Indo Aryan).

The Government of India issued a Notification to create a new category of languages as classical languages and also notified that Tamil be classified hen as classical language because it has(a)High antiquity of its early texts/recorded history over a thousand years. (b)A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers. (c)The literary tradition is original and not borrowed from another speech community.[24] Further the Government of India modified the criteria and added one more parameter[25] (d)The classical language and literature being distinct from modern there may also be a discontinuity between the classical language and its later forms or its offshoots.

A Committee of Language Experts was setup to consider future demands for categorization of languages as classical languages and also the Government codified the criteria to declare a language as one of the classical languages.[26] They are (a)High antiquity of its early texts/recorded history over a thousand years. (b) A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers. (c)The literary tradition has to be original and not borrowed from another speech community. (d)The classical language and literature could be distinct from its current form or could be discontinuous with its later forms or its offshoots (like Latin Vs. Roman, Sanskrit – Pali Vs. Prakrit and Modern Indo Aryan). The Government of India vide its Notification No.IV-14014/7/2004-NI-II of November 25, 2005 decided to amend para 2 of the Notification of October 12, 2004 to be read as "High antiquity of its early texts/record history over a period of 1500-2000 years".[27] Also the same Notification said that "Sanskrit language satisfies the above criteria and will be classified as a classical language".

Subsequently, Telugu in 2008, Kannada also in2008, Malayalam in 2013 and Odia in2014 were declared as classical languages. It is the recognition of the language based on its antiquity of it, where literature was one of the criteria. These languages are both Scheduled and at the same time Classical languages. The benefits that accrue to such classical languages include annual international awards for scholars of eminence, centers for studies in classical languages, Chairs in the Universities etc.

Conclusion

The concerns of the Indian languages during the 21st century is different from those of post-independence 20th century. The analyses of Indian multilingualism during the 19th and 20th centuries looked at it as a 'problem' and tried to overcome this 'problem' .But, in the present century, because of the systematic language policy initiatives of the past half a century that we saw in the previous sections, we have begun to look at multilingualism as an asset, consider it as a 'resource' and try to make use of this 'resource' for language and social development. This shift in the paradigm is due to a number of inter-connected factors which are socio-political, economic and even psychological not only for language but also for social development. With the above overview one can say that language management in India through policy, implementation and adjudication by the judiciary has made a paradigm shift in looking at the coexistence of multiple languages. During the 1950s multiplicity of languages in India was considered as problem to be resolved. But now multiplicity of languages is considered as resource to be utilized. Management of languages at macro level is upbeat.

But, at the micro level, there are concerns to be looked into. I would like to be cautious on the role of English. It was not in the limelight when the Rights were decided and responsibilities listed. It was envisaged that English would be replaced by other Indian languages. However, English has not gone out of administration as envisaged. It still remains and is going to remain firm in the judiciary. However, today it occupies a major role in decision making regarding language choice in education, a

major domain of language use. In due course it may replace the mother tongue and the regional language.

As we earlier saw, today Hindi language is a composite of more than 50 mother tongues included to make it a statistically majority language among Indian languages. During the 1971census tabulation of language data Hindi speakers number got reduced to 29.56% which was 30.39% in the Census of 1961. This was genetic classification of Hindi mother tongues. But in order to project Hindi as the majority language, other mother tongues got classified under Hindi and it became 38.04 %. So, today Hindi language is a result of functional classification of mother tongues and not a result of genetic classification.[28] Among the Indian languages, Hindi is the highly empowered language which constitutionally/legally has multiple status – an official language of the Union; official language of more than 13 states and union territories; the major regional language in more than 9 states where it is a majority language, and an important minority language in 18 states and union territories. It is a language of deliberations of the Parliament of India and state legislatures in the states in which it is recognized as an official language. It is the majority language of the country and also a Scheduled Language since it is in the VIIIth Schedule of the Constitution. It is the only language about whose development the Constitution has given direction, and hence it has the constitutional right for development. The 8th All India Education Survey indicates reduction in the number of schools teaching in mother tongue at primary stage to 86.62% which was 92.07% during the 7th survey [29].

English medium schools	8th survey	7th survey
Primary –	15.49%	12.98%
Upper primary-	21.08%	18.25%
Secondary –	28.73%	25.84%
Higher secondary-	33.06%	33.59%

Hindi medium schools	8th survey	7th survey
Primary –	51.50%	46.79%
Upper primary-	54.15%	47.41%
Secondary –	43.18%	41.32%
Higher secondary-	51.45%	48.11%

On one hand Hindi and English medium schools are increasing while other regional language medium schools are enrolling less and a smaller number of students year to year for education in their mother tongue. An example from the State of Karnataka which has Kannada as the major as well as official language has a damaging result. The following statistics of distribution of students by medium of instruction from 1 to 10th standard for some sample of years speak for themselves. In Karnataka Kannada is losing its ground and English is making inroads.[30]

Medium	2006-07	2007-08	2008-09	2010-011	2011-12	2012-13
Kannada	82.10	81.02	75.39	74.10	74.67	73.31
English	10.93	10.40	16.17	18.4	18.08	19.91

When language policy was debated in India decades ago, threat to mother tongue was perceived from Hindi or from the regional language. At that time there were violent protests, today we see total submission and acceptance of English and Hindi by everyone. English which entered the Indian scenario as an additional language, slowly became an alternative language. Hindi due to its artificial

statistical majority, empowerment through macro management has become threat to other languages. If caution is not taken, they may become substitute languages - substitutes for mother tongues of India.

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NOTE: I had presented a paper on 'Managing Indian Multilingualism' in the Conference on Multilingualism: Concepts and Contexts held from 12th to 15th October 2011 at the University of Mumbai. I have revised and updated the same with additional developments and data. The revised paper is 'Indian Model of Language Management'.

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Conceptualisation of Intertextuality with Reference to Julia Kristeva

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Abstract

The paper intends to unfold the concept of Intertextuality and its features followed by various instances. The term intertextuality was coined by Julia Kristeva who wanted to synthesize Ferdinand de Saussure's semiotics. Almost every work of an author has an influence of some other discourse. It could be intentional or subconscious. The concept intertextuality was originally structured to analyze the argument of an discourse analysis as a part of systematic textual analysis. Juxtaposing or relating one or many works can lead to many similarities or to a better understanding of a particular text. Juxtaposing or relating or combining brings out the intertextuality. The research paper mainly focuses on the two features of intertextuality with adequate exemplifications.

Keywords: Julia Kristeva, Intertextuality, Deliberate, Latent, Discourse, Influence and Analysis.

Introduction

Julia Kristeva, the Bulgarian-French Philosopher is now seventy-seven year old and an author of thirty books. She holds different title include literary critic, psychoanalyst, feminist, novelist and currently working as a professor. Kristeva's works need a distinct study for its richness of philosophy and intellect innovation. The term intertextuality was coined by Julia Kristeva. The term is associated with post structuralism. The research paper "Interrogating Julia Kristeva's concept of Intertextuality" records Kristeva's view on intertextuality "text as an interplay of texts not as a singular entity". (Raj,80) Kristeva's work is mostly an emendation of Bakhtinian's notion of intertextuality.

Intertextuality means a connection between or a relation between or commonness between a work of art like music, painting, novels, movies and etc. Intertextuality works for a better purpose. When multiple works are assessed by its commonness, it unfolds the similarity between them. It creates a disparate understanding towards a community of people or a culture. Not only Epics, but also novels and music are interlinked so as people's comprehension. Similarly the way society interprets too have an immense connection throughout the world. The settings may differ but the back drop of it will be ultimately interchangeable.

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Conceptualisation of Intertextuality with Reference to Julia Kristeva   95

Discussion

The function of Intertextuality is to relate or to connect a work of art to get a better understanding of the text. It is an argument which attempts to describe that a systematic textual analysis is no different from a discourse analysis. Intertextuality tries to prove that systematic textual analysis is a part of discourse analysis for instance a picture can be related to a movie and a music can be related to a painting. For a better understanding the foresaid idea: A picture of a man drowning and dying in the ocean in front of his lady love can be adopted in to a movie. A music of a gushing sea waves can be adopted into a painting. From a psychoanalytical perspective, almost all the works which has intertextuality or interlinked are an impact of a subconscious influence. The creator of a the work must have been attracted or influenced by a particular incident or a contextual collection or conversation.

There are two main important things about intertextuality. The first thing is how much an environment or society, or the culture can create an impact in authors work. The second thing is how much the authors work create an influence in culture or society. For example, the kind of books are novels we read every day makes an impact within us. The movies that we watch would influence us undoubtedly the authors who writes about love and tragedy, though they belong to different part of the world their works can be inter linked. However, the directive is applicable for all the genre. Intertextuality primarily classified into,

1. Deliberate Intertextuality
2. Latent Intertextuality

The term 'Deliberate' itself gives us the clue of what it could be. The word deliberate purport the meaning 'intentionally'. The author who creates a work intentionally depend upon some other authors work but makes slight changes in characters or the settings. Such works will have intertextuality and it is intentional therefore it is called as deliberate intertextuality. For instance, James Joyce's Ulysses can be taken into account. The title of the work shows that it is a work of Homer but instead of ancient Greece, Joyce places the whole setting into modern Dublin. The story is a retelling of Homers Odyssey.

The term *latent* means dormant or hidden. Here the authors subconscious mind plays a vital role in creating a work. The author creates his own work which has an influence of some other authors creation. From a stand point of Levi-Strauss, "Myth is structure evolved by the collective unconscious of society " (10). Homer is the writer of *The Iliad,* a great epic, and *The Mahabharata* is an epic written by Vyasa. They lived in different eras, but their works do have intertextuality. So as Levi Strauss said it is a collective unconscious of society. In latent itertextuality only the author knows whether it is intentional or unintentional. This doesn't mean that occident is permissive, and the orient is not. Each of them has their own individualistic variations. Their work mirrors their culture.

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Conceptualisation of Intertextuality with Reference to Julia Kristeva   96

In Bible, the Book of Proverbs chapter 5 explicates about an immoral woman and her followers: "For the lips of an adulteress drip honey, and her speech is smoother than oil; But in the end she is bitter as gall, sharp as a double-edged sword".

There is a verse in Bhaja Govindam which warns men about women, "Do not go into frenzy of lust seeing the weighty breast and the precincts of woman's navel. Remember that these are but the appearance of mere flesh".

Conclusion

The view regarding women's chastity depends upon the loyalty to their men. It is the utter most evident of intertextuality in both east and west. In Homer's *Iliad and Vyasa's Mahabharata,* the seduction of Helen of troy and the dancers in heaven who seduce the sages and underwent punishment are almost the similar contexts. The concept of intertextuality is present almost in all the genre. Intertextuality has a fascination and lure that none can deny. The existence of intertextuality will be present and tempt the creators as long as the human race survives.

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Conceptualisation of Intertextuality with Reference to Julia Kristeva   97

History as an Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's *The Famished Road*

Dr. P. Rajini

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Abstract

This paper in particular analyses the interconnectedness between history and reality of two different writers. This comparative literary study scrutinizes the narrative strategies of contemporary writers –Toni Morrison and Ben Okri. This paper argues the historic representation as a mode of rendering the past. Unrecognized pain of the past suffered by every individual stands as a history in the works of Toni Morrison and Ben Okri. Toni Morrison through her novel *Beloved*, recalls the system of slave trade practice held in her homeland to her fellow beings. She daringly unveils the lives of African American ancestors through her memories. On the other hand, focusing parallel study on Nigerian writer Ben Okri, the identity and the facts of Africa and its inner regions in his novel *The Famished Road* is brought out. He portrays much imagery to voice to those who are without any power. This comparative study represents history as a key role in representing the life of people and rewriting the histories through their narrative skill.

Keywords: Toni Morrison's *The Bluest Eye*, Ben Okri's *The Famished Road*, History, Culture, African American, Slavery, Cultural Identity.

i. TONI MORRISON (1931-)   ii. BEN OKRI (1959-)
Picture Courtesy: i.https://www.google.com/search?q=toni+morrison&source
ii. https://www.google.com/search?q=ben+okri&source

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Dr. P. Rajini
History as an Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's
The Famished Road   98

Introduction

The alphabets, the words and the sentences written in a paper joined together have the great power to produce ideas and intention of a person, which radically change the way one views of himself or herself and the place of his/her history. Percy Bysshe Shelley defined the poets as "unacknowledged legislators" of the world. It is simple in thought, yet at its core, it represents the powerful truth of writer's role in a society. Writers create a lasting impact on people's mind and provoke the philosophical faith. Exactly this is the task played by Toni Morrison and Ben Okri through their writings. Both carry out the power of writing to create a social empowerment change focusing human in general beyond gender bias.

Literary Introduction

African American literature frames the body of literature written by Americans of African descent. This literature illuminates the African American's search for identities. African American writers largely focus on the culture, racism, slavery and social equality in and around the society. The incorporation of oral forms, spiritual ideologies, the issues of freedom and equality are also found in it. Writers like Alice Walker, Toni Morrison, W.E.B. Dubois, Zora Neale Hurston, James Baldwin, Langston Hughes, Maya Angelou, Lorraine Hansberry have lifted the honour of African American literature to a world-wide one by winning Booker Prizes and Nobel Prizes for literature.

African Literature and its offspring Nigerian literature is taken into consideration with regards to long literary tradition of oral history, artistic folklore, verbal art and oral literature. The cognitive writers in Africa speak for their country through the medium of literature. The works of Amos Tutuola, Chinua Achebe, Wole Soyinka and James Ngugi are amongst those well known inside and outside Africa. Their language communicates cultural, social and racial ideas and the nuances of traditions, with the blend of old and new philosophies.

Author Introduction

Toni Morrison forcefully throwbacks the history of African American's live. Through the medium of novel, Morrison has reshaped and restructured the prevailing facts and pain of slavery. Generally, literature throws light upon a society's people, manner of living, economic crisis and structure, political movements and history. In the same way Morrison has focused on African American's pain of slavery, problem of politics, culture and traditional values. Morrison emphasizes on the living of black people amongst the whites both in the present and the past. She provides the problems of her folks artistically, historically and politically which is important forever. Through her works she constructs and reconstructs the importance of past in the present world.

Ben Okri is a respected author of the book *The Famished Road* which won the Booker prize in 1991. He was born in northern Nigeria. Immediately he moved to London and grew up there. He is best criticized as a Cosmopolitan writer, considering that he has studied in England, lived in London and finally Okri's point of view remains decidedly African root rather than metropolitan. Okri has spent much of his adult life in England but acknowledges that Africa is the only place that he really wants to write about. Besides bearing the award Booker Prize for

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. P. Rajini
History as an Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's
The Famished Road   99

fiction, he has won many prestigious awards. Okri's works frequently focus on the political, social and economic conditions of contemporary Nigeria. The rich quality of Okri's writings is, he employs paradox and dualism to contrast the rich and poor areas of typical Nigerian city.

Ben Okri in the post World War has offered the transformation of history, cultural significance, the interruption of hybridity. He has enabled a new way of looking problems and observed the world from different perspective. He paves way to see the 'truth' with an enchanting vision of human mind. Okri investigates the sociocultural issues, historical secrets through the medium of literature. The language of dreams and magical events are constantly found in his seminal works. Okri specifically trap the African consciousness to connect the politics with history. Okri analyses postcolonial ideologies with his third eye vision.

Historical Elements in Toni Morrison's *Beloved*

Morrison's fifth novel *Beloved* is her literary triumph. The novel is set at the end of Civil war. Violence was a great deal among the blacks. Morrison has used the historical events concerning the people of her society. Morrison has exclusively given a new perspective to the historical context. The horrifying past of the slavery which remains untold are re-written in the form of historical novel. The trauma is in the form of racism, slavery, subjugation and search of cultural identity of the African Americans. She returns to history to search for the complex truth and pain of human. Morrison selects up the issues of unknown historical personages in order to revitalize their painful past at the same time to build them as a hopeful presence in a contemporary setting. She incorporates historical elements in order to find something subjectivity and complexity. Morrison dedicated beloved 'to sixty million and more' who failed to survive the 'Middle Passage' voices for the dismembered and unaccounted for.

The inner motive of using history as an element to express her thoughts is she rediscovers the history and the past and shares the communal struggle. The discovery of history is to ensure that prestigious and painful heritage of her black community which will never be forgotten. As said above, the novel is set at the end of the Civil war, the aftereffects of slavery is still fresh both physically and psychologically. Sethe is the central figure who communicates to the readers the fragments of history. The voice of Sethe is heard not as an individual voice but as a communal voice. Through the narrative device of 'history', Morrison depicts the historical reality and emphasizes the period of 1860s and 1870s, and straightly maintains the social changes before and after the civil war throughout the novel. It mainly depicts and results the maintenance of cultural behavior and the shift of cultural change because of the war.

> During, before and after the war he had seen Negroes so stunned, or hungry, or tired or bereft it was a wonder they recalled or said anything. Who, like him, had hidden in caves and fought owls for food; who like him, stole from pigs; who like him, slept in tress in the day and walked by the night… he saw a witless colored woman jailed and hanged for stealing ducks she believed were her own children (*Beloved* 78).

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. P. Rajini
History as an Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's
The Famished Road   100

From the above quotes it is understood that the novel is a true inspiration and effects of real-life incidents. As mentioned briefly in the introductory section, Morrison maintains the abnormal development of slavery and the painful memories with the psychological dimension. Morrison herself has said regarding the historical perspectives, "I wanted it to be truly felt. I wanted to translate the historical into the personal" (Art 103). She translated the voice of memory into the voice of personal. The happened histories are filled with blood and beat and given life through the character Sethe. Therefore, Morrison has opened a new possibility of writing to envision history. In the selected work of art *Beloved*, the re-enactment of past experience aiming to reveal the true reality of history is achieved through the arrangement of facts and fiction of historical evidence and imaginative constructions. She has also made it interesting by collecting fragmented interior by a disintegrated pretense. For example,

> the Fugitive Bill, the Settlement Fee, God's Ways and Negro pews; antislavery, manumission, skin voting, Republicans, Dred Scott, book learning, Sojourners' high wheeled buggy, the colored ladies of Delaware, Ohio and the other weighty issues that held (slaves) in chairs, scrapping the floorboards or pacing them in agony or exhilaration. (*Beloved*173)

By reimagining and re-enacting a cultural past and memory in *Beloved*, Morrison retells the unforgotten history which is buried in the past of history. Beloved is the personification of the white folk's jungle, the psychological effects of slavery. As a crucial link, Beloved connects Africa and America for the enslaved women. Morrison marvelously renders the history in a way that will never be forgotten universally. She stands as an example to the verdict that history as an inevitable element.

The dehumanization and torture made Sethe and her children like animals. The School Teacher who is an owner of a Sweet Home tortured and dehumanized the family of Sethe. The tortures of School Teacher made the everlasting mark which has been termed as the historical element in the life of Sethe. Sethe decided to free herself from the clutches of slavery and after twenty-eight days of freedom she was able to reconstruct her identity which she had lost in slavery. She is therefore gained control over her body, milk, children, mind and decision. Sethe describes her feeling after freedom,

> Look like I loved em more after I got here. Or, maybe, I could not love em proper in Kentucky because they wasn't mine to love. But when I got here, when I jumped down of that wagon-there wasn't nobody in the world I could not love if I wanted to. (*Beloved* 162)

This was the first step to heal her traumas that she suffered under slavery. She is the one who commits her infanticide by killing her daughter Beloved which adds a new trauma and brutal memories in her mind. Her feelings of motherhood is too thick in which she decides death is primary than slavery. By killing her daughter Sethe felt that she freed both her daughter and herself. She in turn acts as a defender of freedom of herself and her children. Killing of one's own daughter becomes a historical mark which Toni Morrison daringly brought out in African

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Dr. P. Rajini
History as an Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's
The Famished Road   101

American Literature. Rajini in "*Subsistence in Distress: The Protagonist's Confrontation in Shashi Deshpande's That Long Silence*"says that, "the inequity, the hostility, the subordination and the torture caused to women are the armaments that the writers of women offered to protest and revolt" (1).

For Morrison and Sethe, killing her beloved daughter is a solution to stop racism and oppression that are caused by White people. The child Beloved becomes the embodiment of the traumatic past later begins to consume Sethe and deprive her extraordinary potential. Cathy Caruth asserts, "Trauma as an overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares…" (91). Beloved grows so huge where they cannot be controlled by anyone. The body of Beloved becomes the symbol of the past and the communal history is emphasized. Toni Morrison portrayed the character Beloved as a symbol of African American history and memory.

History as a Mode of Expression in Ben Okri's*The Famished Road*
On the other hand, the comparative study of Ben Okri's novel *The Famished Road* explores familiar themes and narrative strategies. *The Famished Road* leads to a world where historical importance is enlarged and augmented. Life existing at different levels of consciousness is appropriately rendered.This novel influences African religion and philosophy which becomes the element of history. The protagonist of *The Famished Road* is a spirit child; his spiritual existence in many worlds provides the author with an important point to recount the visible and invisible suffering of the poor and the powerless during historical changes. The poor black people were tormented; frustrated by the other which made a history in his novels.

The supernatural and the magical manner highlight the fundamental characteristics of African life and people. The protagonist chooses to leave the spirit world and stay in the living despite depressions prevails. Ben Okri portrays the future developments of his native Nigeria through his novel. He also praises historical changes at various levels by exploring different points of view and by reshaping European literary traditions with African views. As a result, history in *The Famished Road* takes fantastic and mythical dimensions. According to Okri, Africa is a still undiscovered continent. He not only challenges the dream of Africa but also brings out an extensive conversation between European and African ideologies and aesthetics. Okri redirected the history and the legend of Africa at the time of shocking colonialism. His literary imagination dwells upon the areas of the African consciousness such as resilience of spirit, elasticity of aesthetics and the capacity of dreaming. The novel examines the inviolate areas together with socio realistic, geo political and historical issues.

In general,Okri'sfiction condemns the perverted corruption and violence in contemporary Nigeria which altogether voices to the poorest and the most powerless members of the African community. He also describes the confrontations between western and indigenous traditions in postcolonial Africa. Like Okri, other Nigerian writers such as Chinua Achebe and Wole Soyinka have also frequently explored the theme of empowering the poorest and the powerless members of Africa. *The Famished Road* is one of the greatest contributions to postcolonial fiction which culminates the bringing of mythical images to portray the public and the outside world.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. P. Rajini
History as an Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's
The Famished Road   102

The protagonist Azaro's description of the rainy season in which his father is recovering from a terrifying Coma as a result of his boxingattack with a mysterious and creepy man in a white suit creates historical elements. In his unconscious state his father is actively re-dreaming the world. Following his father's cyclical dreams Azaro recounts the "sequence of things" that his father sees and dislikes.

> He saw our people drowning in poverty, in famine, drought, in divisiveness and the blood of war. He saw our people always preyed upon by other powers, manipulated by the Western world, our history and achievements rigged out of existence. (*The Famished Road* 564)

The integrity of poverty, tyranny, corruption, division and warfare becomes a historical element in many of post independent African countries. In a different manner the father's dream as a historical element re-enacts what Ade an abiku child prophecies before his return to the spirit world. "Suffering is coming, there will be wars and famine, terrible things will happen, new diseases, hunger…there will be changes" (*The Famished Road* 547). Through these lines Okri pinpoints a change in African way of life. Azaro and Ade are able to express and foretell history because they are abikus living once in a human and the spirit world. An abiku is a spirit child or a "roaming child" who dies and returns again and again to plague the mother. In other words, an abiku is repetition with the temporal difference. Abiku becomes trope for the nature of being. It is also considered as a cycle which symbolizes the birth, death and the rebirth and of past, present and future. The meaning of the road becomes even more diverse and it also takes mythic and spiritual dimensions.

The road as a historical element witnesses to pre-colonial, colonial and post colonial realities. The protagonist from the three-headed spirit unique beings has been breeding for two thousand years in which the road cannot be finished. They consider the road as their soul and the soul of their history. The protagonist's father's new vision of the road brings out wisdom and transformation. Ben Okri through these historical elements brings out the transformation to African people. The road becomes a timeless historical element in which pre-colonial, colonial and postcolonial expressions are interacted and blended together. The cyclical nature of history suggests that human beings are doomed to protest corruption and evil in each generation. These people are fated to repeat the errors of the past without making any decisive progress. Becoming tired of the restless cycle Azaro chooses to be born and likes to stay in the human world to revolt the authority of the spirits. Okri asserts that he is "very interested in history and the book is about the history" (Wilkinson 86).

Conclusion

Historical facts play a vital role in determining the characters in their assertion of their own individuality and identity. Morrison in *Beloved* discovered the self of the black people who involved in slavery and struggled with one's own past and present. African Americans and even Nigerians continue to be relatively powerless and less able to define and refine themselves. Both the African Americans and Nigerians are manipulated by the 'other' which becomes the

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. P. Rajini
History as an Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's
The Famished Road   103

autonomous construction of African American identity. Both Toni Morrison and Ben Okri strived hard to give an identity and equality to the black. These writers have taken historical elements as a tool to get rid of the torments and sufferings of slavery for the future generations. After experiencing slavery, these writers have daringly incorporated historical elements in their fictions. Black people are inscribed by whipping, torture and violent death which has became the identity marker. Beloved and Azaro have been constituted to be the inherent identity of the black. Both the writers used the black as evidence to depict African American traumas and proved that the history lives in the present. Not only Morrison succeeds in using the black as mode of trauma narrative, Ben Okri asserts the importance of expressing the true image of black through the arena of fiction.

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Dr. P. Rajini
History as an Inevitable Element in Toni Morrison's *The Bluest Eye* and Ben Okri's
The Famished Road   104

History of the Deprived in the Select Novels of
Amitav Ghosh

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https://www.google.mu/search?q=Amitav+ghosh+images&rlz=1C1CHBF_enIN781IN781&tbm
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YQ9QEwCHoECAUQFA#imgrc=GvaueIEMXyprqM:

Abstract

        Amitav Ghosh is widely recognised for his major novels in which he has brought out his
concern for his deprived section, subaltern, marginalized and helpless migrant. The problems of

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S. Gnana Roselin, Ph.D. Research Scholar and Dr. Nirmala Manuel
History of the Deprived in the Select Novels of Amitav Ghosh   105

these unprivileged class of the society are explored through his novels. The voice of the deprived section, the voice of the migrants, the voice of the subaltern, the voice of the colonised, their struggle and sacrifices which went unrecorded in the annals of the history get a prominent place in the novels of Ghosh but in a different way. Through his writings, he provides to the subaltern, the marginalized, the colonised, the downtrodden and the helpless migrant a centre stage by making them as pivotal characters. Ghosh provides them space so that these unprivileged groups can raise their voice against the oppressive forces of the society.

Keywords: Amitav Ghosh, the deprived, Ignorant, Colonised, Refugees and Marginalized

Introduction

The paper is analyzed under four categories. The first category is the representation of the Ignorant. The second category is the representation of the Colonised. The third category is the representation of the Refugees and the fourth category is the representation of the Marginalized.

History has failed to record the ordinary people's history. Only public history is considered worthy of historic record. The private history of an individual is conveniently side lined. Thus, history has failed to record the ordinary people's history. On the other hand, the creative writers compensate to come to terms in their novels with private histories. The creative writer, Ghosh takes it up as his duty and traces the lives of numerous Individual citizens who are affected by public history and records the ordinary people's history in his novels.

The first category is the representation of the Ignorant. It explores how ordinary people are affected by historical events. Ghosh attempts to bring out how an event in history shatters ordinary people's lives. He also points out that the history of the nation shallows up the story of the individual. Ghosh traces in his novel *The Shadow lines* the unrecorded personal history of Tridib who was murdered in the riot of 1964. He lost his life as a helpless victim in the communal hatred. After fifteen years later in 1979, the narrator in the novel attempts to recover the traces of the event in the Newspaper of the Nehru memorial library, New Delhi. The narrator does not find any mention of Tridib's death in the newspapers. He was surprised that only a small column in the newspaper was dedicated to the event in history, "Twenty-nine killed in riot" (223). Thus, Ghosh points out that, it seems private story was not at all important for the nation's memory.

The Shadow Lines is Ghosh's second novel. Ghosh has secured a place as one of the India's most celebrated author's in Indian writing in English. This novel straddles the border between history and fiction. His historical world is with restless narrative motion. Most of his characters are travellers. His major works direct their narrative force towards historical facts.

Ghosh's *The Shadow Lines* has both the historical and the fictional alike. The partition of the country and the Khulna riots are employed by Ghosh as events in history in the novel. It is employed to balance the consequences on his imaginary characters. The novel basically depicts the personal

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
S. Gnana Roselin, Ph.D. Research Scholar and Dr. Nirmala Manuel
History of the Deprived in the Select Novels of Amitav Ghosh   106

lives of the middle-class people. The novel is focused on the major theme of the partition of India. It depicts its tragic effect on the ignorant people. It brings out the consequence it created on the minds and emotions of the people. Ghosh's point of view is that partition in nation does not solve the basic problems of people. It does not soothe the anguish of displaced persons. According to Ghosh, partition does not end the problems between people; instead the partitioned people face a lot of existential problems. Thaamma, one of the characters in the novel, *The Shadow Lines*, inquires whether she would be able to see the boundary line – the line between, the two nations, India and East Pakistan.

Thamma's question is actually the author's observation on the futility of political boundaries and the purposelessness of the socio-political movements, resulting in the deaths of many innocent people. Thamma never finds any difference between the Dhaka she left years before and the place she has visited now as a foreigner. The question that she reiterates throughout her visit is "Where's Dhaka? Then Tridib Teases her". Thus,Thamma fails to understand the justification of creating two nations.

The most poignant memory in the novel is Tridib's death. Such an important memory lives in the minds of his relatives-Thamma, Robi and May Price. Robi, the narrator's cousin in the novel is disturbed and wakes up in his sleep with the images of killing of Tridib by the mob.

The character Thamma, Tridip's grandmother loses her love towards Dhaka. Robi, Tridip's brother get shaken by the violence of his brother's death. The incident affects him so deeply that he turns into a mute sufferer. He has only fragmented memories through nightmares.

Thus, Ghosh through the novel points out that freedom is a mirage. If freedom were possible through killing, then the character Tridib's death would have set him free. He understands that even the division and the subdivision of the continent cannot change the dismal situation. Both the narrator and the reader discover that the world is not a simple place that can be seen in an atlas. In the novel, the past, present and the future combine together erasing any kind of line of demarcation.

Thus, the ending of the novel leaves the reader with the sense that fact or fiction is but provisional. The novel *The Shadow lines* ends but not conclude. It raises serious questions about our roots, about our identities, and at the same time questions: Why war in the world? Why riots among nations? Why partition among countries? Why borders between nations? Why Shadow lines?

The second category is the representation of the Colonized. Ghosh in his novel *The Sea of Poppies* paints a picture of the human devastation caused by imperialism. Opium was grown in India during 1830 in parts of eastern Uttar Pradesh and Bihar and sold by the East India Company to China. The characters are surrounded with the presence of opium in their lives. This makes the title of the novel apt. Opium is produced from the poppies and every soul is living in the "sea" of

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
S. Gnana Roselin, Ph.D. Research Scholar and Dr. Nirmala Manuel
History of the Deprived in the Select Novels of Amitav Ghosh   107

"poppies." These poppies are the controlling factors of their lives. From the intake of opium to the cultivation and the trade of it is found in the novel. The colonised people are forced to grow opium in their farms. The British Empire in the novel is shown to be interested only in the trade of opium as it is a source for them for the generation of the profits. There is a prominent presence of the opium in the novel and we can say that it is the one and only factor which brings agonies in the lives of the characters. Deeti the protagonist in the novel is married to Hukum Singh, a high caste Rajput, who works for the British, always remains under the influence of opium and collapses his life in the opium packing factory.

The novel opens in a remote village. Deeti, the first character is introduced by Ghosh. Ghosh presents Deeti as a straightforward, religious lady, gentle mother and a competent housewife. The situation of Deeti's life presented as pathetic, full of struggle for existence. She is married to an addicted husband Hukum Singh, a high caste rajput who works for the British and collapses at the opium-packing factory. In this factory, the smell of poppies makes the workers as slow as ants in honey and later on one by one passes away.

Deeti's husband is a victim of the British two times over: A sepoy who served them in campaigns overseas, crippled by his battle wounds, he has turned to opium for the pain, which has crippled him further. You should know, he tells Deeti of his cherished opium pipe, that this is my first wife. She's kept me alive since I was wounded: if it weren't for her I would not be here today. I would have died of pain, long ago.

The character Deeti could not understand how "money is no longer treated as money". But later she makes it clear that money has become capital to earn more money. When Deeti was informed about her dying husband, she rushes in terror through the Ghaziapur factory in search of her dying husband. She is terrified by the factory and the entire process of extraction of opium. She understands the potency of opium. She realizes the importance of the trade and the British secret strength. The European empire became very powerful and it led to territorial expansion. Thus,Deeti and her addicted husband Hukam Singh in the novel effectively portray the human devastation caused by imperialism.

Ghosh points out that opium ruined lives. It ruined the lives of the poor farmers. The food crops and vegetables were not cultivated. There were only poppies in all the farms. To feed their family the poor farmers took more debt. Opium broke the very fabric of the society. Hunger pressed them so much. So, in order to survive they get on the ship Ibis and sign the agreement to work on the farms in some unknown lands.

Ghosh thus juxtapose historical evolution of Indian society with the contemporary of Indian polity. He says colonialism has harmed Indian society. He believes it has brighter side too. Colonialism has amalgamated Indian ethos with the European sensibilities. He believes that on social level there was a synthesis of societies. It is the socio-cultural evolution of Indian subaltern society.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
S. Gnana Roselin, Ph.D. Research Scholar and Dr. Nirmala Manuel
History of the Deprived in the Select Novels of Amitav Ghosh   108

It is a sage of the struggle of the poor people of colonial India. Thus Ghosh has ventured into an ugly area of Indian history. Ghosh shows to the modern reader the colonial past.

The third category is the representation of the disintegrated refugees. Ghosh's novel *The Hungry Tide* presents the eviction of thousands of Bengali refugees who had settled on the island by the government of West Bengal in 1978-79. These refugees are affected by partition. They are from Bangladesh. Politics interferes into their plight. The government assured them that once in power they will allow them to settle in West Bengal but ironically once in power the government completely lost interest in the poor people. So the refugees settled themselves in the Sunderbans. There the government claimed that the area is a reserved area for the preservation of tigers and thus the refugees remain unwanted all over.

In the novel, *The Hungry Tide*, Nirmal's diary contains stories of the refugee's lives and their struggles in Morichjhapi. Nirmal's diary depicts individuals' pathetic condition. These poor refugees from Bangladesh live in concentration camps. It is also known as Permanent Liability Camps. There they meet with great opposition from the local people. The local people attack them with bows and arrows.

The character Nirmal documents the Morichjhapi incident. Regarding the incident AnnuJalais' article "Dwelling on Morichjhapi" is an authentic piece of history based on interviews with the islanders, brings out the politics behind the rehabilitation of refugees and the government's attempts to evict them from the area. They proclaimed that the refugees illegally occupied the forest area.

Morichjhapi is an island. It is a place reserved for Bengal tigers. In 1978, thousands of refugees were settled down there. They cleared the mangroves to build huts and bandhs. They are very poor people. They were oppressed and exploited by Muslims and upper caste Hindus.

The government of west Bengal viewed them as squatters, thugs, and land grabbers and so they ordered them to vacate. This incident resulted in a confrontation between the poor refugees and the government. It was alleged that the left front government used its party cadres and goons along with its police to disband the settlements.

This shows the heartbreaking condition of these Marginalized people. Kusum was killed by the police cordon. Thousands of people were killed in war. Kusum faced the brutality of the authorities evicted on her. She refused to leave the land. But she revolted against the war thrust on the people of Morichjhapi.

The novel thus institutes a democratic order. Ghosh decentres the colonial history. The novel thus brings out the subaltern history and the realities through innovative use of language. It also establishes a democracy of words. He also weaves the present and the past, the childhood and the

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
S. Gnana Roselin, Ph.D. Research Scholar and Dr. Nirmala Manuel
History of the Deprived in the Select Novels of Amitav Ghosh   109

adulthood. The novel deals with contemporary issues. It throws light on the displaced and their resistance against the oppressive order.

The fourth category is the representation of the Marginalized. In the novel *The Calcutta Chromosome* Ghosh tries to bring recognition to the local people. Ghosh through his character Murugan questions the malaria research conducted by the British Doctor Ronald Ross. Ronald Ross entered the Indian Medical Service in 1881. In India, Ross worked in many places like Mysore, Madras; he also served in Burma War and in the Andaman Islands. In India, mosquitoes engaged Ross one way or the other. When he stayed in Bangalore, he noticed more mosquitoes which constantly buzzed around the rooms. So, he formulated theories of malaria. Ghosh brings out certain possibilities whereby the marginalised people may have played important aides in helping Ronald Ross in discovering the malaria. The reason is, in his laboratory Ross pricked the fingers of the Indian people who came to him with fever and he spent hours peering through his microscope at their blood smears. When he was not getting Indian patients, he even offered a rupee for a prick. He even captured the mosquitoes and tried to induce them to bite malaria patients. He even put the patient under a mosquito net and released the mosquito to bite them. Thus, Ghosh substantiates his claim with the view that behind Ross were some downtrodden Indian people who worked with him and helped him in discovering the malaria. Ghosh's point is they are not acknowledged. Ghosh mentions these people's history as marginalised history and he points out that these marginalized people are not been given their due. Regarding the history of the marginalized people Gordon Scott comments as "The novel is in many ways clearly interested in the struggle to make the unknown known".

The novel revolves around the British Doctor Ronald Ross and his discovery of malaria, which took place in Calcutta. The novel introduces Antar. He is an Egyptian working in International Water Council, New York. He finds a damaged identity card, and tries to retrieve the details with the help of his powerful computer Ava. This powerful computer traces the identity card. It belongs to Murugan, a former colleague of Antar. Murugan mysteriously disappeared in Calcutta in 1995. Murugan had been researching on the British Doctor Ronald Ross discovery that malaria is transmitted through mosquito bite (1857-1932). Murugan believes that Ross's discovery had been helped by an Indian group.

Ghosh doubts about Ronald Ross's *Memoir* is that, particularly Ross's refusal to Supply any detail about his Indian people working with him in his laboratory, so Ghosh believes that there are possibilities, and so Ghosh constructs a story out of these silences. (62)

Ghosh points out; Ross has failed to acknowledge his local assistants' identity and contribution. Ross has given only a one-sided description of the discovery. Ghosh points out its ironical. It only reveals the suppressive collaboration of the Indian people by the British Doctor Ronald Ross.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
S. Gnana Roselin, Ph.D. Research Scholar and Dr. Nirmala Manuel
History of the Deprived in the Select Novels of Amitav Ghosh   110

In order to show the triumph of East over West and give words to the concerns of the marginalized, Ghosh gives voice to the marginalized. The Indian woman has the upper hand, in contrast to the privileged European scientist. And the fact that it is a woman, who spearheads the research work, implies the victory of Mangala. It may be perceived as an attempt by Ghosh to bridge the gap between the privileged and the Indian marginalized class,

Ghosh demolishes the false concept of class superiority. The characters Mangala and Laakhan are shown as Indian people who stood at the back of Ronald Ross as his backbone helping him. Ghosh brings the underprivileged to the focus of attention. Ghosh tries to bring recognition to the local people who help the spade work for all the grand discoveries.

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Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study

J. Jaya Parveen and V. Rajesh

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Background of the Study

Translation Studies emerged as a new academic discipline in the late 1970s. Bassnett (1980) discussed the problems of 'period study' in translation. George Steiner, in *After Babel*, divides the literature on the theory, practice, and history of translation into four periods. The first period extends from the statements of Cicero (106 BC - 43 BC) and Horace (65 BC - 08 BC) on translation up to the publication of Alexander Fraser Tytler's *Essay on the Principles of Translation* in 1791. This period focuses on the 'immediate empirical focus', i.e. the statements and theories about translation in 'practice' (47-48).

Steiner's second period extends up to the publication of *Larbaud's Sous I'invocation de Saint Jérome* in 1946. During this period, the focus is on the theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation. The third period begins with the publication of the first papers on 'machine translation' in the 1940s. It is characterised by the introduction of 'structural linguistics' and 'communication theory' into the study of translation (48).

The fourth period, coexisting with the third, has its origins in the early 1960s. It is characterised by 'a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation'. It includes other disciplines like Classical philology and comparative literature, lexical statistics and ethnography, sociology of class-speech, formal rhetoric, poetics, and the study of grammar. These are combined in an attempt to clarify the act of translation and the process of 'life between languages' (48).

Translations in Tamil language can be classified into 6 phases: Translation started during the period of Tolkappiar who wrote *Tolkappiam*, the first grammatical treatise in Tamil. *Tolkappiam* (written between 5th century BCE and 2nd century CE) contains three divisions: *Ezhuttadikaram*, *Solladikaram*, and *Poruladikaram*, with 9 chapters each. Discussing the art of translation, Tolkappiyar states: *tokuttal, virittal, tokaiviri, mozhi peyarttu… atarppaTa ya:ttalo:Tu anaimara pinave*. This systematises the art of rendering a book at different levels: compilation, elaboration, condensation, and translation (qtd. Bose 8).

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
J. Jaya Parveen and V. Rajesh
Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study   112

During the second phase, the ancient classical literary works, especially the ethical and moral literature in Tamil (e.g., *Tirukkural*), were translated into different languages by Christian missionaries. These missionaries involved themselves in translations to convert the local people to Christianity. Initially, three German missionaries translated Bible into Tamil. Bartholomew Ziegenbalg published his *New Testament* translation in 1714. Benjamin Schultze completed the *Old Testament* translation (of Ziegenbalg) and published it in 1728. After working hard for 24 years, Philip Fabricius published his Bible translation in 1777 (Hudson 142-43).

Irish by birth, Robert Caldwell (1814 -1891) visited India as a Christian missionary. His main concern was to convert South Indians to Christianity by establishing a break in the relationship between the high-caste Hindus and the lower caste people in South India (Daughrity 8). He settled in Idaiyangudi village in Tirunelveli district and systematically studied the South Indian languages. He published the highly controversial book *A Comparative Grammar of the Dravidian or South-Indian Family of Languages* in 1856, causing a breakthrough in Dravidian studies and creating a distinctly Tamil identity (8).

During the third phase, Tamil language became prominent for business transactions. From mid-18th to late-19th century, the East India Company functionaries tried learning Tamil, the local language, in order to develop their business in South India (Indra & Rajagopalan 2017). Printing press was introduced. Bible translations flourished. The works by Shakespeare, Milton, George Eliot, and Dickens were rendered as Tamil adaptations. *Cankam* ethical literature (e.g., *Kural* and *Naladiyar*), twin epics (*Silappadikaram* and *Naladiyar*), grammatico-theoretical works like *Nannul*, Saivite mystical poetry, and Saivite philosophical tracts were translated into English (Raman 2018).

Scholarly writers started translating Tamil classics into English. A. K. Ramanujan, M. Shanmugam Pillai, David E. Ludden, George L. Hart, A. V. Subramanian translated *Kuruntokai*, the love poems of *Sangam* literature, into English. J. V. Chelliah and N. Ragunathan translated *Pathuppattu* into English. V. R. Ramachandra Dikshithar, Alan Danielou, and Ka. Naa. Subramaniam translated *Silappatikaram*, one of the five Tamil epics, into English. G. U. Pope translated another Tamil epic *Manimegalai* into English (Bose 3-7).

During the fourth phase, works of many European and Latin American authors have been translated into Tamil. Russian short stories and novels have been rendered in Tamil. Short stories and novels of classical writers (e.g., Kafka's *Metamorphosis* by Prof. Dr. R. Sivakumar) are translated into Tamil. Prof. Dr. R. Azhagarasan and Prof. Dr. R. Sivakumar discuss how the influx of modernist and post-modernist theories of literature, either as translated texts or as introductory treatises, published in little magazines, transformed critical practices in the Tamil milieu since the 1980s (Raman 2018).

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
J. Jaya Parveen and V. Rajesh
Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study   113

During the fifth phase, writers like Lakshmi Holmstorm started translating Tamil modern writings into English. English translations of Bama's *Karukku* (2000), Imayam's *Beasts of Burden* (2001), Sundara Ramasami's *That's It But* (2003), Mauni: *A Writer's Writer* (2004), Na Muthuswamy's *Neermai* (*Waterness*) (2004), Madhavayya's *Clarinda* (2005), Ambai's *In A Forest, A Deer* (2006), Salma's *The Hour Past Midnight* (2009), and Cheran Rudramoorthy's *A Second Sunrise* earned global recognition for the regional Tamil writers.

During the sixth phase, Tamil texts, transliterations, and translations are widely used in the Internet. Tamil *Wikipedia* was started in 2003 (Prince 2009). Tamil lexicon or dictionary was digitalised in 2011. Google Neural Machine Translation introduced in 2016 was enabled for Tamil (along with Hindi, Russian, Vietnamese languages, Indonesian, Bengali, Gujarati, Kannada, Malayalam, Marathi, Punjabi, and Telugu) in 2017.

J. Parthasarathy discussed the concept of 'faithfulness' to the translation of *Sangham* poetry into English. P. Anandakumar discussed the challenges in translating *Kunjunni* poetry. Mu. Govindarasan remarked that translation from one language to another should happen without change in meaning, essence, or quality. He wanted the translated text to have the lucid style, simplicity, magnitude, and richness of meanings, similar to that of the source text. (Devadas 16)

M. Ganathi Pillai states that translation is not building word-by-word or sentence-by-sentence. Meaning or sense should be rendered by adding, omitting, expanding, or deleting the content, with no alteration in quality. He wanted the translated text to reflect upon the essence of the source text, without adding or subtracting anything from the essence or quality (Devadas 15).

As in any language, some translators in Tamil support word-to-word translation, and the others promote sense-to-sense translation. Some are conscious about fidelity to the original work, while others are more concerned about meaning and sense-making. Tamil translation has a longer history than one expects. However, the theories or methodologies for translation have not been documented systematically by the Tamil writers or translators (Devadas 2).

Objective of the Study
G. U. Pope's *Tirukkural* translation focuses on word-to-word translation while Rajaji's translation focuses on sense-to-sense translation. The objective of this paper is to compare and contrast *Tirukkural* translations of G. U. Pope and Rajaji, at the linguistic level.

Discussion and Analysis
Tirukkural written by Tiruvalluvar is the most translated text in Tamil language. The book which is described as the *Ulaga Pothumarai* has been translated into more than 42 languages around the world. V. Ramasamy's doctoral dissertation submitted in the University of Madras in

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
J. Jaya Parveen and V. Rajesh
Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study   114

1988 focuses on *The Problems in the Art of Translation with Special Reference to English Versions of Tirukkural*. His book *On Translating Tirukkural* (2001) published through the International Institute of Tamil Studies provides details about the various translations of *Tirukkural*.

Tirukkural was first translated into Malayalam (titled *Tirukkural Basha*) by an anonymous writer in 1595 CE. It was translated into Latin by Constantius Joseph Beschi in 1730 (Ramasamy 2001). It was partially translated into English verse by Nathaniel Edward Kindersley in 1794. It was translated into French by Monsieur Ariel in 1848. It was translated into German by Karl Graul in 1856. It was translated into English prose in 1812 by Francis Whyte Ellis who worked as District Collector in Madras (Mahadevan 2007).

William Henry Drew's *Tirukkural* translations in English prose published partially in 1840 and 1852 contained the original Tamil text, Parimelalahagar's review, and Ramanuja Kavirayar's comments. This translation was completed by John Lazarus, a native missionary. In 1886, George Uglow Pope translated the full text of *Tirukkural* and brought it to the reach of the Western audience (Ramasamy 2001).

The first English translation by a native Tamil scholar was made in 1915 by T. Tirunavukkarasu. V. V. S. Aiyar translated the entire work in prose. C. Rajagopalachari's translation appeared in 1935. K. R. Srinivasa Iyengar's translation was published in 1988.

Lexical choice, collocation, addition, omission, punctuation, implicitness, explicitness, modulation, open choice principle, and idiom choice principle are some of the techniques used in translation. 'Collocation' refers to certain modes of expression or linguistic configurations in the source or target language (qtd. Figueiredo 263).

'Addition' is a translation adjustment technique used to enhance meaning in the target text. 'Omission' is a translation strategy which is used to avoid redundancy, useless explanation, or odd combination of sounds (qtd. Figueiredo 263). 'Punctuation' brings lots of changes in structure and meaning.

'Explicitness', over-explicitness, or over-signalling is used to make the translation as clear as possible, causing repetition or redundancy in the target text (qtd. Figueiredo 263). 'Implicitness' occurs when 'word to word' translation happens not at semantic level but only at the syntactic level, making certain meanings implicit.

'Modulation' means 'change in point of view without change in meaning' in translation. In 'idiom choice principle', the idioms and collocations are adapted to the target language i.e.,

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
J. Jaya Parveen and V. Rajesh
Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study   115

TL's norms and conditions. In 'open choice principle', words are treated as independent items of meaning. Each of them represents a separate choice (qtd. Figueiredo 267-268).

The researcher aims to compare and contrast a few couplets from G. U. Pope and Rajaji's translations of *Tirukkural*, from a linguistic point of view. The main aspects of comparison used in this study are collocation, addition, omission, punctuation, implicitness, explicitness, modulation, open choice principle, and idiom choice principle.

1. இல்வாழ்வான் என்பான் இயல்புடைய மூவர்க்கும்
நல்ஆற்றின் நின்ற துணை

Pope: The men of household virtue, firm in way of good, sustain
        The other orders three that rule professed maintain.

Rajaji: The householder so-called helps the other orders in the proper fulfillment of their duties.

G. U. Pope has done 'word to word' translation, not at semantic level but only at the syntactic level. He has not given reference to the word 'three', indicating 'implicitness' in the translation. Rajaji has excluded *three orders* and used the phrase *other orders*, indicating 'omission' in his translation.

The same couplet can be best understood from Mu. Karunanidhi's explanation "பெற்றோர், வாழ்க்கைத் துணை, குழந்தைகள் என இயற்கையாக அமைந்திடும் மூவர்க்கும் துணையாக இருப்பது இல்லறம் நடத்துவோர் கடமையாகும்" which indicates 'parents, marriage partner, and children' as the *three* who are to be taken care of by a virtuous family man.

2. குழல்இனிது யாழ்இனிது என்ப தம்மக்கள்
மழலைச் சொல் கேளாதவர்.

Pope: 'The pipe is sweet,' 'the lute is sweet,' by them't will be averred,
        Who music of their infants' lisping lips have never heard.

Rajaji: They speak of the sweet tones of the flute and of the harp, who have not had children and heard them lisp their newly learnt words.

In this couplet, G. U. Pope's lexical choice is very different from Rajaji's. Pope has used the word 'pipe' and Rajaji has used 'flute' to refer to the word 'குழல்' in the source text. Pope has used 'lute' and Rajaji has used 'harp' to refer to the word 'யாழ்' in the source text.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
J. Jaya Parveen and V. Rajesh
Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study   116

G. U. Pope has done 'word to word' translation while Rajaji has attempted 'sense to sense' translation. The word 'lisp' means a speech defect in which 's' is pronounced like 'th' in 'thick' and 'z' is pronounced like 'th' in 'this' (*oxforddictionaries.com*). In the translation of the above-mentioned couplet, G. U. Pope has used the 'collocation' *lisping lips* which is not commonly used in English. Rajaji states *lisp their newly learnt words* which causes 'mistake' in meaning.

3. ஈன்ற பொழுதில் பெரிது உவக்கும் தன் மகனைச்
சான்றோன் எனக் கேட்டதாய்

Pope: When mother hears him named 'fulfill'd of wisdom's lore,'
　　　Far greater joy she feels, than when her son she bore.

Rajaji: Hearing words of appreciation uttered by people about her son, the mother feels greater joy than what she felt on the day he was born.

The word 'lore' means 'a body of traditions and knowledge on a subject or held by a particular group, typically passed from person to person by word of mouth' (*oxforddictionaries.com*).

G. U. Pope has used the 'collocation' *wisdom's lore* which is not commonly used in English. He has used the word *lore* to rhyme with the word *bore* in the next line, causing 'collocation' error. Rajaji has used the phrase *hearing words of appreciation* without giving reference to the phrase சான்றோன் என which is the essence of the given couplet. This is called 'omission' in translation.

4. காலத்தினால் செய்த நன்றி சிறிதுஎனினும்
ஞாலத்தின் மாணப் பெரிது.

Pope: A timely benefit, -though thing of little worth,
　　　The gift itself, -in excellence transcends the earth.

Rajaji: By itself the help rendered may be a trifle, but the hour of need when it was given makes it bigger than the whole world.

G. U. Pope has used 'open choice principle' to do 'word to word' translation, but his use of 'punctuation' in the translation is not equivalent to the punctuation in the source text. The punctuation in the given couplet is irrelevant to the context and meaning. Rajaji has used 'idiom choice principle', translating the phrase காலத்தினால் செய்த நன்றி into *hour of need* which is an alteration of the phrase 'need of the hour'.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
J. Jaya Parveen and V. Rajesh
Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study　　　117

5. அகழ்வாரைத் தாங்கும் நிலம்போலத் தம்மை
இகழ்வார்ப் பொறுத்தல் தலை

Pope: As earth bears up the men who delve into her breast,
    To bear with scornful men of virtues is the best.

Rajaji: Does not the earth support the man that is engaged in digging it? It is proper that we too bear with those who wrong us.

G. U. Pope has used the phrase *delve into her (earth's) breast* in his translation. The archaic meaning of the word 'delve' is 'dig'. Pope has used the word *breast* (for which there is no reference in the source text). He has used 'addition' as adjustment translation technique to bring poetic effect to his translated text. On the other hand, Rajaji has done 'sense to sense' translation using 'paraphrasing' technique. He has missed out the interesting 'simile' (அகழ்வாரைத் தாங்கும் நிலம்போல) in his process of translation.

6. இன்னாசெய்தாரை ஒறுத்தல் அவர்நாண
நன் நயம் செய்து விடல்.

Pope: To punish wrong, with kindly benefits the doers ply;
    Thus shame their souls; but pass the ill unheeded by.

Rajaji: The best punishment for those who do evil to you, is to shame them by returning good for evil.

Even in this couplet, G. U. Pope has used 'punctuation' which is not equivalent or relevant to the source text. After saying "To punish wrong, with kindly benefits the doers ply; Thus shame their souls", he has used the phrase *pass the ill unheeded by*, confusing the readers whether to *benefit the doers* or to *leave unheeded*.

Rajaji is directly addressing to the reader in this translation: "The best punishment for those who do evil to *you*…" which is called 'modulation' which means 'change in point of view without change in meaning' in translation.

Key Findings
Both G. U. Pope and Rajaji have used collocation, addition, omission, punctuation, implicitness, explicitness, modulation, open choice principle, and idiom choice principle in their *Tirukkural* translations.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
J. Jaya Parveen and V. Rajesh
Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study   118

G. U. Pope's word-to-word translation of *Tirukkural* lacks clarity in meaning. He has used inappropriate word choice, collocation, punctuation, etc. Rajaji's sense-to-sense translation is direct but very plain. It lacks the beauty of Tiruvalluvar's poetry.

Limitation of the Study

The researcher has analysed only a few couplets from *Tirukkural* translations of G. U. Pope and Rajaji.

Scope for Further Study

The history of translation in Tamil language can be traced in detail. The theories and methodologies in Tamil translation can be systematically studied. *Tirukkural* translations of Parimelalhagar or Mu. Karunanidhi can be compared with Pope and Rajaji's translations.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
J. Jaya Parveen and V. Rajesh
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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
J. Jaya Parveen and V. Rajesh
Tirukkural Translations of G. U. Pope and Rajaji – A Comparative Study   120

Kalugumalai Inscriptions – A Historical Study

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Introduction

A humble attempt has been made in the succeeding pages to unfold the distinctive historical features of Kalugumalai. As Kalugumalai is a rich abode of historical monuments such as Kalugachalamurthy temple, Vettuvankovil, Jain relics along with **Vetteluthu inscriptions** and a stone monument erected to commemorate the Golden Jubliee of the Indian National Congress, it became imperative to enumerate the history of that place.

A scholarly study of the historical importance of Vatteluthu Inscriptions available at Kalugumalai has depend upon monumental, Epigraphical and literary evidences. Subsequently to have a detailed account of the various inscriptions along with the spot study the published versions of the inscriptions in South Indian Inscriptions studied by the Archaeological Reports are utilized for writing this paper.

Kalugumalai is one of the historical and tourist places of South Tamil Nadu, it is located 20 kilometers away from Tirunelveli and 25 kilometers away from Kovilpatti. The aim of the paper is to bring out the significance of this place with special reference to its **Inscriptions** which are available in this study area.

A few inscriptions are also found in the Vettuvankoil of Kalugumalai. Such inscriptions might throw much light on the political and religious aspects of the place happened during the eighth and ninth centuries and those were recorded in the Archaeological Reports. [1] The analysis and interpretation of those inscriptions reveal various facts like the wars of Pandyas and Cholas, the Royal patronage to Jainism, Jain religious orders, Jain education system. Few of the inscriptions of the Pandya and the Chola ruler contain the dates.[2] Earliest inscription of this place belongs to the **Parankata Nedunjadayan** alias **Maran Jadayan**. His Vatteluttu inscriptions are palaeopolitically assignable to eighth and ninth century A.D. So it will be apt to bring out the historical facts as gleaned from those inscriptions.

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[1] A.R.No.18to 31 of 1894, 106 to 117 of 1894, 863 of 1917 and 43 of 1908.
[2] A.R. No. 863 of 1917, A.R.No.438 of 1908, 178 No.116 and 117 of 1894.

The word **Parantaka Virar** available in the inscription found in the rocks wall of the Ayyanar temple of Kalugumalai[3]stands to prove the Pandya king **Komaranjadayan** referred this inscriptions and king **Parantaka Nedunjadayan**, who ruled between (7680 and 815 A.D) was one and the same. The date i.e. 42[nd]regnal year mentioned in the same inscriptions which also attests this fact and the historically important truth adds to the value of Kalugumalai. Further this inscription helps the scholars to settle the controversial issues with regard to the identification of this ruler[4] who was the grantor of the **Velvikkudi copper plates**[5] and the **Anaimalai inscriptions**.[6]

As Maranjadayan alias **Parantaka Nedunjadayan** was troubled constantly by the Ay chieftains of the Tirunelveli area he constructed a fort at **Kalakkudi,** which was known as **Karavanthapuram** for keeping a regular watch over the enemies.[7] Such political feuds are further authentically proved by an inscription of this ruler, a few stone slab installed in the Kopakkudi street of Kalugumalai today.[8] This inscription bears the date of the 23[rd]regnal year (791 A.D) of Komaranjadayan, speaks of the defeat of an Ay chieftain called **Sadayan Karumandan** of **Malainadu** and the destruction of his fort at **Ariviyur**. This inscription refers to the rule of the Ay Chieftain of Malainaduie, the hilly region. It was also speaks about the Pandyan army led by the **Enathi Mannan alias Mangala Enadi** against the Ay chieftain, two soldiers viz., **Vinayantolururan of Pandanmalli** of Tondainadu and **Sattanakkan of Peruirkudi Nadu** died in the Skirmish. Though we get the information that lands upto the value of 20 **Kalanjus** (a measurement of Gold) of Gold was offered by the Enadi in commemoration of their services. It is noted that the people even from far of places were enrolled in the army of the Pandyas. Further the inscriptions also enable the scholar to notice the titles such as Enadi along with the existence of the sabha (local administrative body) whose members called Sabayor are referred in this inscription. Two more donative inscriptions [9]of the same ruler are available on a rock in the Ayyanar temple of that place. They are recorded during his 31[st]regnal year i.e. 799 A.D. Both the Inscriptions it is found that the name **Gunasekara Pandarar** a jain teacher, who seems to have been popular them. The donation mentioned in the first inscription is offered to ten more **vairakkiylar**[10] along with him. The second inscription[11] refers to the grant given to Gunasekara and other five Vairakkiyar or the disciplinarians of Jain order. Such elongations are lent as **abaradhana** i.e. the donations for food.

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[3]A.R.No.863 of 1917.

[4]Raman, K.V. PandiyarVaralaru 1979, P.70.
[5]E.I. Vol. XVIII of 1923.
[6]A.R.No.453 of 1906.
[7] . Raman, K.V. Uggarankottai or KaravandapuramAn Ancient fortified city of the Pandyas, Journal of Indian History, Vol.III 1974.
[8]. A.R. No.43 of 1908.
[9] . A.R. No.166 of 1894 and 117 of 1894
[10] . A.R.No.166 of 1894.
[11] . A.R.No.117 of 1894.

The names of the administrative divisions such as **Vumburkurram** and **Milalaikkurram** are also revealed in them. Thus these two inscriptions of historic value testify the religious toleration of the Pandya king **Parantaka Nedunjadayan** who was a staunch Vaishnavite.[12]

Another record dated 42[nd]regrial year the reign of the same king **Marajadayan** registers a gift of Gold by a Brahmin called **Manisankara Narayanan**, a **nagarattan** of Tiruchuriyal for burning a lamp during the three services in the shrine of the Devar of Kalugumalai.[13] The term **Kalanji** means a gold coin. The term also denotes the unit of measurement used to denote the weight of Gold. Here it may mean one of these two. The term attaivattan can be taken as the term used to denote a specific period. Further it is obvious from the inscription that ghee was measured by nail. As it is mentioned that the grant was deposited under the **Perurar of Tirunechuram** and it is obvious that Perurar should have been the members of the council, this gift, managed by them was to be protected by the **Tirumalai Virer and Parantaka Viror** such names of knights stand to prove the existence of the tradition of appointing guardians by kings for protection and execution of temple activities.

Another donative inscription[14] of **Sadaya Varman Sundaracholapandya** Deva (1016-1040 A.D); a Chola Viceroy of the Pandyan region [15] ruled in that **andinattu Mudikonda Chola Valanattu Neduchuranattu Perunechuranattu Ur**, is available on a stone lying in the Kalugumalai Sub- Registrar's office compound of today. This grant is announced on the 23[rd]regnal year i.e. 1039 A.D. of that ruler as per that record. This testifies the capture of the Pandya country by the Cholas during the reign of Rajendra, the son and successor of Raja Raja, the great. It also exposes the existence of the administrative divisions like **Nadu, Valanadu, Mandalam, Kurram, and Ur.** It reveals that the land was also measured by a measurement called Ma. Further such a grant is attested by people of different categories of that place.

Further "no other Jain site in Tamil Nadu has as many sculptures and as many inscriptions as at Kalugumalai.[16] The scholar gets the names of different places such as Kalakkudi,[17] Peruyikudi,[18] Tirukkottiaru[19], Malaikkulam[20]. Tirunarunkordai[21], Venbunadu[22], Idaikkalanadu[23], Palayuraikkani[24],

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[12] K.A. NilakantaSastri, ThePandyan Kingdom 1972 P.87.
[13]A.R.No.863 of 1917.
[14]A.R.No.18 of 1894.
[15] K.V. Raman, op.cit., p.80.
[16].Veluppillai, A.Epigraphical Evidences for Tamil Studies.
[17].Ibid., No.19 of 1894.
[18].Ibid., No.21 of 1894.
[19].Ibid., No.24 and 27 of 1894.
[20].Ibid., No.25 of 1894.
[21].Ibid., No.28 of 1894.
[22].Ibid., No.249 of 1894.
[23] . Ibid., No.30 of 1894.
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Ilavenbaikkudi[25], Tirunechchuram[26], Srivelappolur[27], Srivenrikkud[28], Srinedumarathattam[29] and Nalur[30]. The number of localities mentioned show that Jainism was widely prevalent in South India and the mention of a number of donors from particular localities[31] may indicate that Jainism had strongholds in those localities and Kalugumalai was not an exception to that. The inscriptions found beneath the base relic Jain figures express that they are carved in memory of Jains of high order. They also speak about the donation of lamps and sheep to the monks.

24. Ibid., No.249 of 1894.
25. Ibid., No.30 of 1894.
26. Ibid., No. 32 of 1894.
27. Ibid., No.106; 112 and 113 of 1894.
28. Ibid., No.107 ; 112, and 113 of 1894.
29. Ibid., No.108 of 1894.
30. Ibid., No.109 of 1894.
31. Ibid., No.111 of 1894.

Conclusion

Kalugumalai inscriptions are of great historic value. They, along with the various information exposed which proved the popularity of Kalugumalai, during the 8th and 9th centuries A.D. These inscriptions also show that Jainism was a living religion and Kalugumalai was then Jain centre in the Medieval period. Moreover, from the study of the Inscriptions of donations offered, the Ay chieftains and the Pandyas, the administrative divisions of Pandyas and Cholas are mentioned. Most of the Inscriptions found beneath the Jain bas-relief structures available in the Northern part of the hill of Kalugumalai are mostly donatives in character. They also show the facts relating to Jainism.

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Role of Constitution in Enabling Intersectoral Co-Ordination Towards Public Health Issues Since Independence

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Introduction

An attempt has been made to review the existing Government machinery for Public Health needs in India, its success, limitations and future scope. The practice of Public Health has been dynamic in India and has faced many barriers in its attempt to affect the lives of the people of this country. Since Independence major public health problems like Malaria, tuberculosis, leprosy, high maternal and child mortality and lately human immune deficiency virus (HIV) have been identified by the Government and Non-Governmental sectors. As a result of social development jointly with scientific advances and health care has led to a decrease in the mortality rates and birth rates.

Public Health in India is a serious Phenomenon. The causes of health in equalities lie in the social economic and Political mechanisms that led to social stratification according to income, education, occupation, gender and race or ethinicity[1]. Lack of adequate progress on these underlying social determinants of health has been acknowledged as a glaring failure of public health.

Health systems are grappling with the effects of existing communicable and non-communicable diseases and also with the increasing burden of emerging and re-emerging diseases like drug resistant, T.B, Malaria, SARS, Avian Flu and the current HINI Pandemic[2]. In adequate financial resources for the health sector and inefficient utilization result in inequalities in health. As issues such as Trade – Related aspects of Intellectual property rights continue to be debated in International forums, the health system will face new pressures. This approach will be a valuable to humanity in realizing the dream of **"Right to Health".**

"The Right to Health" was affirmed at the International level in "the Universal Declaration of Human Rights", Article 25 in 1948, which states that "Everyone has the right to a standard of living adequate for the health and wellbeing of himself and his family[3].

The preamble to the WHO constitution also affirms that it is one of the fundamental rights of every human being to enjoy. The highest attainable standard of health inherent in the right to health is the right to the underlying conditions of health as well as medical care.

The United Nations expanded upon the "Right to health" in Article 12 of the international covenant in Economic, Social, and cultural Rights in 1966. Not only did this document guarantee the

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R. Kanagaraj, M.A., M.Phil., Ph.D. Research Scholar (Part-Time)
Role of Constitution in Enabling Intersectoral Co-Ordination Towards Public Health Issues Since Independence   125

right of every one to the enjoyment of the highest attainable standard of health but it also practically called for the provision for the reductions of infant mortality and for the healthy development of the child. The improvement of all aspects of environmental and industrial hygiene, the treatment and control of epidemic, endemic, occupational, and other diseases and the creation of conditions which could assure to all medical service and medical attention in the event of sickness[4]."

In 2000 (The United Nations) the committee on Economic, Social and cultural Rights, the body responsible for monitoring the international covenant on Economic, Social and Cultural Rights calls these the underlying socio determinates of health[5]

- ❖ They include safe drinking water and adequate sanitation.
- ❖ Safe food
- ❖ Adequate Nutrition and housing.
- ❖ Healthy working and environmental conditions.
- ❖ Health related education and information.
- ❖ Gender equality.
- ❖ The right to health contains freedom.
- ❖ These freedoms include the right to be free from non-consensual medical treatment such as medical experiments and research are to be free from torture and other cruel, inhuman or degrading treatment or punishment.

The right to health contains entitlements

These entitlements include
- ❖ The right to a system of health protection providing equality of opportunity for everyone to enjoy the highest attainable level of health.
- ❖ The right to prevention, treatment and control of diseases.
- ❖ Access to essential medicines.

Many of these and other important characteristic of the right to health are   clarified in maternal child, and reproductive health.
- ❖ Equal and timely access to basic health services
- ❖ The provision of health – related education and information.
- ❖ Participation of the population in health related decision making at the national and community levels.
- ❖ All services, goods and facilities must be available, accessible, acceptable and of good quality.
- ❖ Functioning public health and health care facilities goods and services must be available in sufficient quantity with in a state.

They must be accessible physically as well as financially and on the basis of non-discrimination. Accessibility also implies the right to seek, receive and impart health related information in an accessible format, but does not impair the right to have personal health data treated confidentially. The facilities, goods and services should also respect medical ethics and be gender

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
R. Kanagaraj, M.A., M.Phil., Ph.D. Research Scholar (Part-Time)
Role of Constitution in Enabling Intersectoral Co-Ordination Towards Public Health Issues Since Independence   126

sensitive and culturally appropriate in other words they should be medically and culturally acceptable. Finally they must be scientifically and medically appropriate and of good quality. This requires trained health professionals scientifically approved and unexpired drugs and hospital equipment, adequate sanitation and safe drinking water.

The primary duty of the state is to Endeavour the raising of the level of nutrition and standard of living of its people and improvement of public health and to bring about prohibition of the consumption, except for medicinal purposes of intoxicating drugs and of drugs which are injurious to health.

Public interest petitions have been founded on this provision for providing special treatment to children in Jail against health hazards due to pollution against health hazards from harmful drugs for redress against failure to provide immediate medical aid to injured persons, against starvation death against inhuman conditions in after care home.

In a welfare state the main duty of the Government is to secure the welfare of the people. Providing adequate medical facilities for the people in an essential part of the obligations under taken by the Government. The government discharges this obligation by running hospitals and health centers which provide medical care to the person seeking to avail of those facilities[6].

Thus, the policy recognizes that a holistic approach towards health mental physical & spiritual needs to be adopted after careful assessment of the health needs of the youth.

As per the youth population projection about 21.4% of the total population in 1996 was estimated to be in the age group of 10-19 years of these about 78.4% lived in the rural and remaining 21.6% in the urban areas. The mean age of marriage in the rural areas was 21.56 years for males and 16.67 years for females. In the Urban areas the mean age for marriage was 24.32 years for males and 19.92 years for females. In other words mentally women in India are married during the age of adolescence[7].

The area of focus of this policy is so far as health of the youth is concerned are:

General Health
Mental Health
Spiritual Health.

Aids, sexually transmitted diseases substance, Abuse and population Education.

General Health
Nutrition: The policy recognizes on urgent need for greater concentration on nutritional studies on the youth – particularly the young women and the adolescents and advocates all measures to lessen the differences between their daily average intake of energy and proteins and the

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
R. Kanagaraj, M.A., M.Phil., Ph.D. Research Scholar (Part-Time)
Role of Constitution in Enabling Intersectoral Co-Ordination Towards Public Health Issues Since Independence   127

recommended daily intake allowances. The policy particularly emphasis on reduction of this gap, which is wider among the children of growing age as per Indian National Nutritional profile, 1998[8].

The growth rate standard of Indian adolescents measured in terms of Body Mass Index (BMI) viz ratio between weight and Height is lower in India than in most of the industrial nations. Iron deficiency and anemia are common, especially in girls. The growth-related requirements of adolescents often continue beyond the teenage years and overlap with the nutritional needs of early pregnancy, which has an impact on the health of new born children, in addition to the mothers. Discriminatory practices in respect of girls also lead to lack of adequate nutritional intake, which results in mal nutrition, anemia and other micronutrient deficiencies in young girls which are more noticeable in the rural areas. These concerns need to be effectively tackled through appropriate measures including aware generation programmes.[9]

The policy lays emphasis on the importance of hygiene and sanitation in promoting a healthy society. All efforts should be made to inculcate in the youth as sense of hygiene and sanitation right from early education. The youth on their part should be encouraged to organize mars awareness campaigns in their neighborhood to promote better hygiene and sanitation. Their services should also be utilized in creating better sanitation facilities for the community both rural areas and urban slums.

Health Education and Health Consciousness

This policy strongly recommends to the introduction of health education in the curricula of regular and formal education in higher classes of schools and college in non-formal education centers and in every other organized inters action with the youth. The policy advocates that every youth of India should clearly understand the what, why and how of good health within his or her socio-economic parameters. A policy of minimum physical exercise for all should be propagated.

Mental Health

Lack of proper education often leads to mental depression. In an environment that is becoming complex and competitive by the day, the chances of young minds being affected with depression are ever rising. This is particularly so among adolescents who are showing higher incidence of suicidal traits than even before. Against this background, this policy advocates a system of education which teaches the youth to fight back rather than give in. It also recommends establishment of state sponsored and free counseling services for the youth particularly adolescents.

Adolescents exhibit mood swings and might even indulge itself – detective activities such as use of alcohol, drugs and violence, they need therefore to be treated with openness. Understanding and sympathy and offered creative channel to harness their energies. This would necessitate training and capacity building of all professional groups including NGO's working with the youth belonging to this age group[9].

Spiritual Health

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
R. Kanagaraj, M.A., M.Phil., Ph.D. Research Scholar (Part-Time)
Role of Constitution in Enabling Intersectoral Co-Ordination Towards Public Health Issues Since Independence   128

Health of the mind should be coupled with the health of the spirit. Towards this, Yoga and meditation should be propagated widely among the young. Yoga in particular should be target in the schools and colleges.

HIV/AIDS, Sexually Transmitted Diseases and Substance Abuse:

The policy recognizes that the percentage of young people falling prey to substance abuse STDs and HIV/AIDs being relatively higher, these issues need be tackled as primarily confronting the younger generation. The policy therefore advocates a two – pronged approach of education and awareness for prevention and proper treatment & counseling for cure and rehabilitation, the policy also stresses the need for establishment of adult clinics in large hospitals and similar projects in rural areas to address the health needs of the young adults[10].

Conclusion

Effective addressing of Public Health Challenges necessitates new forms of co-operation with private sectors civil societies, national health leaders, health workers, communities, other relevant sectors and international health agencies WHO, UNICEF, BILL and Melinda Gates foundation and World Bank. Social determinants of health and economic issues must be dealt with a consensus on ethical principles – Universalism, Justice, dignity, security and human Rights.

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R. Kanagaraj, M.A., M.Phil., Ph.D. Research Scholar (Part-Time)
Role of Constitution in Enabling Intersectoral Co-Ordination Towards Public Health Issues Since Independence 129

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Independence   130

Juxtaposing the Metaphorical Depiction of
Kamala Das' "Words" and William Blake's "A Poison Tree"

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Abstract

The research paper intends to compare the metaphorical elements and the actual meaning of William Blake's 'A Poison Tree' and Kamala Das' 'Words'. The word Metaphor is associated with a figurative language. Metaphors are predominant in all the poems. In an elaborated term, Metaphors are the core cord to a poem. But do all the poems which have Metaphors create an impact? Well in that case William Blake's 'A Poison Tree' and Kamala Das' 'Words' are a success indeed. William Blake, a renowned writer from the romantic period and Kamala Das, an Indian English writer of the present era expressed their views on suppressed anger and dormant words are the theme of the poem. Their use of metaphors are quiet similar. Juxtaposing the poems lead to explore the metaphorical usage of both the poets.

Keywords: Kamala Das' "Words", William Blake's "A Poison Tree", Metaphor, Relating, Words, Society, Anger and Suppression.

Introduction

Metaphor is a figurative language which begins meaningless when it is analyzed by the actual word. The actual meaning is different from the actual word. For example: He 'rule with a iron fist'-No one can find a person who literally has an iron fist but the actual meaning is about the person's ruling quality which means how he rules his kingdom. The quality of iron is hard and heavy, by saying 'rule with iron fist', he rules his kingdom in a hard way and heavy handed. Metaphors can be an object or an activity or an idea which give complete whole new meaning than its actual form. William Blake and Kamala Das used it well in their poems. William Blake, an English poet was born in London, 1757. Contemporaries considered him as mad for his peculiar views and work. He was barely recognised by the people of his era but the later critic viewed him with high regards and his works were considered to be prophetic. Not only Blake's works are peculiar but he too is a seminal figure. He was not into monarchy, one of Blake's publisher's Alexander Gilchrist says, "Blake was evidently against the monarchy and he wanted a social reform and a revolution". The poem 'A Poison Tree' talks about the concealed anger and wrath against a person and the consequences of concealing. The poem is taken from the collection of "Songs of Innocence and Experience".

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Juxtaposing the Metaphorical Depiction of Kamala Das' "Words" and William Blake's "A Poison Tree"   131

Kamala Surrayya Das, an Indian English Poet, Novelist and a short story writer was born in Kerala, 1934. Her pen name is Madhavikutty and Kamala Das. She got married very early at the age of 15. But marriage didn't stop her from becoming a profound author. Her works are tumultuous and a foreign author David McCutchion says that "Kamala Das, the Indo-English poet, uses the technique of free verse in her poem, the originality and freshness of which arise out of her personality". She often mentions herself as a Iconoclast of her age. According to the Oxford dictionary Iconoclast means a person who attacks established customs and values. The poem "words" by Das is structured in free verses. It talks about the words which are implied by the society, to make her a failure. The poem is extracted from Kamala Das poetry collection. The aim of the paper is to compare the western poet William Blake's 'A Poison Tree' and eastern poet Kamala Das 'Words' to bring out the Metaphorical Depiction.

Discussion

An Era in which Blake lived was all about manners and etiquettes. Showing emotions and expressing their feelings are considered to be the most ill mannered behaviours. So people were trained to bottle up their feelings and emotions. Living in such era did not stop Blake from witting a poem to express his thoughts.

> I was angry with my friend
> I told my wrath, my wrath did end
> I was angry with my foe'
> I told it not, my wrath did grow (35)

The above given lines from the poem is about restrained ager and wrath. Wrath cannot grow not at least in literal form. But Blake tries to explain the consequences of not being transparent. As a critic Shiva Shankar Mishra says, " He speaks the discontent of his time". His voice is 'the voice of dissent'". (131)

> And I watered it in fears,
> And I sunned it with smiles,
> And it grew both day and night
> Till it bore an apple bright. (35)

While bottle upping the feelings, it turns out to be more problematic. It can lead to permanent separation or bitterness towards a particular person. The bitter feeling is compared to an apple here in this poem, It can't stay hidden forever the hatred feeling towards a person can't stay hidden inside a heart just like the fruit in the tree, when becomes bigger it will be visible to the eyes of everyone if we failed to pluck it sooner.

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Juxtaposing the Metaphorical Depiction of Kamala Das' "Words" and William Blake's "A Poison Tree"   132

The tree and the fruits are the metaphorical elements of unsolved anger and wrath. Blake continues to write and says his foe knows it's his and stole it and the next morning he was glad to see his foe stands underneath the tree and outstretched. So when the fruit is stolen which indicated the anger is taken away, his foe becomes his friend. Through the work, Blake recommends to leave wrath by expressing the emotions. He uses the Metaphor 'Poison Tree' to explain the consequences as well as the solution of the problem. His works are peculiar indeed.

Kamala Das, a writer of bold moves and guiltless outrage. Women writing in 90's in India is a revolutionary activity. She took up writing and conquered many hearts. She was born into a traditional Hindu family later converted into Islam. Not only her writings are bold but her actions too give her a label of Iconoclast.

> "All round me are words and words and words,
> They grow on me like leaves…"(32)

By writing the poem she warns herself and others that what can words to a person and what it is capable of. Here, she says words are growing and words can never grow not in a literal form. It's the thoughts of it, when recollecting again and again. Some gives buoyancy and many gives disappointments. She compares words with chasm, a sea with paralyzing waves, a blast of burning air or a knife. She says o herself that words are nuisance and she should be aware of them. Knife, paralyzing waves and a chasm are the effectiveness of words. When one listens to it, it may create great damage to one's self or to others. The leaves which means the words grows in silence from deep within. The words get multiplied from deeper thoughts and one should get rid of it.

> "… But I tell myself, words
> Are nuisance, beware of them…"(32)

In the middle of the poem itself Das gives a conclusion of being aware of words. Like Blake she also tells, if failed to incise before develop, it may cause problems.
> "… A Knife most willing to cut your best friend's throat..." (32)

Conclusion

Both the authors use a technique of using metaphors and expressing the ideas. The poems are highly philosophical. Yet achieved its goal purpose of convincing what it can do to a relationship and what can words do to self and others, through metaphors.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
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Juxtaposing the Metaphorical Depiction of Kamala Das' "Words" and William Blake's "A Poison Tree"   133

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The Need of Mystical Experience to the Engineering Students

Katta Jan Reddy

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Abstract

A change of perception is the prime requisite to the engineering students, which is core message of this paper. The prime need is to develop the ethical competence through right understanding. As Larsen says the mystical experience is an intuitive understanding and realization of meaning of existence, and the mystical experience expressed in Tagore's "Geethanjali" has largely been tried to emphasize the humanism, which are key points in the paper in order to change the perception of the students. The value and need of mystical experience and why it is required to the engineering students is discussed in the paper. Why ethical values are dishonored among the students is also discussed. The paper aimed how mystical experience enable the students in helping them appreciate the essential relationship between values and skills to ensure sustained happiness and prosperity, which are the prime aspirations of all human beings, and to facilitate the development of a holistic perspective among the students towards life and profession as well as towards happiness & prosperity based on a proper understanding of the human reality and the rest of the existence. Broadly, the aim of the paper is to enable the students to maximize the 5Cs - character, caliber, capacity, conduct (behavior), compassion (empathy).

Keywords: mysticism, types of mysticism, mystical experience, Engineering Students

Introduction

A change of ethos and a change of perception is the prime requisite, which would be the core message of this research. The prime need is to develop the ethical competence through right understanding.

Mysticism is derived from the Greek word"μ*vw"* meaning "I conceal".Mysticism is known as becoming one with God or the Absolute but may refer to any kind of ecstasy or altered state of consciousness which is given a religious or spiritual meaning. It may also refer to the realization of insight in ultimate or hidden truths, and to human transformation supported by various practices and experiences. Tagore's "Githanjali" reveals Tagore standing face to face with the Divine. The songs of Githanjaliare an appeal that is both universal and perennial.

Statement of the Problem

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Katta Jan Reddy
The Need of Mystical Experience to the Engineering Students   135

- At the level of the individual- rising problems of depression, anxiety, suicides, stress, insecurity, increasing health problems, lack of confidence and conviction etc.
- In the present system and in their professional career there is no tangible mechanism to develop the ethical competence of individual and the dominating world view is primarily profit-oriented. For example:
  1. Corruption at various levels and in different forms
  2. Tax-evasion and misappropriation of funds
  3. Unethical nature of advertisements and sales promotion

Aim of the Paper
- The research is aimed at helping the students appreciate the essential relationship between values and skills to ensure sustained happiness and prosperity, which are the prime aspirations of all human beings
- Its objective is also to facilitate the development of a holistic perspective among the students towards life and profession as well as towards happiness & prosperity based on a proper understanding of the human reality and the rest of the existence
- Other aim of the research is highlighting probable implications of such a holistic comprehending in terms of ethical human conduct, trustful and mutually fulfilling human behavior and mutually enriching interaction with people as well as nature
- It is also intended to provide a much required orientational input in value education to the minds of engineering students
- It enables in removing the students' confusion and complexes and bringing in self-confidence, clarity and conviction
- Broadly the aim of the research is to enable the students to habituate the 5Cs- character, caliber, capacity, conduct, compassion
- It enables the students to enhance entrepreneurial skills
- It makes to have uniformity in life
- Students get consolation by understanding death in a real manner whenever they happen to commit suicide
- It enables students to consider everything as sacred

Methodology

The methodology for the research is explorational or qualitative which involves systematic rational study of the human being/engineering students in relation to the rest of existence.

Based on the questionnaire, prepared by the researcher, problems of the students are collected.
*Questionnaire:*Some of the sample questions are:

1. What is your perception?
   A) Maximization of physical facilities B) an honest exercising of human values

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Katta Jan Reddy
The Need of Mystical Experience to the Engineering Students   136

2. What is your opinion towards the needy? Help or Ignore them
3. Do you think that it is possible to gain unlimited wants having limited sources? Yes/ No
4. Do you think that youshould maintain harmony with Nature? Yes/No

After having completion of the collection of opinions the engineering students in Nalgonda district the researcher came to know that fifty percent opinions are given negative response for the above questions.

Definitions of Mysticism

According to McClenon, mysticism is the doctrine that special mental states or events allow anunderstanding of ultimate truths. Edward Caird defined mysticism as "religion in its most concentrated and exclusive form" as "that attitude of the mind in which all other relations are swallowed up in the relation of the soul to God". According to Aravindo, as he said in his "Savitri", mysticism is:

"Alight not born of sun or moon or fire
Alight that dwelt within and saw within shedding an intimate visibility
Made secrecy more revealing than the word:
Our sight and sense are a fallible gaze and touch
And only the spirits vision is wholly true"
Eliot, in his Four Quarters, says-
"You must go through the way in which you are not
And what you do not know is the only thing you know
And what you own is that you do not own
And where you are is where you are not"

Types of Mysticism

R.C. Zaehner distinguishes three fundamental types of mysticism, namely Theistic mysticism, Monistic mysticism, panenhenic mysticism or Natural mysticism- theistic mysticism includes most forms of Jewish, Christian and Islamic mysticism and occasional Hindu examples such as Ramanuja and the Bhagavad Gita. Monistic mysticism is based uponan experience of the unity of one's soul, including Budddism and Hindu schools such as Samya and Advaita Vedanta.

Natural mysticism seems to refer to examples that do not fit into one of these two categories.

Walter Terence Stace in his book *Mysticism and Philosophy* (1960) distinguished two types of mystical experience, namely Extrovert and Introvert mysticism. Extroversive mysticism is an experience of the unity of the external world, where as Introversive mysticism is an experience of unity without perceptual objects; it is literally an experience of nothingness. The unity in

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Katta Jan Reddy
The Need of Mystical Experience to the Engineering Students   137

extroversive mysticism is with the totality of objects of perception. While perception stays and continues, unity shines through the same world, the unity in introversive mysticism is with a pure consciousness, wherein awareness of the world and multiplicity is completely obliterated. The Indian scriptures provide guidelines for the ultimate realization of the infinite.

Humanistic Mysticism

The basic and most prime characteristic of Tagore's philosophy of life is his emphasis on the importance of the human person. Tagore's grievance towards the needy was well expressed one of his poems in his Gitanjali named "Where the mind is without fear". He tries to become more human by being ever in communion with the Divine. His oneness with the Infinite enables him to be a better man. He prays to the Father to make him strong enough to bear easily the joys and sorrows. He would always befriend the poor and protect them from the oppression of the mighty. In the 10th poem of his Gitanjali he identifies the Infinite in the humble humanity with whom He mixes on equal terms

Mystical Experience

The fathers of Hindu religion, the Vedic seers were mystics who personified in inspired words what they saw in mysticism. Ravindranath Tagore belongs to this line of mystic poets who have an inner vision and seek to convey the truths versioned in the language of ordinary experience. A mystical experience may come through visions or ecstasies or through meditation (the turning of the mind on itself and into the realm of spirit). In the 13th century the term *uniomystica* to be used to refer to the "spiritual marriage," the ecstasy or rapture, that was experienced when prayer was used to contemplate both god's omnipresence in the world and God in his essence. In the 19th century under the influence of romanticism this union was interpreted as a religious experience, which provides certainty about God or a transcendental reality. 19th century onwards mystical experience has evolved as a distinctive concept. It is closely related to mysticism but lays sole emphasis on the experiential aspect, it is spontaneous or induced by human behavior, whereas mysticism encompasses a broad range of practices aiming at a transformation of the person, not just inducing mystical experiences. William James' *The Varieties of Religious Experience* is the classic study on religious or mystical experience, which influenced deeply both the academic and popular understanding of religious experience. According to Larsen, mystical experience is an intuitive understanding and realization of meaning of existence. The mystical experience expressed in Geethanjali has largely been trying to emphasize the humanism of Tagore

Conclusion

This is the short-term result of the investigation of the researcher on the need of mystical experience to the engineering students. It is a bit diagnosis of the existential problems of engineering students. In this paper, mysticism and types of mysticism and mystical experience are

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Katta Jan Reddy
The Need of Mystical Experience to the Engineering Students   138

discussed in relation to how mystical experience may be helpful in resolving the problems. This kind of study is to be prescribed to the students of various streams.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Katta Jan Reddy
The Need of Mystical Experience to the Engineering Students   139

Factors influencing Early Reading Skills among Pre-School Children in Malaysia

Madhu Sudharshan Reddy
M.Sc. (Speech-Language Pathology)

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Abstract

The purpose of the study was to identify the factors influencing early reading skills among pre-school children in selected nursery schools in Selangor state, Malaysia. A questionnaire was administered to examine the factors influencing early reading skills and their development. A total of 150 participants (both teachers & parents) in the age range of 27 to 40 years from 13 purposively selected private and public nursery schools included in the study. The results obtained revealed significant factors associated with early reading skills. There was a significant correlation between classroom learning environment and early reading skills ($r=0.29$; $p<0.05$), home learning environment and early reading skills ($r=0.29$; $p<0.05$), and peer group influence and early reading skills ($r=0.22$; $p<0.05$). To conclude, all the correlates such as classroom environment, home environment and peer group influence are significantly associated with early reading skills in preschool going children. Based on the study findings, it is recommended that educators and parents should remember to offer conductive learning atmosphere for pre-school children. Parents and teachers should also engage older siblings or peer group to serve as mentors to early age preschoolers to showcase excellent reading achievements.

Keywords: Early reading skills, learning environment, home learning, peer group learning, classroom learning, preschool children.

Introduction

Learning to write and read is a continuing process from early stages of infancy. As opposed to typical rational, it doesn't abruptly start in kindergarten or first grade. From the most punctual years, everything that grown-ups do to help youngsters' language and education is precious. As early childhood education moves up front in the general population policy debate, more consideration is being paid to early education. Early childhood experts have recognized a long time ago the perceived significance of language and literacy in getting ready kids to prevail in school. Early literacy assumes a key job in empowering the kind of early learning experiences

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Madhu Sudharshan Reddy, M.Sc. (Speech-Language Pathology)
Factors influencing Early Reading Skills among Pre-School Children in Malaysia   140

that are linked with academic achievement, reduced grade retention, higher graduation rates and improved efficiency in later stage of education. The relation between supportive parental involvement and children's early literacy development is well established in the literature (Snow, Burns, & Griffin, 1998). Snow et al (1998) have demonstrated that children from homes, where family promotes children education and engage them in understanding of literacy and its usages, are ready for school. Parents plays significant role on children education when they urge their kids to read.

During language development, children learn skills that are essential to the advancement of proficiency in literacy (ability to read and write). At early childhood phase of development, literacy is considered as emerging, which implies that children simply begin figuring out how to comprehend language to express thoughts and feelings, communicate with others, appreciate and recognize some letters of the alphabet. Progressively, children associate what they know about speaking and listening with what they know about print and become ready to read. Consequently, the proficiencies with comprehension and expression gained during early years make children to learn to read. This implies that early years educational institutions together with the family ought to deliver encouraging environment for children to be able to have extreme skills in language use and advancement in pre-reading and reading skills.

Early childhood period of development is the perfect period for caregivers and parents to encourage and fabricate early reading skills for a solid beginning of formal schooling. The capacity to read fluently is a key to academic achievement during formal education and, in this way, advancement of reading skills must be viewed as a basic part of early childhood curriculum.

Several studies on early education have proved that it is vital to consider certain external conditions, which can advance or discourage the development of the child (Adi-Japha & Klein, 2009; Son & Morrison, 2010; Weinert, Ebert & Dubowy, 2010). As per Ashiabi (2007) classroom environment imparts to children what is anticipated from them. In early year's classroom, the use of learning centers is a vital component to guaranteeing acceptable output from children. Children's learning is improved when their families are included and make essential necessities for deferent types of learning experiences including verbal communication (Sammons, Elliot, & Sylv, et al., 2004).

The classroom has the utmost capacity to deliver excellence educational experiences and interactions to support and strengthen literacy development. Van Hees (2011) conducted a study to investigate the efficacy of teacher's verbal interaction with students in the classroom and its effects on literacy development. Similarly, a child's education initiates at the home with parents being the first teachers building and encouraging a solid basis that will aid that child well throughout school and basically the rest of their lifespan. Research also finds that parental

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Madhu Sudharshan Reddy, M.Sc. (Speech-Language Pathology)
Factors influencing Early Reading Skills among Pre-School Children in Malaysia   141

contribution, commitment in their child's education significantly affect the child success and healthy and nurturing relationship with school teachers (Edwards, 2005; Constantino, 2007; Borgonovi, 2011; & Jeynes, 2011).

With consistently increasing demands for enhanced living conditions, and various factors set on Malaysian parents, not all families have been able to create rationally conductive and stimulating environment at home. Some families relay on the opportunities provided by school environment. In this study the investigator hypothesized that there could be a certain correlation between early reading skills and learning environment at school, at home as well as with peer group influence. Hence, the present study aimed to see the correlates and influencing factors to early reading skills in preschool children.

Methodology

Participants
A descriptive survey research design was used to identify the factors influencing early reading skills among preschool children. A total of 150 participants (both teachers & parents) in the age range of 27 to 40 years with the mean age of 35.5 years participated in the study. All the participants were recruited as volunteers and were selected randomly from 13 purposively selected public and private pre-schools. Participants were native speakers of Malay language (Official language of Malaysia) in the Selangor state of Malaysia.

Materials
The questionnaire was prepared with the help of experienced teachers and educational psychologists working in this area, to investigate basic information on the correlates of early reading skills in pre-school children. A questionnaire was developed as part of the study which consisted of 3 sections. First section comprised of demographic details of the participants; second and third sections encompassed the information on assessment of early reading skills and factors influencing early reading skills. Four-point Likert-type scale was used to elicit the responses as Strongly Agree (SA), Agree (A), Disagree (D) and Strongly Disagree (SD). The questionnaire was validated by experts and the test re-test reliability revealed a coefficient of 0.82

Procedure
The present study was carried out within the urban area of Selangor state. The questionnaire was administered by the investigator by seating the participants comfortably on a chair. The investigator initially built rapport with the participants before collecting the demographic details. The following instructions were given to the participants. "Now I will be asking you a few questions related to early reading skills and its correlates and influencing factors. I want you to think and tell me the answer. Are you clear with the instructions? Do you

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Madhu Sudharshan Reddy, M.Sc. (Speech-Language Pathology)
Factors influencing Early Reading Skills among Pre-School Children in Malaysia   142

have any questions to ask? Shall we start?". The participants were instructed to elicit responses as Strongly Agree (SA), Agree (A), Disagree (D) and Strongly Disagree (SD). The responses were noted and compiled for further analysis using Statistical Packages for Social Sciences (SPSS), version 20. Both descriptive and inferential statistics were employed to analyze the data. Pearson product moment correlation coefficient was used to see the level of significance.

Results

The aim of the present study was to understand correlates of earl reading skills among pre-school age children. The data was analyzed on the basis of the responses noted using four-point Likert-type scale. Descriptive and inferential statistics were done and results as follows.

Table 1. Correlation between early reading skills and classroom learning environment

Variables	Mean (SD)	r-calculated	r-critical
Classroom environment	15.03 (±2.91)	0.33	0.195
Early reading skills	15.85 (±3.02)		

$p<0.05$

Table 1 depicts the correlation between classroom environment and early reading skills. The calculated *r*-value of 0.33 is positive and is greater than the critical (*r* =0.195) at 0.05 level of significance. This indicated a significant correlation between early reading skills and learning environment in the classroom among preschool children.

Table 2: Correlation between early reading skills and home learning environment

Variables	Mean (SD)	r-calculated	r-critical
Home environment	15.22 (±2.98)	0.29	0.195
Early reading skills	15.75 (±3.16)		

$p<0.05$

Table 2 depicts the correlation between early reading skills and home learning environment. From the results, it was noted that, *r*-calculated (*r*=0.29) is positive and is greater than the critical value (*r* = 0.195) at 0.05 significant level. It proves a positive relationship between early reading skills and home learning environment. This shed a light that home environment creates positive learning atmosphere for a child to perform better in early reading skills.

Table 3: Correlation between early reading skills and peer group influence

Variables	Mean (SD)	r-calculated	r-critical
Home environment	13.99 (±3.05)	0.22	0.195

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Madhu Sudharshan Reddy, M.Sc. (Speech-Language Pathology)
Factors influencing Early Reading Skills among Pre-School Children in Malaysia   143

Early reading skills	15.55 (±3.10)

p<0.05

Table 3 shows the correlation between early reading skills and peer group influence. The *r*- calculated (*r*=0.22) is greater than the critical value (*r*= 0.195) at 0.05 level of significance. Therefore, there is a positive and significant relationship between peer group influence and early reading skills.

Discussion

The results of the study revealed that, learning environment in the classroom, at home as well as peer group play a significant role in the development of early reading skills among pre-school children. Classroom environment plays a major role at early stages of schooling as children spend most of their valuable time in learning facilitated interactive environment such as classroom. Igwe (2011) found significant relationship between classroom environment and children's learning achievements. Igwe (2011) also stated that the attractive and well-designed classroom facilitate positive interactions and motivates preschoolers to occupy with the work given to them. Current study findings also match with the view of Haugland (2000) who suggested that early childhood classroom must project opportunities to maximize early learning to ensure quality of academic skills. Early literacy development is also influenced by Malaysian government bilingual policies where it mandatory for all Malaysian to learn two official languages: Malay as the first language and a English language as the second language; and optional languages like Mandarin (for Chinese), or Tamil or other Indian languages (for Indians).

The present study also revealed a significant correlation between home environment and early reading skills. This might be due to constant support given by educated parents and caretakers by facilitating shared book reading, access to print, making children's interest in reading. Early onset of shared reading is found to be a predictor of future language and literacy development, school readiness and nurtures a love of reading (Dickinson, Griffith, & Golinkoff, 2012; Nelson, Dudovitz, & Tumaini, 2016), hence parents promotes early reading skills at home.. This finding was supported by Bornstein and Bradley (2008), who stated that reading achievements in school going children are associated with financial and material resources of the family. These findings are in accordance with the findings of Anders, Sammons, and Taggart et al. (2011) and Burchinal, Vandergrift, and Pianta et al (2010) who concluded that children from lower income and less educated families performed less in school than their counterparts. Another correlate of early reading skills such as peer group influence also found to be significant in the current study. This might be due to the fact that the identifying peers who are strong readers within the classroom might influence and motivate other children to be a part

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Madhu Sudharshan Reddy, M.Sc. (Speech-Language Pathology)
Factors influencing Early Reading Skills among Pre-School Children in Malaysia   144

of early reading skills. Peer group plays a major role and has a significant influence on other aspects of development such as language learning (Adeyeni, 2010; Henry & Rickman, 2006).

Conclusion

The aim of the present study was to identify the factors influencing early reading skills among pre-school children. The results revealed that all the correlates such as classroom environment, home environment and peer group influence are significantly associated with early reading skills in preschool going children. Based on the study findings, it is recommended that educators and parents should remember to offer conductive learning atmosphere for pre-school children. Also provide stimulating classroom environment to enhance early reading skills. Parents should also conscious to encourage the clear definition of play time and study time at home. Parents and teachers should also engage older siblings or peer group to serve as mentors to early ages preschoolers to showcase excellent reading achievements.

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Madhu Sudharshan Reddy, M.Sc. (Speech-Language Pathology)
Factors influencing Early Reading Skills among Pre-School Children in Malaysia   145

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Factors influencing Early Reading Skills among Pre-School Children in Malaysia   146

The 10 - Minute Slot: Arena for Exploration of Critical Pedagogy Possibilities Among Tribal English Language Learners

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Abstract

The inhibitions felt by tribal learners pose a challenge to their integration among peer, participation and academic progress. English is a foreign language and an unfamiliar one – given that the tribals live secluded and cut off from main stream population. The tribal learner often feels insecure in ELL classes. This could affect his overall academic development. In order to reduce his hesitation and draw him into active participation – the possibilities of strategic designing of curriculum and classroom activities might be explored. The use of CP, in encouraging enthusiastic participation among tribal ELL, has been attempted in an experimental study – and the results were found remarkable.

Keywords: Critical Pedagogy, debate, problem posing, problem solving, socio-political issues, English language learning.

Critical Pedagogy, as espoused by the educational philosopher Paulo Freire, is the creation of a classroom atmosphere where students and teachers learn together. Students draw on knowledge that they are in possession of and this renders them capable to speak with greater authority. Societal Critical Pedagogy helps students challenge domination of any form. It helps them resist any form of social oppression. The tribal population finds integration with the mainstream difficult, as they sense a hostility and are aware that the mainstream views them, using Paulo Freire's words "as people from another world who happened to fall accidentally into their world" Freire (2009). Critical Pedagogy is a teaching approach that is inspired by critical theory and helps students analyse social issues and find solutions to them (Wikiversity). Ruth Harman and Kristen French (2004), have developed the praxis of Performative Critical Pedagogy, another strain of CP, which can be used to address these socio-political issues though dramatized performances by students. When students take roles in such drama or role-play performances, they internalize the character they enact, and language generation becomes very

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Manoj C. M.A., B.Ed., M.Phil., MBA (Education Management), Ph.D. Research Scholar
Dr. D. Radharamanan Pillai
The 10 - Minute Slot: Arena for Exploration of Critical Pedagogy Possibilities Among
Tribal English Language Learners   147

spontaneous. Thus, Critical Pedagogy can help them take active part in the socio-political affairs of the country and be part of mainstream population and citizenry. As Henry Giroux (2010) postulates, Critical Pedagogy can create in them a 'consciousness of freedom'.

Based on this pedagogy, the following study was attempted as a means to improve the recipient learners' English language skills, general interest towards learning, social awareness and problem-solving abilities.

A class of 40 high school students of Standard 9 from Govt. Tribal High School, Meenankal, Trivandrum district was chosen. The last 10 minutes of every regular English class was set aside and used to discuss an issue related to the tribal learner's lives. The issue posed a problem to which solutions had to be found. The issue was put before them for discussion. The discussion would require students to use their problem-solving skills, debating talent, communication abilities, spoken skill and reasoning.

The foreseen advantages of implementing this strategy are many.

1. **Awareness about problems they face**: Many tribal children are not aware of the practical problems faced by their parents and their community in general. Due to this, posterity is often caught unawares when faced with situations to which proactive measures were not found. In line with Ira Shor's definition of Critical Pedagogy, which encourages a probe beneath apparent surfaces of issues (Empowering Education, 1992), such a discussion would generate a better awareness.
2. **Possible solutions**: With many heads working together at finding solutions to the problem put before them, the possibility of finding good, practical and creative ways of tackling troublesome issues is plenty.
3. **Reduces shyness**: The lively and fun-filled atmosphere created during the discussions among peer, would cause shy children to unconsciously shed inhibitions and participate – gradually, if not immediately.
4. **Confidence building**: These sessions provide ample scope for the exhibition of talent by students and in turn to be appreciated. Appreciation would reinforce their budding confidence.
5. **Awareness that the problems can be solved**: Many problems faced by the tribal-community looms large before them leaving them bewildered. They often do not realize that all problems should have a solution.
6. **General improvement in problem-solving ability**: These discussions and resultant solution-finding activities can improve the learner's general problem-solving skills. He will learn not be shy away from problems but to face them head-on.
7. **Chiseling of life skills**: The improvement of one life skill often causes the unconscious sharpening of other life skills – thereby contributing to general personality development.

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Dr. D. Radharamanan Pillai
The 10 - Minute Slot: Arena for Exploration of Critical Pedagogy Possibilities Among
Tribal English Language Learners   148

8. **Improvement in communication and debating skills**: This is an important life skill, the development of which goes a long way in building relationships, asserting oneself, and carving a niche for oneself in one's social space. This dispels wrong notions about the correctness of noisy arguments and reinforces the need for decorum and etiquette while establishing one's point of view.
9. **Spoken language, fluency, pronunciation can be trained**: Repeated sessions as these, provide ample scope for the use of verbal language and therefore improvement in vocabulary, fluency and pronunciation.
10. **Reasoning gets sharpened**: Repeated discussions and arguments compel the use of reason and rationale. This would sharpen the learners general reasoning ability.
11. **Listening, comprehension, analysis and presence of mind gets quicker and more accurate**: Everyday sessions would help the learner be better prepared and improve his ability to concentrate, listen attentively, comprehend, sift and analyse information and the presence of mind to put forward fitting arguments.

In hopeful anticipation of such positive changes in learner-behaviour and to ascertain its feasibility, the present study was conducted in a class of 40 students.

Methodology used:
1. Classroom Observation – (a) General class (b) Individual students
2. Grading Scale

Experimental Schedule
- Observation of regular class – 5 classes
- Division of learners (40) into two groups – Control and Experimental Group (20 learners each) through systematic sampling
- 10-minute slot classes – 20 classes – taken for Experimental Group
- Post-experimental – 5 regular classes – taken for all the 40 learners
- Observations are recorded - Pre-experimental and Post-experimental
- Progress-assessment using tabular grid based on predetermined criteria
- Record of Progress

Observations of Regular Class – 5 classes
1. Lecture method: The teacher disseminated knowledge and learners were passive recipients. Interactions between student and teacher or among fellow-students was minimal.
2. Lack of student participation: The scope for student participation was meager. Students answered information-questions asked by the teacher.

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Dr. D. Radharamanan Pillai
The 10 - Minute Slot: Arena for Exploration of Critical Pedagogy Possibilities Among
Tribal English Language Learners   149

3. Many disinterested/sleepy students: As all students could not be included in the classroom-activity, many seemed disinterested and sleepy.
4. Talking / distracted: Learners could not be kept attentive all along the class and they engaged in aimless talking. They were generally distracted.
5. Do not respond to questions: Many students seemed uninterested and did not respond to questions. Questions were met with incoherent answers, or 'I don't know' or absolute silence.
6. Under pressure when asked to answer questions: Students looked stressful when they were compelled to answer.

This study has used the following list of topics for discussion during the 10-minute slot.
1. The damage caused by floods to the tribal hamlets.
2. Threat of animal attack from forests.
3. Lack of medical facilities.
4. Dropouts among tribal school children.
5. Lack of transport and communication facilities.
6. Corruption among officials responsible for tribal upliftment.
7. Poverty and unemployment.

The above-mentioned topics were given for discussion. The teacher posed problems related to these issues. The teacher continuously facilitates active participation through prompting, encouraging arguments for and against a proposition. No answer is negated or rendered unworthy. They are instead clarified or modified to acceptable forms. Appreciation of good ideas and the attempt to speak become positive reinforcements.

Predetermined Criteria for Class Observation – General Class
1. Participation –No response/ lukewarm/ active/ noisy and lack of discipline
2. Enthusiasm and Interest – Very good/ Good/ Fair/ Poor
3. Ideas – Creative and rational - Very good/ Good/ Fair/ Poor
4. Language use - Very good/ Good/ Fair/ Poor
5. Productiveness of discussion - Very good/ Good/ Fair/ Poor

Predetermined Criteria for Class Observation –Individual Students
1. Confidence - Very good/ Good/ Fair/ Poor
2. Clarity of ideas and communication - Very good/ Good/ Fair/ Poor
3. Fluency - Very good/ Good/ Fair/ Poor
4. Vocabulary - Very good/ Good/ Fair/ Poor

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Dr. D. Radharamanan Pillai
The 10 - Minute Slot: Arena for Exploration of Critical Pedagogy Possibilities Among
Tribal English Language Learners   150

5. Sense of achievement - Very good/ Good/ Fair/ Poor

The following were noticeable positive changes in learner behavior during the course of the experiment.

1. Active participation: Students participated actively as the issues discussed concerned their own lives.
2. Inhibitions reduce: The enthusiasm exhibited by some students in discussing problems that affected all the students alike, impelled the shy students to unconsciously shed inhibitions and participate in the discussions.
3. Learners absorbed in activities of class: As the discussions attracted active participation by students, there was no scope for distraction.
4. Learners encouraged to speak in English: The strict instruction by the teacher that learners were allowed to speak only in English during the discussions, did not deter them – as the temptation to voice their ideas could not be resisted.
5. Fun-filled atmosphere in class: The discussions, arguments and counter-arguments generated fun and laughter in class making the atmosphere lively and inspiring.
6. Learners look forward to these slots: Learners keenly awaited these slots. No time was lost in having to coax them to speak.

Limitations of This Study

Constraints of time and other resources have permitted the study to be conducted in only one class. Results may vary when conducted among students of other schools or states.

Findings, Conclusions, Recommendations

The results of the study reveal that the immense possibilities of Critical Pedagogy might be explored to make English language learning interesting and fun-filled. This would not only improve the language ability of learners, it would also increase their socio-political awareness and strengthen their resolve to resist any form of domination. This way, a country's educational vision can envisage the formation of a well-informed, evolved and strong citizenry.

Till such time as a curriculum to suit the tribal community's particular learning habits and requirements is not formulated and implemented, the Department might provide for the integration of such methods into existing teaching methods.

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Manoj C. M.A., B.Ed., M.Phil., MBA (Education Management), Ph.D. Research Scholar
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The 10 - Minute Slot: Arena for Exploration of Critical Pedagogy Possibilities Among
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The 10 - Minute Slot: Arena for Exploration of Critical Pedagogy Possibilities Among
Tribal English Language Learners   152

Re-Discovering the Supernatural Elements of Valmiki's *Ramayana*

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Abstract

The paper elicits the Supernatural elements present in Indian Epic *Ramayana*. The great epic was inscribed by a sage named Valmiki. The term supernatural indicates the meaning, a force or power beyond humanness or normal. It is often associated with God, demigod, demon, devil and spirits. The epic, *Ramayana* is enriched with supernatural elements. For instance, the character Ravan who is the villain of this epic has ten heads and twenty hands. Having ten heads and twenty hands are quite unnatural and magical. The main purpose of this research paper is to bring out the characters with supernatural calibre and elements in the great epic *Ramayana*.

Keywords: Valmiki, *Ramayana,* Supernatural, Incarnation, Varna, Rakshas/Giants, Devotee and Disguise.

Introduction

The epic *Ramayana*, inscribed by the Hindu sage Vamiki plays a role in the epic. The origin of the epic is located around 4th Century BC which is referred as Treta Yuga according to Hindus. It is believed that the epic's main body appeared around 750 and 500 BCE as an oral composition. The cultural evidences suggest that *Ramayana* ante cedes the Mahabharata. The story illustrates the commitments of the relationships. It also depicts the functions of a true devotee and ideal characteristics of brothers, servants, friends, wives and a King. Sinha and Ghosh document that "Hero-worship was and is a central aspect of Indian Culture, and thus readily lent itself to a literary tradition that abounded in epic poetry and literature." (2)

Hero worshipping is the main concept in this epic. The glorification of the Hero Rama is recorded continuously. The story ends up as the Hero kills the Evil Ravan. The term supernatural is related with anything that is beyond normal and magical. The epic *Ramayana* is overflowed with miraculous things like magical bears, man with monkey's face and etc. Mahabharata and Ramayana are the two vast poems composed by the Brahmans. It fulfils the purpose of denoting a doctrine which imputes sacrificial functions and rituals. It further serves the purpose of ascribing the tradition of the people.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
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Re-Discovering the Supernatural Elements of Valmiki's *Ramayana*   153

Discussion

In *Ramayana* almost all the characters has the super naturalistic qualities. Their calibre portrays them as super naturals. The epic contains all the dramatic and fictitious essentials in it. There are too many characters who are an incarnation of God or belongs to some unrealistic race. Some of the primary characters sketched in *Ramayana* with supernatural qualities are dealt in following sequences.

1. Rama

Rama plays the main role in the epic narrative. He is the hero, a owner of dark skin and a notable conquering warrior. He belongs to King Dasaratha's kingdom and a rightful heir to the throne. He poses an exceptional and exclusive calibre which fascinates the reader. Rama is the incarnation of God Vishnu. Vishnu is one of the Gods of Trinity. He fights with Rakshas Ravan who cannot be killed and wins the battle. His ability comes from two things, one is he is an incarnation of a God. The other is he got a boon from God Shiva which helped him to kill the mighty demon.

2. Sita

Sita is the wife of Rama and an incarnation of Goddess Lakshmi. She proved her innocence by crossing a pyre of fire without even a reek of fire. Touching fire for more than two seconds will hurt a normal human. But she proved her calibre by crossing the fire without any hurt. This incident is magical and the supernatural element is explicit. Finally she was swallowed by the earth itself as a result of her meek order.

3. Hanuman

Hanuman is an incarnation of the God Shiva. He is a loyal devotee of Rama and belongs to the kingdom of Kishkindha. He has man's body and a monkey's face and tail. In the epic it is written that he crossed the ocean in one jump. All these things are beyond normal and unrealistic which makes it supernatural.

4. Lakshman

Lakshman is an incarnation of Shesha related to Lord Vishnu. He follows his brother everywhere literally. The quality incarnation makes him special. He even fought with Rakshas and killed them.

5. Maricha

Maricha is the minor role in *Ramayana* who serves Ravan. He disguises as a golden deer to distract Rama and Lakshman. In general disguising as a beggar or a sage is normal, but disguising as some other creature is quite unnatural. This makes it magical and can be noted down as supernatural.

6. Bali

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
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Re-Discovering the Supernatural Elements of Valmiki's *Ramayana*   154

Sugriva who is a brother of Bali belongs to Vanaras which means they are monkey people. Rama helps him get his rightful kingdom back from Bali. Bali has a supernatural power that whoever duals with him looses half of his strength to him. The boon keeps him unbeatable. In reality, there is no way a man can suck others energy and transforms it as his. But he does it and that makes him supernatural.

7. Ravana

Ravana himself is a supernatural being with ten heads and two hands eah. He is a Rakshas and a devotee of Lord Shiva. Once he offered his hands and head to Lord Shiva. He received the boon that he cannot be killed by any God or demigod or any celestial being. He dies in battle field by the arrow of Rama. But having ten heads itself makes him a supernatural being.

8. Kumbakarna

He is portrayed as a gigantic figure with a massive ability. The ability to wakes up once in six months and eat a lot. He could sleep for six months without eating anything. There is no animal or creature which can withstand hunger that long in order to sleep. This is what makes him special.

Conclusion

There are many minor characters like Jatayu and Sampati brothers who are powerful and mighty golden eagles. They can speak in human voice. Another character is Kabandha who belongs to a Rakshas clan. He doesn't have legs or head but has a gasping mouth and arm. Such beings can never be categorised under normal. There is a mention about magical bears and talking animals in this epic. Valmiki's characters are not lost in the reality of epic but uplifted them as ideals of romantics. Their supernatural values make them much more alive than ever in the history of Indian epics.

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Re-Discovering the Supernatural Elements of Valmiki's *Ramayana*   155

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Re-Discovering the Supernatural Elements of Valmiki's *Ramayana*   156

Economy in Linguistic Landscape:
A Study of Public Signboards

Mehvish Mohsin and Shabana Hameed

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Abstract

Economy in language has a strong controlling function over the whole system, something which is carried out with the least possible cost in terms of energy. The concept of economy- a tenet or tendency shared by all living organisms may be referred to as **'the principle of least effort'**, which consists of the objective of the use of minimum amount of effort that is necessary to achieve the maximum results. This principle operates in linguistic behavior at the very core of linguistic evolution. The aim of this paper is to highlight the role of economy in linguistic landscape in the theoretical framework of **Columbia School of Linguistics (CSL)** also formally known as **Form Content Linguistics.** The theoretical basis of the theory of CSL is a chain of scholarly descent from Ferdinand de Saussure and Andre Martinet. It started from Prague School and reached to the Columbia School of Linguistics under the steward leadership of Prof. William Diver who reared and nurtured this theory at Columbia University through further research. The data for the present study was collected through photography method.

Keywords: Economy, language, linguistic landscape, Columbia School of linguistics.

1. Introduction

Language surrounds us everywhere, no matter where we are in the world today. It is not confined within us but is also extensively used as a tool for selling via flashy advertisements and commercials. It may also appear in the form of the names of buildings, streets, and shops, and we can also find it as instructions, warnings or in a number of other ways. The predominance of visual information has increased the use of signs than ever before. The highest density of signs can be found in cities and towns, particularly at main shopping streets, industrial areas, airports, public transports etc. It is seen that people prefer sign vocabulary to natural language. The following lyrical lines define its significance aptly:

"Sign, sign, everywhere a sign,
Blockin' out the scenery, breakin' my mind.
Do this, don't do that,
Can't you read the sign?"
("Signs"- Five Man Electrical Band, 1971)

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   157

Government bodies are considered to be an integral part in linguistic landscape as they regulate the use of signs to a large extent. Even these authorities constitute one of the five categories of actors involved in the construction of linguistic landscape[1]. The signs in linguistic landscape produce an economic benefit. It is well known that people want to achieve maximum benefits with least amount of input in all walks of life. Hence, they follow the economy principle while performing various activities.

In linguistic science, the 'economy principle' is currently an accepted term that can have lots of different values and meanings. Economy Principle is also called 'the principle of least effort'. "Economy", as a tendency, is shared by all living organisms. The cause of it is said to be the 'idleness', one of the inherent traits of human being. The word 'economy' reveals position interpretations such as 'gain', 'thrift', 'less burden', etc. Economy is considered to be an important aspect in a good administration. One of the meanings of the word 'economy' may be 'to be careful on spending'. Language processes are also affected by economic processes and vice versa.

2. Views of Scholars

- ➢ The notable linguist **Whitney** acknowledged the role of economy principle in language changes and came to a conclusion that humans always try *"to make things easy to our organs of speech, to economize time and effort in the work of expression"*. (Whitney,1877:345)
- ➢ Another important figure is H. Sweet, who talked about the two principles of economy in phonology: *"a) dropping of superfluous sounds; b) ease of translation from one sound to another, which leads to convergence and assimilation….."* (Sweet,1888:156)
- ➢ The American linguist, Werner Leopold argued that any linguistic system contains two types of contradictory tendencies, *"linguistic development follows not one tendency, but two opposing ones: towards distinctness and towards economy. Either of these poles prevails, but both are present and alternately preponderant".* (Leopold,1930:102)

3. The Economy Principle in Columbia School Linguistics

'Economy' is a subset of 'Human Behavior' which is one of the five orienting principles in Columbia School Linguistics. The foundation of this school of linguistics was laid by William Diver in the 2nd half of the 20th century. Diver was an innovator in the introduction of 'Human Behavior' in analyzing the structure and functioning of language[2], which became a cornerstone in his theory. Diver claimed that linguistic knowledge cannot said to be different from other

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[1] Edelman and Gorter (2010) mention five categories of actors that play a role in the construction of linguistic landscape- 1) the businesses that put up signs, 2) people responsible for the design, production and sale of signs, 3) the private persons who put up signs, 4) the authorities, and the final category of the actors is 5) the passers-by.
[2] The idea of human factor is also found in Zipf (1949), but Zipf applied it in limited ways, didn't present a comprehensive linguistic theory dealing with human factor.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   158

types of knowledge acquired by human beings, in the same way, linguistic behavior cannot be said to be different from that of ordinary human behavior. (Huffman, 2011) Laziness being one of the inherent human traits leads them to seek 'minimax solution' between accomplishment and efforts. This results in the minimum amount of effort that is necessary for gaining maximum result, so that nothing is wasted. Indolence, one of the inherent attributes of human being, leads them to pursue the economy principle with the same objective in all activities, carried out most efficiently with least possible cost in terms of energy. CSL theory has expanded its applications to applied interdisciplinary areas like literature, education, neurosciences, translation etc. especially in the area of phonology[3].

Andre Martinet is considered to be an important figure in the development of the economy principle, though there were scholars before him who also talked about it but was restricted to other disciplines and not in the field of language. In 1864, Fredrick Max Muller, a German philologist, also raised his theories about the economy principle in language, "all the developments that are the result of phonetic alternations have a physiological explanation following the general principle of simplification, also known as the economy forcing principle or the principle of "least effort". By this view, users are inclined to economize the resources and tools for achieving communication successfully, Martinet named it the least effort for a particular purpose.

4. On the Notion of Linguistic Landscape
4.1. Etymology
The dictionary meaning of the word 'landscape' refers to 'a piece of scenery as well as to the genre of art dealing with the depiction of natural scenery'.

The use of the word 'landscape' was first recorded in English in 1598. It is a loan word in English language; it has been taken from Dutch, where the term was being used by the painters, who were getting fame for their skills in the landscape genre. The word 'landscape' in Dutch originally means 'region' or 'tract of land'. However, the 16th century brought an artistic significance to the word when it began to be used as 'picture depicting scenery on land'. In Germanic languages the word for landscape is similar: in German it is 'landschaft', in Danish, 'landskab' and in Norwegian and Swedish, the word is 'landskap'. (Gorter, 2006: 82,83)

4.2. The Linguistic Landscape-
"Linguistic Landscape, indeed constitutes the very scene-made of streets, corners, circuses, parks, buildings- where society's public life takes place. As such this scene carries crucial sociosymbolic importance as it actually identifies- and thus serves as the emblem of societies, communities and region".

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[3] For more insights see Tobin (1997).

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   159

Linguistic Landscape is found everywhere, open to all, comprising the text to disseminate information, directions, warnings and messages etc. These texts are written in the dominant language or the languages of that particular community, where these landscapes are being used. These signs are used to indicate direction on how to get to a place, as in the case of guidance signs, or simply call attention to it, as advertisement signs do. The study of these texts is referred to as 'Linguistic Landscape'. Ban-Rafael et.al. (2006:14) define linguistic landscape as *"any sign announcement located outside or inside a public institution or a private business in a given geographical location"*. In the same token, Gorter (2006:2) holds the view that "*the use of language in its written form in public sphere"*. Numerous signs speak to us daily in the public space. Residential areas consist of street signs, name plates or texts on mailboxes; while in commercial areas, we find an abundance of signs.

Linguistic Landscape as an area of study is relatively new, drawn from several academic disciplines namely applied linguistics, sociolinguistics, anthropology, sociology, psychology and cultural geography. The notion of linguistic landscape for the very first time was introduced by Landry and Bourhis in 1997 and define it as:

"*The language of public road signs, advertising billboards, street names, place names, commercial shop signs and public signs on government buildings combine to form the linguistic landscape of a given territory, region or urban agglomeration"*

In 2008, Shohamy and Gorter widened the scope of the definition by including:
"*Language in the environment, words and images displayed and exposed in public spaces, that is the center of attention in this rapidly growing area referred to as Linguistic Landscape (LL)"*.

4.3. Motives for Linguistic Landscape
  ➢ To entertain: advertisements, quotations etc.
  ➢ To instruct: warnings, traffic signs, signs of street names etc.
  ➢ To spread news: announcements, notices etc.
  ➢ To carry on business and other co-operative enterprises: shop signs, private business sign etc.

5. Aims and Objective
The framework of this paper has been prepared by keeping the following objectives in mind:
  ➢ To examine the use of language displayed and exposed in public spaces from an economic perspective.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   160

- ➢ To show how messages are being conveyed by an economic use of language.
- ➢ To talk about how people tend towards 'minimax solution'.
- ➢ To focus on the embodiment of economy principle in the study of the public sign boards.

6. Methodology

While dealing with linguistic landscape, it must be kept in mind that the field of linguistic landscape relies on photography and visual analysis. That is the reason why the core data of this study was gathered through photography method. The recent developments in the field of digital camera technology made it possible to capture a number of photographs at a relatively low cost. Cell phone cameras have also added another dimension to it.

As mentioned earlier, the main method of collecting data was "photography". As a result, for the present study around two hundred (200) photographs were taken from different public places such as malls, street signs, restaurant, shops etc. After collecting a sizeable data, the next task was to analyze them from an economical point of view that is purely associated with the human factor.

7. Findings

During the collection and analysis of the data we came across certain interesting results that are as follows-

7.1. Use of 'Sign Language'

It is seen that linguistic landscape prefers the use of Signs (symbols, icons and indexes) for conveying a message to the masses such as 'the traffic system'. The use of these signs can be seen through-out linguistic landscape to serve different purposes. Being economic, these signs also serve the purpose of being attractive; it is seen that the landscapes having only written material are considered to be boring than those of having attractive images. (Hashmi and Mohsin, 2017: 61-68)

It may be seen that figures 1, 2 and 3 support this point. These figures lend support to the view that 'economy' is fundamental in linguistic landscape. For instance, in place of writing the whole story like 'capturing pictures is prohibited in this particular place'; one simple icon (cf. figure-1) is preferred. The same appears in figures 2 and 3 also because they depict a complete story in themselves but are represented in icons. Thus, we find that signs have an ability to produce an economic benefit which is very difficult to achieve in case of a handwritten note stuck on the wall.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   161

Figure-1

Figure- 2

Figure- 3

7.2. Domination of Content Words

While analyzing the data it was noticed that there was a dominance of content words, while the use of function words is avoided. The reason for this may lie in the fact that for conveying a message, content words are mandatory and the lack of the use of function words can help the decoder understand the whole idea of the message. It is worth noting that if our purpose of conveying messages via minimum use or avoidance of function words is served, then their avoidance is justified with a perfect balance to support the minimax solution- minimum efforts to gain maximum output. This in turn would result in economy. Figures 4, 5, 6 & 7 clearly show that that how there is a dominance of content words in Linguistic Landscape.

Figure- 4

Figure- 5

Figure- 6

Figure- 7

7.4. Use of Abbreviations and Short Forms

It may be readily agreed that the use of abbreviations and short forms saves a lot of time and energy and that is the reason why Linguistic Landscape prefers the use of these abbreviations and the short forms. The words 'minute', 'yards', 'meter' etc. are always used in their short forms as 'min', 'yds', 'mtr'. Similarly, phrases like 'meters per second', kilometer per hour' etc. are very frequent in case of road signs and it is seen that most of the time these are used in the form of abbreviations such as 'M.P.H', 'KM.P.H.' as we can see in figure 8, 9 and 10. The use of such abbreviated or short forms definitely justifies the economy principle pertaining to linguistic landscape.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   163

Figure- 8

Figure- 9

Figure- 10

8. Concluding Remarks

The present analysis of the public signage (Linguistic Landscape) is based on the assumption that the field of Linguistic Landscape prefers an economic use of language, as a result, humans save their time and energy. There is a lot of gap, but humans are still able to successfully get their message across to the decoder. Thus, it can be said that humans are endowed with a number of traits out of which laziness and intelligence together pave the path for economy and inference.

NOTE

Due to the lack of access to the pictures an important and relevant point is missing in the above findings, that is the use of 'ka' and 'ki' forms to refer to the 'washrooms for male' and the 'washrooms for female' respectively ('ka'- washroom for males and 'ki'- washroom for female).

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   164

These forms were found at the sign-boards of the washrooms of multiplex cinema in Great Value Mall located in Aligarh city.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   165

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Mehvish Mohsin and Shabana Hameed
Economy in Linguistic Landscape: A Study of Public Signboards   166

An Insight into the Tenets of Epic:
A Theoretical Outlook

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Abstract

Epic is an extensive narrative poem expressed in a grand style widely known as Myth. Almost people from all the region have their own Epics. They are either in oral form or in script form but almost every region has one. Epics are framed in such a way that either that would be in a song format or poetry format. The ultimate goal is to convey a complete tale to the audience. Be it *Mahabharata* of east or *Iliad* of west, foretelling or soothsaying is the essence of both. The core goal is to give an idea of what is going to happen in the upcoming events. Likewise, there are certain qualities that an epic has. This paper contributes to explain some basic and main belief or a principle of an epic. The selected epics for the paper are, *The Mahabharata* and *The Iliad*.

Keywords: Epic, Foretelling, Enlistment, Supernatural power, Hero Worshipping, War and Destruction.

Introduction

Iliad is a work of Homer. It has many names and often referred as 'The Song of Ilion' and 'Song of Ilium. Herotodus locates Homer at circa 850BC. Homer's *Iliad* is from a period known as "The Archaic Period of Classical Antiquity". Homer's another great work is *Odyssey* recites the incidents which happen after Trojan War. *Iliad* and *Odyssey* are the greatest epics and a base to pedagogy itself. The epic is about the battle between the Trojans and the Greeks. Even though the story covers only the last few weeks of the war scene it manages to unfold most of the stories within. Mahabharata is one of the greatest ancient Sanskrit epics of India, by sage Veda Vyasa. The epic was written during 'Vedic Times'. It is the longest epic poem in India. This epic is about a war between the Kuravas and the Pandavas. Both the epics were originally framed in oral form. Joseph Farrel says about homer, "… the great creator, especially of poetic language and as the Blind seer wanders held no great honour whose sufferings has gained him an acute understanding of the nature…" (273) he eulogizes Homer for producing an amazing work.

Both the epics have a grand style and also have their own qualities. But as for epics there are some common and predictable qualities present like a rule. Walcott Omeros marks in his work that,

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An Insight into the Tenets of Epic: A Theoretical Outlook   167

"Epic makes people think of great wars and great warriors." So, people have a perception that Epic means war and warrior it is what called tenets or a quality of an epic.

Discussion

Every single Genre has a distinct quality. A crime novel must have a one murder plot or some sort of mystery. The plot related to crime or the mystery has to be solved. The writing style differs according to the author, some author uses light vocabularies and simple sentences whereas some uses grand style and traditional method. But certainly it will have a common quality. The paper focuses on the qualities of an epic how they reveal the plot, how the characters are described, what are the basic qualities of an epic. *Iliad* is all about battle between the Trojans and the Greeks for a woman's sake named Helen. In *Mahabharata*, the Pandavas and the Kauravas battle for the throne of Hastinapur but they were stimulated to battle for the humiliation caused to Draupathi. The Greek epic *Iliad* and the Indian epic *Mahabharata* does have many things in common. The concept of Hero worshipping is too strong that it imposes the stature of the epic. In *Iliad* when Achilles declines to fight on behalf of Greeks, they start losing the war. But when he returns, he single handedly takes the lives of hundreds and so many. Likewise, in *Mahabharata*, Arjuna single handedly fights with hundreds and many with his weapon Gandiva. This gives a majestic impression on them.

In both the epics, foretelling is the core technique to express or reveal the upcoming happenings. Achilles' death was foretold, Karna was cursed by Lord Parashurama for tricking him to teach a war technique called Brahma Hastra. The curse is that he would not remember the technique when he needed it the most. Another curse was by a Brahmana for accidentally killing a cow. The curse is that his car wheel would be swallowed by the earth itself and he would be beheaded by the one whom he strives to defeat in the battle field. Curse is the indication to Karna that he will die in a battlefield. These two incidents were expressed earlier in the epic even before the war scene. Achilles and Karna, they both has a peculiar commonness, that is their Armour. Karna was born with it whereas Achilles was gifted. The presence of Demi Gods are casual in Epics. Kunti's all six son's fathers are supernatural in *Mahabharata*. In *Iliad* either the mother will be a supernatural or the father. (Eg.) Dionysus is the son of Zeus, the God of Gods and Semele the mortal woman. Karna from *Mahabharata* is a son of Sun God and Princess Kunti. The characteristics of women and men are equally portrayed in a grand style. The interventions of God play a vital role in both. In *Iliad* Achilles and Agamemnon quarrels, the goddess of wisdom, Athena advises them not to fight among themselves and give victory to the enemies over them. In *Mahabharata* Lord Krishna plays a vital role in the victory of Pandavas in Kurushetra war. He plays the role of a wise advisor. In some or the other way the influence of God in Mortal's war is shown in both the epics.

Conclusion

Hero's destiny decides the fate of his people and their destiny. When Heccuba gives birth to Paris, it's foretold that the child will bring destruction and endangered to the kingdom. By eloping with Helen, Paris brings destruction to his people. They lost the battle and the people were taken as slaves. In Mahabharata, Duriyodhana who is considered to be the bad one gives grief and discomfort to the people while ruling. Whereas Pandavas people are granted with freedom and comfort. People

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An Insight into the Tenets of Epic: A Theoretical Outlook   168

whose names are mentioned in the Epics are mostly from royal families or belonged to upper class family. (Eg.) Hector of Iliad; Helen of Sparta and Pandavas of Mahabharata; Princess Draupathi of Panchala. Karna was faithful to Duriyodhana because he once saved him from a bitter humiliation in the suyamvara of Draupathi. He remained faithful till last breath for the friendship he had with Duriyodhana, So did Achilles with Patrocules. Achilles was stubborn not to return to Agamemnon. But when his friend Patroculus was killed in the battle field by Hector, he went out and joined the battle. He fought till his last breath, just to take revenge for his friend's death.

War and warriors, rage and vengeance, role of supernatural elements and supernatural power, settings and destiny, class system and consciousness, journey and quest are the basic qualities that an epic has. Even though the epics have much commonness, they are still unique in their own way.

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An Insight into the Tenets of Epic: A Theoretical Outlook   169

Psychoanalytical Study on Preeti Shenoy's
The One You Cannot Have

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Abstract

This paper aims to analyse the latent content of the novel in the light of Freud's psychoanalytical theory and other psychological concept, i.e., Electra Complex in order to unravel the causes for equivocal behaviours of significant female character, disclose the hidden contents and meanings untold by the author.

Preeti Shenoy as India's only bestseller woman novelist of the year 2016, has been gifting many interesting novels to the readers with her real-life themes and her simple vocabulary. In her significant novel, *The One You Cannot Have,* she deals with many untold psychological issues faced by youngsters, particularly married women, such as trauma, depression, and repression. Therefore, the proposed paper aims to analyse the latent content of the novel in the light of Freud's psychoanalytical theory. In other words, it is an attempt to find out the hidden aspects of the novel, by analysing the strange attitudes of the significant characters.

Keywords: Preeti Shenoy, *The One You Cannot Have,* id, ego, superego, latent content, Electra Complex, etc.

In Sigmund Freud's 'psychoanalytical theory', he explains three modes of thought process – 'id', 'ego', and 'superego'. Id acts fully under the control of unconscious mind; ego acts under the control of conscious mind; and superego is under the control of conscience. Id is pleasure-oriented and hence it never bothers about the comments of the external world and cultural heritage of persons. Whereas, superego is concerned about morality, culture, heritage, laws, and ethics of the state. And the third aspect is conscious mind which compromises both id and superego and directs to take a socially acceptable act. Every act of human beings has to go through the above-mentioned thought process, before it is done.

The interference of the id, the ego, and the superego in decision-making is inevitable and it occurs invariably in all walks of life irrespective of time and context. At this juncture, it is quite relevant to analyse such thought process of some significant characters in the novel. The

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
K. Nandhakumar, M.A., B.Ed., M.Phil.
Psychoanalytical Study on Preeti Shenoy's *The One You Cannot Have*   170

researcher intends to analyse equivocal and contradictory activities of Shruti who undergoes a tremendous psychological trauma before her marriage with Rishab and after it too. She seems to be struggling between her id and superego, i.e., she struggles between her unconscious mind and conscience. Hence, she is not able to take any decision firmly. Ever since she got married to Rishab, she has to suppress all her intent wishes which she had dreamt of in the past, just for the sake of others, specifically for her mother's sake.

Driven by the superego, Shruti sacrifices her long-dreamt love for the sake of her mother and community despite her dislike for marriage. She tries to suppress and repress all her memories about her lover Aman, subsequently she blocks his Facebook account and goes far away from him, in order to forget him. But though she buries down her thoughts of Aman, she desperately fails finally in forgoing her past life with him. The more she tries to repress her memories the more her memories arise. The interference of id or unconscious motive is inevitable from which everyone suffers. She is completely influenced by her unconscious motives, i.e., her repressed wishes and memories which drive her towards an unknown direction that may be antisocial or unethical at times.

Shruti's act of postponement of her motherhood is worth analytical as it is obscure and not discernible. Despite she is forced or rather insisted by her family members and even neighbours in connection with her becoming pregnancy, she never changes her decision which induces one to find out the genuine causes of her stern decision. Her unpreparedness for motherhood makes one think of her sanity. Further it leads to a question, i.e., why did she marry Rishab, when she is not ready to bear his child? This act of her is quite suspicious and in a way Shruti's postponement can be compared with young Hamlet's postponement in revenging his father's murderer.

According to the patent content of the novel, Shruti must have agreed to marry Rishab though it is quite against her desire, in order to rescue her dying mother from cancer. This sacrifice (meant to be) is done by her as per the influence of her superego, which must have directed her to give up her long-dreamt life. In psychological terms, at first, she deliberately let her superego win her id by suppressing her id within herself. Nevertheless, she has socially agreed to be as Rishab's wife, internally she is no longer ready to accept him as her soul mate, as she had already kept Aman (her real soul mate) at the bottom of her heart. Ever since she started loving Aman, she had deemed him as her husband and thereafter she started living as his wife mentally even without any social recognition (marriage). Moreover, emotionally and psychologically they were united to each other even without marriage. At this juncture, though she agreed to marry Rishab physically, she could hardly accept the thought of being his wife emotionally. In other words, she has not thrown Aman away from her heart (she cannot do it) hence she can never accept Rishab at any cost as her real husband. Soon after her wedlock with

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K. Nandhakumar, M.A., B.Ed., M.Phil.
Psychoanalytical Study on Preeti Shenoy's *The One You Cannot Have*   171

Rishab, her physical detachment from Aman is misunderstood by others as though she has forgotten her past memories and Aman truly, but her family and the society miserably failed to comprehend her immeasurable emotional attachment with Aman. This could be the most possible cause for Shruti's postponement in becoming mother. Eventually it is quite discernible that when there is a conflict between id and superego it is the former which is more influential than the latter. Hence, unconscious mind is something powerful which is capable of influencing persons despite the interference of traditional norms and conscience.

The content of the unconscious would always find its outlet at any point of time though it has been buried deeper. Hence, if an individual tries to act against their id, it is the former who would fail. The repressed wishes of humans would be fuming as that of volcano within them that may explode any time that would be unpredictable. Shruti's effort to destroy the reminiscences of her past or anything which would remind her of Aman, is a strong fulcrum for the mightiness of the unconscious mind, which is well capable of resurrecting after any number of its burial. For instance, Shruti rationally or consciously wants to forget Aman and her past but she fails miserably in overcoming her unconscious, because nobody can forget his / her happiest moments which they enjoyed once in their past. Shruti's despair over her unconscious is discernible from the following:

> I feel like a traitor to be even thinking of Aman nearly two years into my marriage. Everybody says that things change after marriage. Everybody says that you forget the life you had before you got married. But they lie. How can you forget who you were? ... Marriage does not take away your past. At best, it paints a rosy picture of a 'new life'. But can a new life be built on the foundations of a past soaked in unforgettable memories? (Shenoy, 44)

It is learnt that unconscious is a treasure house of pleasures and hence it might give pleasure to persons whenever they do think of their pleasurable moments. Since the unconscious part of mind hoards only secret desires or repressed or shattered desires of their past, it enforces her to accomplish the objective of her unconscious mind. The unconscious mind never considers or afraid of the norms and tradition of the society rather it is completely focused on acquiring one's internal desires. Thus, Shruti is completely influenced by her id and hence despite her deliberate detachment from Aman, she could not help remembering her happiest chapter of her life, i.e., her relationship with Aman which she considers to be her happiest moments of her life.

Shruti is torn between her feeling and social norms. One part of her mind encourages her to go along with her arising desires, and the other part of her mind warns her of her unethical act and its terrible consequences. In psychological terms, Shruti's id pulls her towards Aman but her superego always never fails to warn her of her duty to act as a well-nurtured wife to be safe from

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
K. Nandhakumar, M.A., B.Ed., M.Phil.
Psychoanalytical Study on Preeti Shenoy's *The One You Cannot Have*   172

ignominy. Her dislike for her husband and her past life with Aman were known by her husband. As a result, each of them has to live like Tom and Jerry as there is no true love and affection between them. Their indifference between each other rived apart their happy married life and which seemed to intensify the familial riot or any physical or psychological assault which would be unbearable and unacceptable. She dies to know more about the present status of Aman owing to her contrition or guilt for having collapsed his life by rejecting him and married an unknown man at the time of marriage. It is Shruti's injustice or betrayal to Aman which tears off her normalcy and peace of mind completely over a period of time ever since her marriage. Hence, having struggled a lot between her emotion and tradition, she with great valour decides to follow her unconscious mind, i.e., to meet Aman at least once in her lifetime to penance for her sin.

Catapulted by her overpowering emotion, she even goes to the extent of transgressing the serious traditional norm of the well-constructed Indian culture, i.e., even after her marriage she tries to betray her husband by exploring the whereabouts of Aman in order to meet him. That clearly reveals her state of helplessness over her repressed wishes and hence she takes all serious effort in order to meet Aman, despite her guilt. Eventually, culmination of the power of the id is well-portrayed in the final chapters of the novel, i.e., since she is driven by her unconscious mind, she directly goes to Aman's residence to express all her suppressed plight. Her nerve-breaking decision is to be in touch with him but contrarily in her unconscious mind she is fully ready to give up her husband and ready to renew her life with Aman. However, Aman's response to Shruti's sudden realization of her mistake is quite unexpected but his final decision to go away from Shruti and to marry Anjali is absolutely rational so as to safeguard the culture of India at last. This reflects the strength of unconscious mind which is hardly controlled by persons in general.

Another aspect of this research is relevant to psychoanalytical study and hence study of characters and their attitudes are worth notable. The psychological aspect about Shruti's unexpressed feelings is well-noticeable. In researcher's opinion Shruti might have been suffered a lot owing to Electra complex, which enumerates a father's excessive love for his daughter and vice versa, meanwhile daughter's hatred towards her mother. Researcher justifies his claim by citing appropriate reasons from the novel.

In this novel the most important reason for Shruit's endless angst is her mother herself since the latter is one of the core reasons for all physical and psychological turmoil of her daughter. Despite her minimum role she influences her daughter's life to large extent and ultimately, she becomes the only responsible person for Shruti's perennial grief. It is Shruti's mother who is (indirectly) the primary reason for failure of Shruti's love (life). In other words, Shruti's mother may be termed as her passive villain. Shruti is coerced and emotionally threatened by the critical health condition of her mother. Another possible reason is her father's

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
K. Nandhakumar, M.A., B.Ed., M.Phil.
Psychoanalytical Study on Preeti Shenoy's *The One You Cannot Have*   173

disapproval for her love marriage with Aman. Deliberately or accidentally her mother is hospitalized and subsequently to be operated upon, hence as a conscientious daughter she has to sacrifice or give up her dream world for the sake of her mother's well-being. Sacrificing her love she has somehow saved her mother from a deadly disease, but ironically ever since her marriage to Rishab she becomes a patient with too much stress and depression in all walks of her life. Thus, these are two major reasons which capsize Shruti's heaven into hell, i.e., from happy zone to a symbolic incarceration at Rishab's home from which she could not find any escape route. Therefore, to Shruti's depressed and repressed state her mother sentiment, her rude father, (perhaps rude at the time of match-making) and eventually her society or its convention which remain as significant causes for the destruction of her life.

Shruti's effort to mitigate all her desires becomes futile, because of the intervention of her unconscious (id) mind which is believed to be insurmountable. Many characters in the novel, namely, Shruti, Aman, and Dipika, appear to sacrifice or forget their loved ones or their desired wishes just for the sake of others, but their actions are mere consolations and not real resolutions. Only at surface level they are likely to renounce or forget things or persons partially, but their memories of once enjoyed pleasures would never get erased from their inner mind as they always get stored like in unconscious mind which is a recycle bin of human mind. This concept is precisely well-described by Sigmund Freud in one of his popular essays titled, "Creative Writers and Day-Dreaming", in which he observes firmly, "But whoever understands the human mind knows that hardly anything is harder for a man than to give up a pleasure which he has once experienced. Actually, we can never give anything up; we only exchange one thing for another. What appears to be a renunciation is really the formation of a substitute or surrogate."

With Freud's observation it is discernible that really humans never sacrifice anything, but they substitute or exchange their desires with other aspects. Hence, it is hardly possible for a person to claim control over his/her unconscious mind (id) which is something superior than conscious (ego) and conscience (superego). Thus, latent content of the novel influences the patent content significantly.

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K. Nandhakumar, M.A., B.Ed., M.Phil.
Psychoanalytical Study on Preeti Shenoy's *The One You Cannot Have*   174

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
K. Nandhakumar, M.A., B.Ed., M.Phil.
Psychoanalytical Study on Preeti Shenoy's *The One You Cannot Have*   175

Indian Culture Embodied in Tagore's *Natirpuja*

Dr. N. Natesh Kumar, M.A., M.Phil., Ph.D.

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Rabindranath Tagore (1861-1941) is considered a prolific and versatile writer who tried his hand successfully in all the major forms of literature. When his poetry collection Gitanjali, one of the major masterpieces of world literature received the Nobel Prize for Literature in 1913, Mahatma Gandhi praised Tagore as 'The Great Sentinel' and 'The Voice of India'. Tagore's works are the creations of his age and the harbingers of a new era. He is a writer of international repute,writing with the avowed purpose of bringing about social change.

The three major plays of Tagore are 'Muktadhara', 'Chandalika' and 'Natirpuja'. Any piece of literature is written with some specific purpose which the writer wants to convey. In his plays, Tagore uses the wealth of Indian tradition, culture and certain national attitudes to drive home his ideas. The most notable thing about Tagore's plays is their variety. Tagore wrote forty plays of all kinds - social comedies, allegorical and symbolical plays during the span of more than fifty years. Some of his plays are: Karna and Kunti, The Sanyasi, Malini, Chitra, The King and the Queen, Sacrifice, Red Oleanders, The Post Office, The King of Dark Chamber. Tagore'sgreatness lies in his lyrics, short stories and paintings. His plays arealso equally popular because of strong didactic quality in them.

The dramatic art of Tagore is both simple and complex. It is simple in style and expression. It is complex in the variety of its forms and in the depth of its meaning. Tagore is primarily and essentially a lyric poet and his dramatic art is also poetic and subjective. He writes of the mental states and moods of men and of the progress of human thought and aspiration. His plays are intended toproduce an aesthetic and emotional experience and impression.

Natir Puja

Natir Puja is the simple and most moving play of Tagore. In Natir Puja, Tagore creates the female character strongly faithful to Lord Buddha. Srimati, a lady belongs to a low and downtrodden society. She devotes her life completely with hope and sacrifice for the sake of God Almighty. Her role is very significant in the play and she establishes the fruitfulness of true devotion and obtains martyrdom in the end.

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Dr. N. Natesh Kumar, M.A., M.Phil., Ph.D.
Indian Culture Embodied in Tagore's *Natirpuja*   176

Raja Bimbisara, was receiving the knowledge of truth from the lord. He had built a big stupa over the Lord's nails and hairs in his Zenana. His maids were cleansing the place everyday. When Ajatasatru obtained the throne by parricide, he prohibited the female maids to sweep the stupa on pain of death. Srimati, a female servant, caring not at all for her life, washed it clearly and lighted it with a row of lamps. The king got angry and ordered her for execution.

Bimbisara, the disciple learnt from Lord Buddha the wisdom of renunciation. He found that Ajatasatru was ambitious of thethrone. So he voluntarily gives his kingdom to the latter and retires outside the city to spend his days in meditation and prayer. The new king, Ajatasatru, under the influence of Devadatta, a cousin and rival of Buddha, forbids the practice of Buddhism in the country and persecutes its followers. In the meanwhile, on the Vasanta Purnima day, which is the birthday of Lord Buddha, Srimati, the Nati (palace dancer) is chosen by the order to offer worship at the shrine. This was a privilege hitherto reserved for the princesses. Ratnavali, the princess in highly incensed at the idea of a low creature like the palace dancer being honoured with this right. To humiliate the Nati, Ratnavali gets an order from the King (who has already forbidden, on pain of death, any worship at the Shrine) that the Nati should instead dance before the stupa. Srimati accepts the order and at the appointed hour appears on the scene dressed for the dance, which turns out to be one of religious ecstasies. She kneels down and recites the final verses of formal worship. Her head is struck off by the order of the king. The spectacle of this supreme and heroic devotion of the Nati melts even the heart of Ratnavali.

In this play, Tagore interprets the Buddha's gospel of renunciation. There is more joy in renunciation than in possession. Srimati is a complete personification of one single emotion i.e. devotion to Lord Buddha. The teachings of the Lord fills her with a new life. She receives a sense of new self-respect and hope of salvation. A.N. Gupta and Satish Gupta comment, "Base Metal istransformed into gold; a member of a degraded class is sanctified and a frail woman is transformed into a heroine. (**Tagore's Three Plays**, 197). Srimati hears the call of the Blessed Lord. Now her life has become a continuous act of devotion and worship to him. She completely contemplates and lives for the Lord only. She agrees even to dance at the shrine, for true devotion makes everything an act ofworship.

A sage dedicates his preaching, man of action his deeds, a poet his poems to the Lord. Similarly, the Nati dedicates her dance to the Lord. True worship consists in the complete surrender of all that we have to the Lord. Srimati is a supreme example of such a worship. The main interest of the drama lies in the psychological analysis of the character of the Queen Mother, Lokesvari. She is torn by a conflict between her genuine reverence for Lord Buddha and her bitter anger against a religion which deprives her of the rights of her womanhood and her motherhood. She seems to feel that the very humanity of the new religion tramples under the foot

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Dr. N. Natesh Kumar, M.A., M.Phil., Ph.D.
Indian Culture Embodied in Tagore's *Natirpuja*   177

the claims of human love. Religion should not break society; it should uphold it. Lokesvari's character shows a conflict between Hinduism and Buddhism in India.

About this A.N. Gupta and S. Gupta write:

The masses were immediately touched by the simple call of social justice given by Buddhism. But Hinduism seemed to satisfy more than Buddhism the needs of man. Hinduism consequently came to be regenerated and drove Buddhism out of the land of its birth. But people have continued to be moved by the five ethical idealismof Buddhism and the noble and lovable personality of the Buddha (**Tagore's Three Plays**, 201). Hinduism is not wholly dead, and Buddhism has neverceased to inspire the best minds of India.

"Tagore and Gandhi are the two greatest witnesses to this fact. The Upanishads and the personality of the Enlightened were the two deepest and most lasting spiritual influences on Tagore's life. Tagore has again and again invoked the spirit of the Buddha, in poem, song and drama. Equally may it be said about Mahatma Gandhi whose life was a living example of all that was best in Hinduism and Buddhism", (**Tagore's Three Plays**, 187).

The main action of the play centres on the exalted fervour and devotion of Srimati and reaches its climax in her martyrdom. Her religious emotion rises to greater and greater heights of fervour with the development of the action. It reaches it climax with her self-sacrifice with a prayer for forgiveness for wrong-doers. It is here that the readers come to realise the grandeur of the human spiritand a glimpse of Buddhism at its best is provided.

Tagore followed both in precept and practice, Buddha's gospel of love. His emphasis - simple faith and devotion in preference to dogma and ritual and the message of social equality all these are all nicely brought out in the play. The people under the influence of Buddhism were roused to a moral and religious endeavor never seen before or after on such a vast scale.

Srimati, like a typical Indian woman is a combination of sweetness and strength of melting love and steel like sternness. She iswarm and living and into the mouth of this simple girl, the poet has put some of his sweetest lyrics. Srimati playing on her veena sings,

At dead of night, what whisper came?
I know not, I
Was it in waking, was it in dream?
I know not, I
I bend to common tasks of home,
I wonder down the open ways,

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Dr. N. Natesh Kumar, M.A., M.Phil., Ph.D.
Indian Culture Embodied in Tagore's *Natirpuja*   178

What secret word that bids me come
Haunts all the traffic of the days?
I know not, I (**Tagore's Three Plays**, 99).

Regarding 'NatirPuja', K.R. Kripalani writes,
"Tt is comparatively free from symbolic complexities and intellectual abstractions which make many of his other plays at once puzzling and fascinating. Though at least one of the characters in the play provides deep psychological interest, the main action of the drama centres in a simple religious emotion which rises to extraordinary heights of richness and nobility as the drama culminates in its tragedy of martyred devotion" (**RabindranathTagore**, 81).

Tagore glorifies Indian Culture in this play. All religions preach the same truth i. attainment of God through love and diligence. People in India have the freedom to follow the religion they like and it is very important to note that there should be 'give and take policy' among different religion. Thus, to conclude we can say that in its undisputed literary excellence, in its suitability for successful presentation on the stage and last, but not the least, in the vision of a higher life, lies Tagore's greatness. This drama provides a rich feast to the eye, ear, mind and soul.

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Dr. N. Natesh Kumar, M.A., M.Phil., Ph.D.
Indian Culture Embodied in Tagore's *Natirpuja*   179

A Life Less Ordinary

Quest for Self: Emergence from the Marginalized Scenario

Mrs. R Kavitha
Ms. Neethu K.V.

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"AN INDIAN *ANGELA'S ASHES*. . . . A MOVING DEPICTION OF LIFE FOR MILLIONS OF IMPOVERISHED INDIAN WOMEN." —*NEW YORK TIMES*

A Life Less Ordinary
BABY HALDER
A MEMOIR
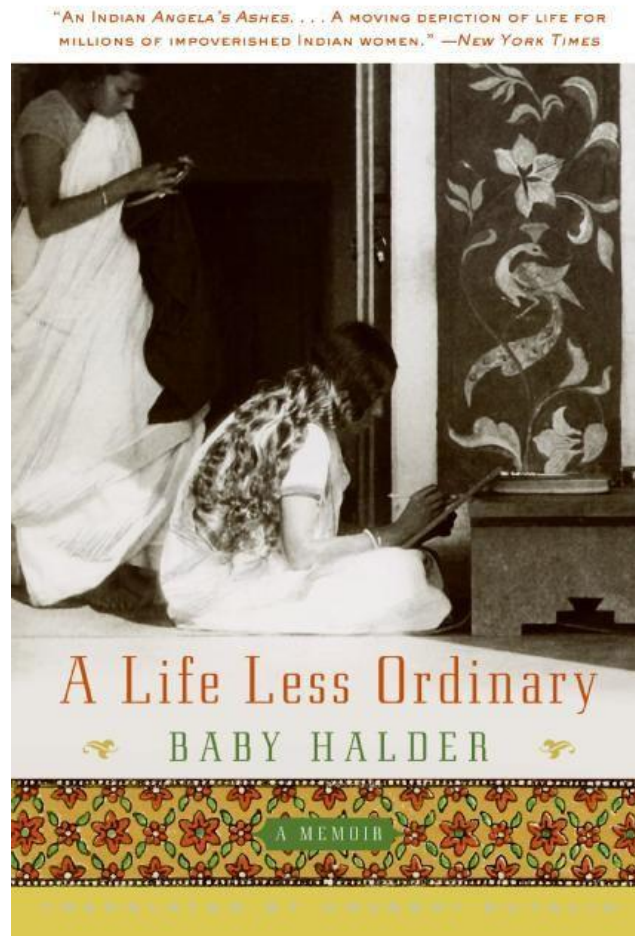
Courtesy: https://www.harpercollins.com/9780061871245/a-life-less-ordinary/

Abstract

A Life Less Ordinary is a memoir by Baby Haldar who is an Indian domestic worker leads her childhood days in sad and despair. Born in Kashmir she was forsaken by her mother at age 4 in murshidabad when her father's habitual drinking forced her mother to leave him. She went to school intermittently and married off to a man who was fourteen years senior and a small-time decorator. The autobiography has multiple dimensions, but the two most striking and important insight or clear and deep perception are immediately seen by the readers. The

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Mrs. R Kavitha and Ms. Neethu K.V.
A Life Less Ordinary - Quest for Self: Emergence from the Marginalized Scenario   180

writer's plight as a woman and the other as a maid is pictured in the work very touchingly. Baby Haldar wrote about her life full of dehumanization and brutalization, her devastating sorrow and despair.

Keywords: Feminism, child marriage, devastation of girl life, constrained social systems.

Voice from the Life of Baby Haldar: A Woman Power in Domestic Sphere

The torment of a girl at her early stage of marriage due to the ignorance of husband is a common matter both in south India and north India. Millions of impoverished women are thus got representation through the work of Baby haldar. Her father did not love her mother not even treated as a human being. He left his wife and children for long days without sending money to them. An acknowledgment of the frightfulness of her new wedded life comes all of a sudden. Before long she is pregnant ant two more children pursue; at that point her husband hit her head with a stone when he sees her talking with another man. Baby chooses to leave her marriage. She escapes to Delhi, where, in the same way as other frantic ladies, she looks for work cleaning the homes of the upper-class people. There she escapes dejection by sending her oldest son out as an underage local worker and by working for damaging managers. Her managers treat her brutally, constraining her to secure her kids in the upper room throughout the day while she works. In the capital city before her long struggle there were many ladies escaping destitution and lose hope and plastered spouses are doing and forced to took sick paid work as a household.

Probodh kumar who is the grandson of munshi Premchand is a man of such a reputation and kind heart to applause the talent of Baby Haldar and he encouraged her to write her memoir. Baby addresses him Tatush with utmost respect. She started to write about her life. Her memoir is a protest towards child marriage and domestic violence. Transporting among residential and scholarly errands, she hasn't had room schedule wise yet, in spite of the numerous solicitations, to connect with associations battling for the privileges of local employers. Probodh kumar advised Baby to emerge from her dark gut and raise her voice with the help of her weapon, a pen. So she grabbed her pen, with the equivalent inquisitive mix of inauspicious assurance and visually impaired confidence covering the initial couple of pages as carefully as though it was yet one more task in her bustling day. Her first words worked their own enchantment: they opened her past. All her singing, stifled recollections of the mother who surrendered them, the night when the man she wedded moved into her quaint little inn, the sister who was choked by her husband, the fear and torment of delivering her first child at 13, recollections she had never trusted to anybody, streamed out into the paper. Baby was not ceased by anyone. She wrote in the kitchen, propping her notepad between the vegetables and dishes, she wrote in the middle of clearing and swabbing and after the dishes and previously, and late during the evening in the wake of putting her children to bed.

Prabodh was energized however did not confide in his own judgement. He counselled companions Ashok Sekariya and Ramesh Goswamy with whom he shared a typical

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Language in India www.languageinindia.com **ISSN 1930-2940** 18:11 November 2018
Mrs. R Kavitha and Ms. Neethu K.V.
A Life Less Ordinary - Quest for Self: Emergence from the Marginalized Scenario   181

enthusiasm for writing. Both were enthused by Baby's composition, hailing it as another Diary of Anne Frank. Probodh was induced to make an interpretation of it into Hindi. *'Aalo Aandhari'* (Light and Darkness) was published then. Millions of impoverished women thus got representation through the work of Baby Haldar.

The condition of Indian women is different from those of other countries. Marriage is what nips many careers in the bud. Most Indian girls are restricted from their career after marriage. If the husband has a good job, then the question arises about the job of a girl. A girl's work depends upon the monthly income of her partner. The challenge to overcome such situation is a crucial task.

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Mrs. R Kavitha and Ms. Neethu K.V.
A Life Less Ordinary - Quest for Self: Emergence from the Marginalized Scenario   182

Semantic Classification of Adjectives: A Comparative Study

Projita Giri, Ph.D. Research Scholar

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Abstract

The present paper deals with the semantic classification of adjectives in Bangla and English. Here I have followed the framework proposed by Broekhuis (2013) which is based mainly on internal semantic features of adjectives applicable in Dutch. I have tried to examine the availability of semantic classes of adjectives in Bangla and English. This paper provides the judgment of native speakers on grammaticality concerning the linguistic constructions in the selected languages. Finally, it presents a comparative study.

Keywords: adjective, semantic classification, set-denoting, relational, evaluative, residue, Dutch, Bangla and English.

Abbreviations
CLA= classifier
N= noun
NEG= negation
NP= noun phrase

Diacritic
* denotes ungrammaticality.

1. Introduction

This paper concentrates on the semantic categorization of the word class adjective in Bangla (Indo-Aryan language) and English (Germanic language) with reference to Dutch (Germanic language). Depending upon the semantic domains adjectives like other word classes can be grouped into several types (Giri, 2018). But here the crux is the application of the framework by Broekhuis (2013) where binary-valued semantic features are in focus. It investigates the accessibility of the semantic categories of adjectives in Bangla and English.

2. Semantic Classification of Adjectives

The semantic categorization of adjectives is based on the semantic features called [±QUALIFYING] and [±KIND-OF-RELATION]. On the one hand, the *qualifying* feature denotes properties or characteristics of the particular referents specified by an adjective. On the other hand, the *kind-of-relation* feature expresses a relation between two different referents which is established by the adjective given.

1)   X Y   (X = adjective, Y = noun)

In a word, the *qualifying* feature indicates that the property of BEING X is assigned to the given referent Y. The *kind-of relation* feature states that the noun Y has the property X. These features have binary values positive or negative and their presence or absence determines the classification. Broekhuis (2013, p. 14) noted ''*a positive value for the first feature indicates that the adjective ascribes some property or positive/negative value to the modified noun (phrase). A positive value for the latter feature indicates that the adjective expresses some relation between the denotation of the noun and something else*''. Now on the basis of this conception, four types of adjectives are categorized semantically: *set-denoting adjectives, relational adjectives, evaluative adjectives* and *the residue* class.

Table - 1: Semantic classification of adjectives

Semantic Features	[+KIND-OF RELATION]	[-KIND-OF RELATION]
[+QUALIFYING]	Set-denoting	Evaluative
[-QUALIFYING]	Relational	the Residue

[Broekhuis (2013)]

2.1. Set-denoting Adjectives

Set-denoting adjectives refer to the class of adjectives which indicate attributes of nouns or noun phrases to modify them and can be placed both attributively and predicatively.
For examples, in Dutch *aardige* 'kind' and *blauwe* 'blue' are set-denoting adjectives. On the one hand, the property of BEING KIND is attributed to *de jongen* 'the boy'. On the other hand, *de jongen* 'the boy' has the property *kindness.* In (2), the adjective appears in two syntactic positions attributive and predicative.

Dutch

2)   a.   de aardige jongen   b. de blauwe ballon
            the kind boy   the blue   balloon
      a′.   de jongen is aardig.   b′. de ballon is blauw.
            the boy   is nice   the balloon is blue

Likewise, *ʃunɖor* 'handsome' in (3) is a set-denoting adjective in Bangla. The property of BEING HANDSOME which is expressed by the adjective *ʃunɖor* 'handsome' is ascribed to *cʰeleta* 'the boy'. Again, it can be said that *cʰeleta* 'the boy' has the attribute to be *ʃunɖor* 'handsome'. This adjective has both the syntactic usages: attributive and predicative as represented in the (3) and (3a′) respectively.

Bangla

3)   a.   ʃunɖor   cʰele-tɑ   a′.   cʰele-tɑ   ʃunɖor

handsome boy-CLA	boy-CLA handsome
'the handsome boy'	'the boy is handsome'

The instance in (3) shows that *ʃaɖa* 'white' is a set-denoting adjective having both the qualifying and the kind-of relation features.

b.	ʃaɖa	pʰul-tɑ	b′.	pʰul-tɑ	ʃaɖa
	white	flower-CLA		flower-CLA	white
	'white flower'			'The flower is white.'	

Interestingly, it is found that English also possesses set-denoting class of adjectives. For examples, *clever, green* etc. In (4) it is seen that the attribute of *being clever* is assigned to the given noun *the boy* and (4a′) shows that the boy has the property to be *clever*. The same is also true for the adjective *green*. However, they are used attributively as well as predicatively.

English

4)	a.	the clever boy	a′.	the boy is clever
	b.	the green leaf	b′.	the leaf is green

- **Sub-Classification of Set-denoting Adjectives**

Set-denoting adjectives are mainly divided into four semantic sub-categories. They are *Scalar Adjectives, Absolute Adjectives, Gradable Adjectives;* and *Stage Level and Individual Level Adjectives*. As there may have some overlapping in conception, such a semantic study of sub-classification of set-denoting adjectives is not always clear-cut.

2.1.1. Scalar Adjectives

Scalar adjectives denote various degrees of a particular property which are possessed by the referents. The primed examples of (5) present that the referents *Jan* and *Marie* in Dutch are of the same set as they both are *ziek* 'ill'. On the other hand, in the primeless examples there are intensifiers like *vrij* 'little' and *zeer* 'very' which modify the set-denoting adjective *ziek* 'ill'. The presence of the intensifiers implies that the degree of illness varies from one person to the other. This can be shown by indicating different places on the Scale (a).

Scale: a

Scale of illness:

```
├─────── Jan ─────── Marie ──────────▶
            │           │
           vrij        zeer
```
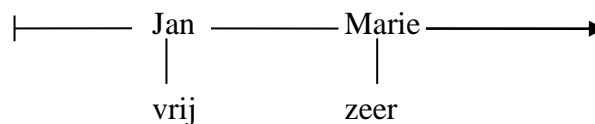
Dutch

5)	a.	Jan is vrij ziek.	⇒	a′.	Jan is ziek.
		Jan is rather ill			Jan is ill
	b.	Marie is zeer ziek.	⇒	b′.	Marie is ziek.

In Bangla the subject NPs *Piklu* and *Piu* in the primed instances of (6) belong to the same set as both of them have the property illness. Here the set-denoting adjective *ɔʃusṯʰo* 'ill' is modified by the intensifiers *kʰub* 'very' and *ektu* 'little' shown in the primeless instances.

Bangla

6)   a.   piklu ektu ɔʃusṯʰo   ⇒   a′.   piklu ɔʃusṯʰo
           'Piklu is little ill.'   'Piklu is ill.'

     b.   piu kʰub ɔʃusṯʰo   ⇒   b′.   piu ɔʃusṯʰo
           'Piu is very ill.'   'Piu is ill.'

John and Mary in English come under the same set as both of them are *ill*. Here the adjective gets modified by *little* and *very* in the examples of (7).

English

7)   a.   John is little ill.   ⇒   a′.   John is ill.

     b.   Mary is very ill   ⇒   b′.   Mary is ill

2.1.2. Absolute Adjectives

A pair of set-denoting adjectives which has absolute properties and of which either of them occurs in the complementary distribution is called a pair of absolute adjectives. They are not at all scalar adjectives as they do not vary in degree. Even they cannot be modified by the intensifiers and cannot form comparative or superlative constructions.

Dutch has absolute adjectives like *dode* 'dead' and *levende* 'living' as found in the following example of (8). They are not modified by adding adverbs like *vrij* 'rather' and *zeer* 'very' before the adjectives as well as do not permit comparative and superlative degree formations.

Dutch

8)   a.   een dode plant   b.   een levende plant
           'a dead plant'   'a living plant'

     a′.   *een vrij dode plant   b′.   *een zeer levende plant
           a rather dead plant   a very living plant

     a″.   *dodere/de   doodste   b″.   *levender/de levendste
           more.dead/the most.dead   more.living / the most.living

Bangla also possesses absolute adjectives like *mriṯo* 'dead' and *ɟibiṯo* 'alive'. They express two absolute states of the referents. The process of modification by adding adverbs like *kʰub* 'very' to the adjectives results in ungrammaticality as found in the examples of 9). Again, they do not produce comparative and superlative adjectives as seen in the instances of 9 (a″ & b″).

Bangla

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Projita Giri, Ph.D. Research Scholar
Semantic Classification of Adjectives: A Comparative Study   186

9) a.   mriṯo 'dead'
    a′.   *kʰub mriṯo 'very dead'
    a″.   *(beʃi/ʃɔbceje) mriṯo -ṯɔro/ṯɔmo '(more/most) dead-er/est'
    b.   ɟibiṯo 'alive'
    b′.   *kʰub ɟibiṯo 'very alive'
    b″.   *(beʃi/ʃɔbceje) ɟibiṯo-ṯɔro/ṯɔmo '(more/most) alive-er/est'

Likewise, *dead* and *alive* are absolute adjectives in English because they denote absolute properties. They do not allow modification with *very* as shown in the examples 10 (a′ & b′) and they do not also have forms in comparison as examined in the 10 (a″ & b″)-examples.

English

10) a. dead   b.   alive
    a′ *very dead   b′. *very alive
    a″. *(more/most) dead-er/est   b″. *(more/most) alive-er/est

Scalar vs. Absolute Adjectives

On the one side, scalar adjectives and absolute adjectives can be distinguished on the basis of variable states or absolute states implied on a given scale. On the other side, they are modified by two different types of modifiers. In case of scalar ones, the modification is done by intensifiers which indicate various states on an implied scale, but absolute adjectives are modified by adding *approximatives.* 'Approximative' is the lexical item which denotes that the argument has reached the condition near a particular absolute state expressed by the adjective.

The succeeding instances in the selected languages present that scalar adjectives co-occur with the intensifiers. For examples, Dutch intensifiers such as *vrij / zeer* 'rather / very' which imply several degrees of illness appear before the scalar adjectives.

Dutch

11) a.   Jan is vrij/zeer ziek.   ⇒   a′.   Jan is ziek.
         Jan is rather/very ill.   Jan is ill

The intensifiers like *kʰub* 'very' and *ektu* 'little' are in use to modify scalar adjectives such as *ɔʃusṯʰo* 'ill' in Bangla. Their function is to indicate different degrees on the implied scale.

Bangla

12) a.   ʃe ektu/kʰub ɔʃusṯʰo.   ⇒   a′.   ʃe   ɔʃusṯʰo.
         s/he little/very ill   S/he ill
         'S/he is little/very ill.'   'S/he is ill.'

In English *very / quite* are used to modify the respective class of adjectives as given in the example (13). The use of the intensifiers indicates that illness of the concerned subject varies on the implied scale.

English

13)   a.   she is quite/very ill.   ⇒   a′.   she is ill.

On the contrary, the study shows that in Dutch the absolute adjectives can be modified by the approximatives such as *vrijwel* 'almost', *zo goed als* 'as good as' and *helemaal* 'completely'.

Dutch

14)   a. Die plant is vrijwel dood.   ⇒   a′. Die plant is niet dood.
            that plant is almost dead   that plant is not dead
        b. Die plant is helemaal dood.   ⇒   b′. Die plant is dood.
            that plant is completely dead   that plant is dead

In the same way, Bangla *mriṯo* 'dead' is modified by the approximative *praj* 'almost'.

Bangla

15)   a.   gɑcʰ-tɑ   prɑj   mriṯo.   ⇒   a′. gɑcʰ-tɑ   mriṯo noj
                tree-CLA almost dead   tree-CLA dead no-NEG
                'The tree is almost dead.'   'The tree is not dead.'

Like Bangla, absolute adjectives like *dead* in English take approximatives *almost* and *completely.*

English

16)   a.   that plant is almost dead   ⇒   a′. that plant is not dead
        b.   that plant is completely dead   ⇒   b′. that plant is dead

Again, modification of scalar adjectives by means of adding approximatives results in unacceptability.

Dutch

17)   *Jan is vrijwel /zo goed als / helemaal aardig.
        Jan is almost / as good as / completely nice

In Bangla *ʃunḏor* 'beautiful' is a scalar adjective which cannot be modified by the approximatives like *ækebɑre* / *ʃɔmpurnobʰabe* 'almost / completely'. Such modification is not accepted by native speakers.

Bangla

18)   *Mɑnʈu ækebɑre ʃunḏor.
         Mantu almost beautiful
        'Mantu is almost beautiful.'

When English scalar adjectives such as *nice* are modified by approximatives like *almost / completely,* native speakers do not accept it as shown below.

English

19) a. *John is completely nice.
     b. *John is almost nice.

2.1.3. Gradable Adjectives

Gradable adjectives include colour terms and words related to geometrical shapes which cannot appear in antonymous pairs. They cannot be measured by the implied scale as is done in case of scalar adjectives. The instances of gradable adjectives are presented in the Table 2 below.

Table –2

Languages	Colour terms	Geometrical shapes
Dutch	rood 'red'	rond 'round'
	geel 'yellow'	driehoekig 'triangular'
	blauw 'blue'	vierkant 'square'
Bangla	ʃaḓa 'white'	gol 'round'
	kɑlo 'black'	couko 'square'
	nil 'blue'	ṱinkonɑ 'triangular'
English	black	round
	white	triangular
	blue	rectangular

2.1.3.1. Colour Terms and Natural Objects

In Bangla there are many colour terms which come from natural objects. Such examples can be listed in the next table.

Table – 3

Colour terms	Natural objects
kɔmolɑ 'orange'	kɔmlɑlebu 'orange'
mete 'like soil'	mɑti 'soil'
ɑkɑʃi 'sky blue'	ɑkɑʃ 'sky'
golɑpi 'pink'	golɑp 'rose'
tijɑ 'parrot'	tijɑ 'parrot'
koci kɔlɑ pɑtɑ 'green banana leaf'	koci kɔlɑ pɑtɑ 'green banana leaf'
ʃonɑli 'golden'	ʃonɑ 'gold'

2.1.3.2. Other Colour Terms

There are several colour terms which are derived from the basic colour terms. It is seen that they have *–ce* or *–te* ending comparable to *-ish* in English.

Bangla

20) a.   kɑlce 'blackish'   a′.   nilce 'bluish'
     b.   ʃaɖate 'whitish'   b′.   holɖete 'yellowish'

Likewise, some English examples can be mentioned.

English

21) a.   blackish
     b.   whitish

2.1.3.3. Modifiers of Colour Terms:
• Colour terms can be modified by adding lexical items (intensifiers) like *halk*ɑ 'light', *gʰɔno* 'deep' and *garo* 'deep' before the colour adjectives in Bangla as given below.

Bangla

22) a.   hɑlkɑ ʃobuɟ 'light green'
     b.   gʰɔno nil 'deep blue'
     c.   gɑro nil 'deep blue'

• There are also shades of some colour terms that are expressed by natural objects.

Bangla

23) a.   ɟɔlpai ʃobuɟ
          'olive green'
     b.   mojurkontʰi nil
          'peacock blue'
     c.   ɖuɖʰ ʃadɑ
          'milky white'

• **Reduplicated Constructions:**
     Some reduplicated constructions like *kætkæte, tɔktɔke* which are available in Bangla modify the colour terms and they especially indicate deep shades of colours.

Bangla

24) a.   kætkæte lɑl 'dark red'
     b.   tɔktɔke lɑl 'deep red'
     c.   ɖʰɔbɖʰɔbe ʃaɖa 'bright white'

     The derived colour terms can be found as modifiers in the given examples.

Bangla

25)   a.   kɑlce ʃobuɟ
                'blackish green'

2.1.4. Stage-level / Individual-level Adjectives

The adjectives having transitory (stage-level) property ascribed to the given entity are called stage-level adjectives. On the other hand, adjectives which signify more permanent (individual-level) property of the referents are named individual-level adjectives. The adjectives like *ɔʃusṭʰo* 'ill' and *ʃarṭʰopɔr* 'selfish' in Bangla are stage-level and individual-level adjectives respectively.

Table –4

Language	Stage-level	Individual-level
Dutch	ziek 'ill'	intelligent 'intelligent'
Bangla	ɔʃusṭʰo 'ill'	ʃarṭʰopɔr 'selfish'
	kruḍḍʰo 'angry'	meḍʰabi 'meritorious'
English	ill	intelligent

2.2. Relational Adjectives

Relational adjectives express a *kind-of-relation* between two distinct referents, but they do not signify any property like set-denoting adjectives. Syntactically, they have only attributive usage. In Dutch *dagelijkse* 'daily' attributes an NP *krant* 'newspaper' that appears daily.

Dutch

26)   a.   de dagelijkse krant   b.   het morfologische handboek
                the daily   newspaper   the morphological companion
        a′.   *De krant is dagelijks.   b′.   *het handboek is morfologisch

In Bangla too, such kind-of-relation can be described. They can be interpreted as "N appears daily" in (27a) and "N belongs to geography" in (27b). So, it is evident that the NPs are in relation to other things. In the primed examples it is shown that such relational adjectives cannot occur in the predicative position.

Bangla

27)   a.   ḍoinik poṭrikɑ   b.   bʰougolik   gʰɔtonɑ
                daily   newspaper   geographical   fact
        a′.   * poṭrikɑtɑ ḍoinik   b′.   * gʰɔtonɑtɑ bʰougolik

Similarly, the (a)-example of (28) can be paraphrased as 'N appears everyday' in English, that is, a newspaper appears daily. Here a relation is made in between two entities newspaper and each day.

English

28)   a.   daily newspaper   a′.   *the newspaper is daily

Again, it is seen that relational adjectives can set up two different types of relation between particular entities. The first relation depends on the specific context or culture and the second relation is based on the metaphoric one.

2.2.1. Contextual or Cultural Relation

Sometimes contextual or cultural information is needed to understand the meaning of the relational adjectives.

Dutch

29)   Chomskiaanse taalkunde
       Chomskyan   linguistics

The example (30)a refers to the thought developed by the litterateur Rabindranath Tagore. In (30)b the philosophy which is of Indian tradition is dealt with. So, it is clear that in case of relational adjectives to grasp the relation between two entities, the concerned cultural or subjective knowledge is required.

Bangla

30)   a.   rɑbinḓrik   cinṯɑ   b.   bʰɑroṯio ḓɔrʃon
             'thought of Rabindranath Tagore'   'Indian philosophy'

The example in (31) in English deals with a branch of linguistics which is developed by Noam Chomsky and his followers. Then, the instance (31) talks of a genre called comedy specially authored by William Shakespeare.

English

31)   a.   Chomskyan linguistics   b.   Shakespearean comedy

2.2.2. Metaphoric Relation

In some relational adjectives, the relation is metaphoric in nature. The (32)-example implies an admonition given by someone who acts like a father. The example in (32b) has more or less fixed combinations indicate a certain jargon related to the grammar of a language.

Dutch

32)   a.   een vaderlijke terechtwijzing
             a   fatherly   admonition
       b.   bezittelijk voornaamwoord
             possessive pronoun

In Bangla also, such instances are found of which few are mentioned below. In the (33)-example the speaker is talking about someone's behaviour who is not at least a father. In (33) a certain category of pronoun is dealt with. Lastly, (33) refers to the behaviour which is appropriate for a king.

Bangla

33) a.   piʈɽiʃuləbʰ acorɔn   b.   ʃɔmmɔnḏʰobɑcok ʃɔrbonɑm
           fatherly   behaviour   possessive   pronoun
      c.   rɑɟokio hɑbbʰab
           kingly   behavior

The English examples have similarity to those of Dutch and Bangla examples.

English

34) a.   fatherly admonition   b.   possessive pronoun
      c.   princely salary

2.3. Evaluative Adjectives

Evaluative adjectives only provide some subjective evaluation (with positive or negative value in an intended context) of the entity in question. A characteristic feature of such adjective is that they can only be used as a modifier within a noun phrase but not as a predicative one as in a copular construction. Neither it attributes any property to the given noun nor does it express any kind-of relation.

Dutch has evaluative adjectives like *verdomde* 'damned' and *dekselse* 'confounded' that are negative valued adjectives. The predicative use of such examples results in unacceptability.

Dutch

35) a.   die verdomde / dekselse   jongen
           that damned / confounded boy
      a′.   *Die jongen is verdomd / deksels.
           'That boy is damned / confounded.'
      b.   die (*erg) drommelse   jongen
           that very damned/devilish boy
           'that damned boy'
      b′.   *Die jongen is drommels.

Bangla possesses some evaluative adjectives. Here the adjective *ɟɔlɟænʈo* 'burning' and *biḏḏʰoŋʃi* 'devastating' have negative evaluation and they cannot appear in the predicative position.

Bangla

36) a.   ɟɔlɟænʈo uḏahɔron

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Projita Giri, Ph.D. Research Scholar
Semantic Classification of Adjectives: A Comparative Study   193

'burning example'

a′.   *uḏahɔron-ta ɟɔlɟænṯo
       example-CLA burning
       'This example is burning.'

b.   biḏḏʰoŋʃi agun
       'devastating fire'

b′.   *agun-ta biḏḏʰoŋʃi
       fire-CLA devastating
       'The fire is devastating.'

There are a few evaluative adjectives which signify positive value in Bangla. As for example,

37)   a.   ɟalamoji   bokṯriṯa
             'inflamatory speech'

       a′.   *bokṯriṯa-ta ɟalamoji
             'The speech is inflamatory. '

In English also, evaluative class of adjectives are found. The adjective *damned* in English does not refer to the properties which specify set-denoting adjectives but it has a negative value attributed to the noun *article*.

English

38)   a.   This damned article
       a′.   *This article is damned.

2.4. The Residue

There are some other adjectives which can be in comparison with adverbs. They are left with *"a residue of adjectives that neither attribute a property to the head noun, nor express a KIND-OF-RELATION, nor imply some negative or positive evaluation"* (Broekhuis, 2013, p. 61).

In the following example, the person in question is supposed to be a culprit.

Dutch

39)   a.   de vermeende dader   a′.   *De dader is vermeend.
             the alleged   culprit   the culprit is alleged

       b.   de vorige   vergadering   b′.   *De vergadering is vorig.
             the previous meeting   the meeting is previous.

In Bangla ʃɔmbʰabbo 'probable' is such an adjective which does not ascribe any property and cannot be predicated of the given noun. So, it is not a set-denoting adjective. It does not express a *kind-of-relation*. Therefore, it cannot belong to the class of relational adjectives. Besides, it does not signify any subjective notion and so it is not an evaluative adjective. Rather it expresses that the fact may probably occur. Due to this, ʃɔmbʰabbo 'probable' is a modal adjective.

Bangla

40)   a.   ʃɔmbʰabbo gʰɔtonɑ   a′.   *gʰɔtonɑ-tɑ ʃɔmbʰabbo

                 probable   fact   fact-CLAprobable

                                                     'The fact is probable.'

In the same way, some instances are found in English.

English

41)   a.   his possible departure

                *his departure is possible

    b.   the former queen

                *the queen is former.

3. Conclusion

After analyzing the data the main findings for this research paper can be noted down briefly. The semantic classification of adjectives in Dutch by Broekhuis (2013) is applicable to the selected languages Bangla and English. All the three languages possess *set-denoting, relational, evaluative* and the *residue* semantic classes of adjectives. Even, the sub-classification of set-denoting adjectives has analogy to Bangla and English with Dutch. The above data analysis exhibits that the over-all semantic categorization of adjectives in Dutch, Bangla and English is similar to the greatest extent. Interestingly, the last three semantic classes of adjectives do not permit predicative use. Here the unacceptability is taken depending on the intuition of native speakers of respective languages.

Representation of Data

Dutch data is taken from the secondary resource. Bangla data is transcribed by IPA symbols with some changes. English data is presented in Roman script.

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A Critical Analysis of Gadaism in the Light of Chinese Socialism

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Abdul Karim Gadai **(1901-1978)**

Abstract

The political ideas of Abdul Karim Gadai, a revolutionary resistance poet of the colonial and post-colonial eras of Sindh, have been subject to a shower of conflicting, and often erroneous surmises. Among such ill-informed conjectures is his being identified with the Maoist philosophy or the Chinese version of Socialism. On the face of it, Gadaism seems like having a lot in common with Maoism esp. the former's accent on the class of peasantry. However, as we burrow deeper into it, their convergence begins to dwindle. By posing a hypothesis that dismisses any relationship of Gadai's political thought with the Chinese Socialism, the poetic verses of Gadai Sahab, sifted under purposive sampling, have been put to the extensive scrutiny by means of the qualitative

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   197

content analysis. The findings of the study reveal that Socialism of the Chinese model has no bearing on Abdul Karim Gadai's credo whatsoever. Gadai Sahab at his best was a resistance poet who protested the perpetuation of the legacy of exclusion bequeathed by the British colonialism calling boldly for a thorough reconfiguration of the society based on socio-economic justice. However, unlike socialism, he preferred the evolutionary constitutional approach to politics in which change hinges entirely on the judicious exercise of ballot by a voter.

Keywords: Abdul Karim Gadai, Mao Zedong, Socialism, Maoism.

Introduction

Gadaism refers to the political ideas of Gadai as reflected in his poetry. Abdul Karim Gadai (1901-1978), henceforth referred to as Gadai Sahab (his pseudonym) was the extremely underrated revolutionary poet of colonial and post-colonial Sindh. All along his poetic career extending over almost six decades, he remained off the limelight. After his death to even this day, he has failed to win renown he truly deserves as a poet extraordinaire. In the Sindhi literary circles, literators betray a nodding acquaintance with him, his works and his thought. In public, his name is subject to anonymity. In other words, Gadai Sahab has been wholly consigned to oblivion. Whosoever has put pen to paper to write on him can hardly be appreciated to have done justice to him. Articles piling up in the substandard magazines and newspapers have but mutilated the rich texture of his thought. The erroneous contextualization of his thought has led to the basis of his philosophy having been clouded. There is a gap to fill by demystifying what forms the bedrock of Gadai Sahab's political thought or at least by disproving the faulty propositions attributed to him.

Gadai was born to a rural humble family in colonial India. None of the members of the family ever received any education. By good fortune, little Gadai attended the primary school. Later, he secured himself free boarding. However, he could not continue his further education after Matriculation (Sadhayo 49).Gadai Sahab remained associated with journalism and poetry throughout his life. He was very prolific. In addition to the three books of poetry, he wrote a prose work on the history of Jacobabad. His poetry travels across vast and varied subjects. Nevertheless, 'post-independence disillusionment' is the kernel of his works. In the similar fashion, even though his poetry of love and romance is no less intriguing, the themes of politics, government, freedom, disappointment and the like dominate his poetry, as almost 95% of his poetic oeuvre relates to the latter.

The paper bids for a better appreciation to situate the political credo of Abdul Karim Gadai in the context of Maoism. Employing a relevant research method, we shall address the question posed in the study as to whether or not Gadai's political philosophy fits in with Maoist version of Socialism/Socialism with the Sino experience, and if it does, in what way basically. Accordingly,

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
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A Critical Analysis of Gadaism in the Light of Chinese Socialism   198

this study, espousing a deductive research approach, proceeds to formulate the hypothesis that much likeness notwithstanding, Gadai Sahab's political thought does not really correlate to Maoism. It may be highlighted here that their respective views on rural peasantry will specifically be focused on. Deduction refers to a method of reasoning where a conclusion is drawn logically from things already known (Jonker & Bartjan143). In a research project operationalized using a deductive approach, a researcher operates according to a clear plan of action wherein research questions are already set forth and a hypothesis is laid down in advance for testing. According to Nayak and Priyanka, a hypothesis denotes a tentative supposition or provisional guess that explains a situation or phenomenon under observation. A hypothesis is a tentative generalization, the validity of which remains to be tested. In its most elementary stage the hypothesis may be any hunch, guess, imaginative idea which becomes the basis for further investigation (55).

Qualitative data analysis is one of the cumbersome exercises in social science research due to the nuances of the interpretation involved in it. It essays to capture subjective opinions and concepts. One of the methods in descriptive data analysis, content analysis, has been applied to the present research study. It involves the categorizing of textual data into clusters of conceptual categories or entities. Content analysis in the qualitative research is an interpretative exercise, which entails a thorough examination of texts where the latter is subject to open, intense and subjective interpretation (Given 120). A researcher using content analysis method digs painstakingly into the manifest as well as the latent multiple meanings. Simultaneously, he believes that text produced and the context in which it was produced are not mutually exclusive. Thus, it is context dependent. Content analysis though a member in the fraternity of such qualitative data analysis tools as thematic analysis, etc. is broader and more complicated. Becker & Lissmann outlines the forms of content: themes and main ideas of the text as primary content; context information as latent content (Myring 1). Thus, the researcher will take stock not only of the patent meanings reflected by Gadai's poetry, but also of the latent implications connoted therein. Additionally, the context of their production will also be sized up.

Research methods and techniques have systematically been calibrated to suit our study. The purposive sampling from the non-probability sampling, also known as *Selective, Subjective* or *Judgmental Sampling*, has been adopted to sift those poetic verses/poems of Abdul Karim Gadai appertaining to the Chinese socialism or bespeaking, to whatever extent, the attributes thereof.

According to Otho, Abdul Karim Gadai's poetry circles around the motif of class tension. Gadai Sahib is mouthpiece for the [subaltern class of] peasants, workers and students. He enquired reflectively into the predicament of his own class (36).

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Farrukh Aziz Ansari, M.A. Political Science & M.Phil. Pakistan Studies
Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   199

Ansari and Asifa observe that the subaltern find in Gadai's poetry the echo of theirs. He is affectionately remembered as the 'People's Poet" and "Poet of the wretched" and "Poet of the Farmers". His work mostly reverberates with the message for the oppressed. Gadai reaches the peasants convincing them that they are not eternally cursed to an ignoble life, and that change is their destiny provided that they collectively struggle. Gadai Sahab is for a socialist change. He holds the egalitarian precepts of socialism in a very high esteem. He visualizes a society existing on equality of all with no class differences and no victimization of one at the hands of the other (37-38). Likewise, Dr Dad Muhammad Khadim Brohi (72) believes that Gadai was not just a people's poet, but he was a *revolutionary* poet [italics by the researcher].

"Gadai Sahab believes in a class struggle and wants the constitution of such a society as may essentially be classless where every mortal may have equal opportunities and the same rights. He wants to abolish the class differences of the rusted society" (Mahar 123).

Chinese Socialism/Maoism

Socialism with the Chinese characteristics is the fusion of the following:
1) Marxism
2) Leninism
3) Stalinism
4) Maoism

However, above all, it derives both: inspiration and its substance from the teachings of Mao Zedong, the legendary Chinese statesman who brought about the sinicization of Marist socialism thus tailoring the latter to the Chinese conditions. Indeed, Mao's socialism issues forth from the Leninist school; he adopted Marxism, Leninism (a strand within Marxism) and Stalinism (a decomposed form of Leninism), as a method of analysis of the social reality of China (D'Mello 2). In fact, harmonizing the socialist creed with the Chinese society was one of the remarkable experiences in the communist world. To put it in other words, he made possible the enrichment or refinement of the original (D'Mello 2).

Mao, hailed as Chairman Mao (1893-1976), was a revolutionary ideologue, guerilla strategist and Chinese leader who became the founding father of the People's Republic of China. He was born to a rich peasant family (Chen 1). He was of the rebellious temperament even in the early days of his childhood. He defended truancy calling it strike (Chen 1). He had superb leadership qualities. The Chinese Communist Party (CCP) was tottering from crisis until Mao was elected its Chairman. He spearheaded the famous Red Army to the sixty thousand mile Long March. Mao's dynamic leadership steered the masses to the victory, ultimately leading to the establishment of Modern China, People's Republic of China in 1949.

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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   200

Imperialism and feudalism were the two forces confronting the revolutionary class to reckon with. The landlords and the imperialists impeded the development and progress of China's productive forces; thereupon, they were the arch enemies of the Chinese people (Chen 41). They were operating in cahoots with each other to further their interests. As a consequence, there was unprecedented victimization of the lower classes esp. peasants. Living conditions of the proletariat in the pre-revolution China were appalling. According to Richards and Saba, situation arising out of the imperialist-feudal oppression was ripe for a spillover effect. Thus, the necessity as well as possibility of the change had already been created by the exploiters (2).

1. Dialectical Materialism

The Dialectical Materialism lies at the core of Marxism. Marx and Engels held that the development of the world hinges on the interaction of the opposites, which exist inside everything (Cheng 9). Lenin defines dialectics as study of the contradictions lying within the very essence of things (236).

"Every phenomenon in the nature exhibits this contradiction. The struggle between the positive and negative, the old and new, decaying and developing sides of the contradiction form the basis of the true essence of the development process of things" (Stalin 45).

Mao upholds the traditional notion of the operation of the laws of the dialectics as the governing factor in the society. He refines the said concept adding that the internal contradiction, which exists within a thing itself, and intercourse with other things lead to the development.

According to Mao:

It is that old unity and its constituent opposites yield place to a new unity and its constituent opposites, and the new process then emerges in place of the old. The old process is completed and the new one emerges. The new process in its turn contains a new contradiction, and the history of the development of its own contradiction begins (8).

2. Landed Gentry

Mao termed the class of landlords *the vassal* of the imperialists, depending for its very existence on the international capitalism. This class was a stumbling block to the development of the productive forces in China (Mao 13-14). "The feudal lords constitute the lynchpin of the imperial rule in the Chinese society" (Mao18). Mao characterized them as "the jackals of imperialism" (155). Interestingly, Mao believed that since the imperialists were at loggerheads with each other, their pet dogs, landlords, were also hostile towards one another.

3. Peasantry Class

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   201

According to Marx and Engels, peasants did not constitute a distinct economic class of their own. Instead, they were viewed as transitory groups that would progressively be reduced to proletariat (Cheng 30). Mao, on the other hand, placed huge significance in this class believing it to be the harbinger of the revolution. In illustrating the major role of the peasants in the revolution, he extolled them as the fountainhead of all the strength of industrial workers and army. This class was the mainstay of the market industry as well as was the real force to fight for a democratic order (Cheng 31).

Highlighting the hallowed character of this class, he says:
All the revolutionary comrades and all the parties will stand before the peasants to be tested and to be accepted or rejected as they may decide (22).

Mao Zedong studied the Chinese peasantry of the semi-feudal and semi-imperial society into three classes:

1) **The Rich Peasantry:** It was defined as the national bourgeoisie of the rural China. Despite the fact that it itself was engaged in the labour, it also exploited the farm labour by means of low wages, usury, and land-leasing (Cheng 30). However, having said that, Mao did not favor the extermination of this segment saying 'they and their productive activities will come in handy in the times to come.'

2) **The Middle Peasants:** They included the petty bourgeoisie who, being self-sufficient, owned most of their land. Yet, they did not generally exploit others. This class was not immune from the exploitative imperialists and landlords.

3) **The Poor Peasants:** This, the most oppressed class, constituted about the seventy percent of the total population of rural China. They were designated by Mao as *semi-proletariat*. This peasant hardly possessed land of his own. Rather, to make both ends meet, he had to sell his labor or a part thereof under duress. "Of the most hard-pressed of the peasants, this class forms the centerpiece of any movement for a change, as it could be attracted to any revolutionary activity. It was therefore one of the most reliable allies of the Chinese proletariat" (Mao, Hunan, 22).

Mao's proletariat thus were largely peasants who constituted the larger bulk of Chinese rural population who was subject to unimaginable oppressions at the hands of the landed gentry (Chen 32). China was chiefly an agricultural economy. Peasants made up for both military manpower as well as material and financial resources for sustaining a protracted war.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Farrukh Aziz Ansari, M.A. Political Science & M.Phil. Pakistan Studies
Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   202

4.   Nature of Revolution

Mao elaborated at a good length at more than one place the nature and objectives of the Chinese Revolution that he and his comrades sought to trigger in the semi-feudal and semi-imperial China. Initially, Mao had asserted that the objective was constitution of neither a socialist society nor a capitalist one. Instead, it aimed at the establishment of a democratic social system (Chen 43). Later he outlined the chief motive behind the anti-feudal and anti-imperial revolution that it would create merely a transitional stage to lead eventually up to a socialist society. Therefore, the nature of the revolution was not that of the proletarian socialism, but that of the bourgeois democracy.

In the original Marxist ideology, revolution was predicted to be sparked by urban proletariat comprised mostly of workers. Conversely, in the Maoist view, the mechanism of the revolution was quite reversed.

Marx said (78), *"Modern history is the urbanization of the countryside, and not as among the ancients, the ruralisation of the city."*

To Mao, however, the modern history was shaped by the peasantry in the countryside who transported the revolution and their revolutionary activities to cities thus overwhelming the relatively conservative or reactionary urban dwellers (Meisner 28). Thus, Mao's Ruralism focused predominantly on the development of the rural areas. In fact, the true base for the socialist reconstruction lay essentially with the rural peasants (Meisner 28). Maoism differs largely from Marxism and Leninism on more than one point.

After the revolution, the PRC (People's Republic of China) transformed itself into a people's democratic dictatorship. This was again unlike the traditional Marxist notion that the dictatorship of the proletariat would be established in the post-revolution epoch. Mao's democracy was not that of the old type that was in vogue in the capitalist countries (bourgeois democracy). It was instead the democracy of the new type that was based on Democratic Centralism and Mass-line. It did not rest on the traditional practices such elections or parliamentary procedures (Karl 74).

The strategy of the war adopted by the Chinese Communists can be summed up in the following lines (Piao 9):

  i.   To calculate on the class of the peasantry;
 ii.   To set up a rural base;
iii.   To encircle the cities; and
 iv.   To get hold of cities.

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   203

Mao Zedong lays an enormous emphasis on the role peasants had the potential to play in the revolution. In order to learn the proletarian virtues, visiting rural areas and living amongst the peasant class was indispensable. This class was in fact the mainstay of the socialist consciousness and anti-imperialism and anti-feudalism revolutionary struggle. Also, it was an anchor of the post-revolution transformation of the PDR.But as to how to win over this class was a question confronting the communists. Chairman Mao put forward its answer (Snow 1970):

"Whoever wins the peasants will win China. Whoever solves the land question will win the peasants."

It is clear from the aforementioned quotation by Mao that the problem of land distribution was the question of the foremost priority to be resolved by means of land reforms etc.

The Maoist Reading of Abdul Karim Gadai's Political Philosophy:

Abdul Karim Gadai was noticeably aghast at the wanton savagery of the land owning class (Zamindaar) vis-à-vis the landless peasants (Sindhi Haris) in his surroundings. Born to a peasant family himself, he had the opportunity to observe first-hand the operation of the Jagirdaari system (landlordism) and the dynamics of the peasant-landlord relations. The lives of the poor farmers were reduced to the horrendous misfortunes in Sindh where over 80% of the land was concentrated in the hands of a few absentee feudal lords with the unprecedented incidence of tenancy-at-will (Symonds 137). The pitiful haris tilled the lands of the zamindars rented out to them on a crop-sharing basis, the terms of which were dictated arbitrarily and quite unjustly by the feudal lords settled in the big cities. The haris were forced into living an ignoble life of slavery. Fundamental rights were unknown to them. In fact, their lives, their labor, their honor, and even their wives/women were mortgaged by the so-called zamindar/waderas for allowing these haris a chunk of land to settle in and cultivate. Their nature-given right of self-expression, self-fulfillment and self-development was snatched from them. In the affairs of the statecraft, they were wholly alienated and excluded. Their say in the system or decision making was never aggregated. Their participation in the electoral process was awfully superficial and nominal, as the constituency they formed was but a fiefdom thoroughly controlled by a lord. The exploitation of the peasantry in Sindh was terribly gruesome. As a poet, Gadai was extremely perturbed by the crude injustices and oppressions of the vulnerable strata esp. the Sindhi haris in both colonial and post-colonial Sindh. In reaction, he turned to his verses to build a certain kind of consciousness amongst the oppressed. His poetry is a protest against the feudal institutions and feudalist mentality.

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   204

Gadai made his own the cause of the downtrodden haris exhorting them to caution against being inveigled into numerous tricks by feudal lords. Using the platform of Sindhi Hari Committee, he advanced the case of the haris. In the opinion of Qadri (418), "Gadai's poetry reflected itself in a new dimension after the partition when he joined forces with Sindhi Hari Party becoming the ambassador of people's aspirations."

The element of disillusion with the post-colonial state of Pakistan, its institutions, and its political elite goes through as a recurrent theme in Gadai's poetry. Unexaggeratedly, about ninety five percent of his poetry is essentially political and ninety eight percent out of that political poetry orbits around the theme of disappointment and resistance. There were high hopes pinned in the independence by the ordinary masses that once the new sovereign, independent state of Pakistan came into being, it would be a citadel of socio-economic justice and progressive political reform. However, the new state in its entirety was contrary to the one that had been promised! In the new system, Sindhi wadera/zamindar found the unchecked power vested in his hands. Now his status was that of the undisputed monarch of the kingdom. He was more tyrant than ever in the colonial period. His presence in the assembly obstructed and vetoed the passage of such progressive laws as land reforms, eradication of jagirdari system, imposition of new taxes, and the like. He monopolized electoral constituencies. The large, confirmed vote bank was readily available to him through force and fear. Elections therefore were neither free nor fair. The electorate was utterly crippled to exercise their say freely in elections (Ayub Khan 106-107).

Abdul Karim Gadai rose up against this class of oppressors directing his shafts against Sindhi zamindars and waderas. They were the puppets at the hands of the imperial power in United India. Later on, they danced to the tune of the establishment in Pakistan. Gadai Sahab can be credited with pioneering the resistance poetry in the Sindhi literature in practical terms. He put an entirely new complexion on the Sindhi literature. As a matter of fact, he was amongst those who laid the groundwork for the progressive poetry in Sindhi. They redefined the overall character of verse-making bringing it down to the level of the grassroots. With them, the Sindhi poetry saw a radical shift from being merely an expression of sensuousness to becoming the vehicle of dissent, a viable agency of propagation.

While we hold Gadaism in comparison with Maoism or the Chinese Socialism, we are led at the first glimpse to the conclusion, albeit impromptu, that Gadaism is the personalization of Maoism/Socialism with the Chinese characteristics. As stated above, it would however be an adlib to conclude as such. There is a need for the critical, scholarly juxtaposition of the principles of Maoism and poems of Gadai to show similarities or contrasts and establish or reject any relationship.

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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   205

Gadai incites the subaltern strata esp, those of the hard-pressed peasants seemingly to an organized struggle – the one with violence and bloodbath as a natural consequence – to lay the groundwork for a just order. He believes (at least as revealed in the following verses) that bloodshed is an unavoidable result of the revolution against the evil forces of oppression. To wage a war against the oppressors, the oppressed have to inflict violence upon the former. They have to be mentally prepared to lay down even their lives in the middle of the protracted fierce combat with the formidable enemy. No change is possible without a certain sacrifice.

He says (302):

كجه خون ته آخر وهڻو آ،

اي شاگردو، اي دهقانو!

English Translation:
Some bloodshed is destined on your hands,
Students and peasants, O' my friends!

Gadai Sahab is filled with an intense loathing for the mechanical watertight division among the human beings. He feels an overwhelming sense of aversion towards a class society, which has condemned the large segment of human beings to the perpetual disgrace. Like a Marxist-Maoist socialist, he preaches about bringing the whole edifice of capitalism and the latter's concomitant evils crashing down. He sets out to dismantle the pyramids of tyranny. Late Gadai aspires with his absolute conviction for equality, justice and a genuinely level playing field for all of the people irrespective of any distinction. He declares (373):

دل ٿي چئي هڪ آگ لڳايان،

گهٽ وڌ جو هي فرق مٽايان!

English Translation:
Setting this [world] on fire do I crave!
Interring the coffin of classes in grave!

He cannot resign himself to the world, which encourages one to devour the flesh of the other. Late Gadai is left chagrined at the way the capitalist-bourgeois society operates. He looks for an escape from it. The non-involvement/non-intervention or inaction of God has dismayed him further. Accordingly, he tells God (37):

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Farrukh Aziz Ansari, M.A. Political Science & M.Phil. Pakistan Studies
Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   206

مونکي اي پيڳوان! هي جڳت نه آيو راس!

اوچ نيچ جي ويچن مونکي، توکان کيو نراس!

<div align="center">

English Translation:
A stranger to myself in the world of thee I found!
Discriminations of class in the world of thee astound!

</div>

On the question of peasantry, Gadai and Mao have marked similitude in common. Perhaps, this is the only most significant point of departure in the comparative analysis of their respective ideas. Like Mao, Gadai places a considerable emphasis on the class of peasantry. Like Mao, he waxes lyrical about the role of the peasants in the economy of a given state. Like Mao, he praises peasants to the skies as they alone make up for the mighty manpower necessary for the survival of the nation. They alone lift the life-standard of people. Regrettably, they themselves are excluded from benefiting the fruition of their toil. Again, like Mao, Gadai regards haris as the mainstay of the revolution/change. A change can take place only after this class has gathered social-political consciousness. He says (77):

کسانن کي ڌرتي جو مالڪ بڻائي،

ڏئي ديس جي واڳ محنت کش کي!

<div align="center">

English Translation:
Should the peasants be crowned!
Should the laboring be enthroned!

</div>

Like Mao's ***Agrarian Socialism,*** which centers on the agrarian countryside rather than the urban laborers and which draws the revolutionary vanguard mostly from China's hinterlands, Gadai Sahab tilts more towards the rural bent than the traditional Marxist preoccupation with the industrial work force. Accordingly, Gadai seems to be of the opinion that a revolution must gestate first of all amongst the Haris. In fact, only the peasants/Sindhi haris have the potential to trigger a wide-scale upheaval in the status-quo. The urban working class, when compared to the rural farmers, hardly preoccupies the poet. The latter are his idée fixe. In some of the verses the idea having been implied points out that to the haris should go the seat of government. The peasants may be enthroned to manage the affairs of the state. It may be noted here that the said idea runs quite contrary to Marxism and Maoism, both of which hardly ideate to install the peasantry in the executive even if they esp. the Marxist version of Socialism may so declare, that is, the proletarian dictatorship. However, there is a climate of impenetrable obscurity surrounding Gadai's political

A Critical Analysis of Gadaism in the Light of Chinese Socialism

ideas. It is sheerly unclear as to who exactly has to have the reigns of the state. Will it be the haris to rule the country? Or it will be a sort of a representative government based on the professional guilds? Gadai fails to put flesh on the bare bones of this question. As a point of fact, Gadai as a political poet has the definite strain of complexity.

As revealed in a good deal of verses, the poet is pretty definite about the breaking out of a violent struggle on the part of the suppressed to knock down the rural bourgeois. It logically follows that it would be a revolution and would be intrinsically ruthless. It would be the rural proletarians/haris that have to gear the rest suppressed classes up for that combat against the oppressor. As indicated in one of the verses above, the carnage is destined to occur. All of these reflections are closely relatable to Maoism, at least on the surface.

In this connection, see his following verses where the poet reminds the peasantry of their worth as the virtual rulers and arouses rebelliousness in them (167):

تنهنجو نصيب آهي دنيا سندي حڪومت!

اٿ دور ڪر جهان مان سرمائيداري لعنت!

Translation:
For thy kingdom is the world slated!
Should thou rise be capitalism eliminated!

At another place, he prophesies the tsunami, which will flush out the vestiges of the bourgeois (81):

ايوان عيش ۾ ٿا اچن هاڻ زلزله،

قدرت جي ديڳ آئي آ شايد اُبار ۾!

English Translation:
With earthquake the mighty palaces moved!
Just deserts have the nature approved!

A radical revolution is almost in the offing. The oppressed have calculatedly been kept miles away. However, once they are awake to their abject conditions, they will spring into action. The monuments of jagirdari and sarmayedari will crumble down at their hands. According to Gadai (179):

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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   208

جڏهن هي حقيقت کان آگاه ٿيندا!

وڏا انقلابات دنيا ۾ ايندا!

Translation:
When they be awake to their conditions,
The world would be overtaken by revolutions!

What follows when the exploited class rises from its slumber? Gadai answers this question referring to the greatest upheavals in Russia (October Socialist Revolution of 1917) and in China (Chinese Communist Revolution of 1949) to both of which he himself was a witness. He says (183):

ڏس تخت ڪريا! ڏس تاج لٿا!

قهرام متا محلاتن ۾!

جمهور جي قسمت آ جاڳي!

ڏس چين اٿيو، ڏس روس اٿيو!

تيونس ۽ ملايا، موراڪو!

ايران، به آرس آ پُڳي!

ڪجه پنهنجي به چئو، ڪجه منهنجي به سڻ!

English Translation:
Lo! The thrones are dethroned!
The crowns are tossed away!
There is agitation in palaces!
Good times of the public have arrived!
Lo! China has risen! Russia has also risen!
Tunisia, Malaya and Morocco have simultaneously stood up!
Iran has also awakened!

At another place, the similar idea has been expressed in the following verses (188):

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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   209

اڄي ٿو غريبن ۾ شانِ جلالي

مزورن ھٿوڙو ۽ ڏاٽي سنڀالي!

English Translation:
There is disquiet among the paupers!
The workers have taken to sickles and hammers!

Abdul Karim Gadai was celebrated as the ambassador of peasants. He was the mouthpiece for the ill-treated haris. He wrote more on the latter than any other class. He joined the Sindhi Hari Committee in 1950-52 becoming its general secretary in Jacobabad (Qadri 418). He actively took part in the movement for the peasants' rights. Against the backdrop of the movement, Sindh Tenancy Act was enacted with a view to regularizing the relationship between zamindars and haris. However, given the tepid attitude of the government, which failed to implement the act, hardly were any benefits reaped by the sharecroppers. Actually, Gadai wants fair play for all. He wants in place the supremacy of rule of law. He calls for a relative equality in a sense 'he who tills should only be its reaper'. His harvest may not be unlawfully taken away from him. Gadai Sahab declares (91):

سجي اوچ ۽ نيچ هموار ٿيندي،
نه رهندو وڏيرو نه ڪوئي ننڍيرو!

جو ڪيڙي سو ڪائي سندو دور آيو،
لٽيندو نه ڪڙميءَ ڪي ڪوئي لٽيرو!

English Translation:
All the distinctions will be leveled,
There will remain neither the high, nor the low / neither a feudal lord nor a serf!
'He who tills has the right to eat' will reign supreme in the new regime.
Now, no victimizer will victimize the peasant.

When we proceed on with further analysis of Gadaism within the framework of the socialism of Mao, we find their convergence highly diluting. Gadai appears to be very much uninitiated when it comes to the concepts such as Dialectical Materialism, Historical Materialism, demarcation of society into two classes of proletariats and capitalists, and the like. According to Mao, a society suffers from inherent contradictions, that which cannot be reconciled through normal procedures. The conflict between the two historically antagonistic classes of the bourgeoisie and the proletarians is the conspicuous manifestation of this societal contradiction. When its roots go to the depth of the society, the latter is turned upside down. The escape can be

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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   210

made good only through a revolution. Additionally, to Mao, an organized political party consisting of the ideologically committed vanguard was indispensable for leading the revolution to success. Such concepts are patently absent in Gadai's political ideas. There are not even the slightest intimations underlying his works as regards the dialectical conception of history. Likewise, he does not really invite people to violence. Rather, he is more a pacifist. The following verses illustrate his predilection for pacifism (283):

اي ساٿي اج سوچيو باهم!

ڪا اهڙي اج تدبير ڪريو!

هن پيار جي دشمن دنيا ۾!

ڪا اُلفت جي تشهير ڪريو!

English Translation:
Let's put our heads together!
Let's contrive a way
Whereby love is [openly] declared,
In this hate-mongering world!

He prays for peace and love to inundate the arid land of hate in the following words (408):

وري شل خير برڪت جون،

هوائون هت گهلن سائين!

محبت ٿئي وري ارزان!

English Translation:
May the breeze of peace blow here!
May love become inexpensive here!

Gadai is the priest of love and unity. He sees indivisible unity manifest in every particle of the universe. He is a staunch believer in the philosophy of Wahdat-ul-Wajud (Pantheism). If we bring this aspect closely into our focus, we will be able to see Gadai as a Sufi poet achingly calling for the unity of human beings. His preaching is always hatred against all types of hatreds. Even the religious differentiations sound trivial for him. Whatever one's religion, it is all the same to him. His religion is love. His identifies himself with the community of human beings. He does not envisage a conflict-ridden society. He does not envision the war of the opposites. He does not

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Farrukh Aziz Ansari, M.A. Political Science & M.Phil. Pakistan Studies
Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   211

rationalize the historical antagonism of the proletariat and the bourgeois either. Thus, such views contradict the very essence of socialism/Maoism. According to Gadai (377):

پاڪستاني پاڻ ۾ پاڻي،

چا جي نفرت چا جي بياني؟

ايڪي سان سڀ آه سٺاني،

مذهب پنهنجو پيار!

<div align="center">

English Translation:
All the Pakistanis are brethren unto each other!
Why hate? Why prejudice against each other?
All good lies in unity!
Our religion is human affinity!

</div>

Still another point by making which we can build up our further argument is Gadai Sahab's fixation with a vote. In every other verse where he highlights the precarious state of the downtrodden, he simultaneously underscores the far-reaching implications of elections and importance of vote therein. He persistently brings home to the poor peasants their past blunders of sending undemocratic and opportunistic elements to assemblies by voting them. He religiously presses them to vote the right person who may truly be their representative. Ballot, and not bullet is a recurrent discourse lying at the heart of Gadai's political credo. Again, this Gadaist approach is at odds with the Maoist strategy of revolution. As a matter of fact, the term revolution itself has wholly different overtones in Maoism and Gadaism. Mao's is a revolution in every definition of the word. On the other hand, Gadai is insistent on an evolutionary change. The latter believes in the fate-changing significance of a vote. Therefore, he appears more and more as a constitutionalist. He advises the peasants in the following words (249):

سنڀالي ووٽ ڏج هاڻي وطن جي جان نثارن کي

ڪڍي اڇلائي ٻاهر ڪر نڪمن ۽ نڪارن کي!

<div align="center">

English Translation:
Thou consciously vote those having a fellow feeling!
The thoughtless and the worthless should thou fling!

</div>

At another place, he says (364):

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Farrukh Aziz Ansari, M.A. Political Science & M.Phil. Pakistan Studies
Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   212

وڪئن نه ووٽ کي سادا هاري، هائي ٿي هوشيار،

ناه وڏيرو ملڪ جو مالڪ، تتهنجو هي سنسار!

<div align="center">

English Translation:
Sell not thy vote. O' peasant be little sage!
Not the landlord, to thee belongs all the stage!

</div>

Abdul Karim Gadai was a very complex poet of the colonial and post-colonial eras. He started writing poetry in early 1920's. Initially, his themes were mostly about love, romance, beauty and beloved. Later, he composed the anthems of rebellion against the imperialists. During this phase, he was a typical Indian nationalist. His poetry demonized the alien rule and eulogized his motherland, his India. It was after the partition of the Indo-subcontinent that he virtually flowered into a resistance poet. He was devastated by the aggravation of the situation: all of the hopes and expectations went up in a puff of smoke; the haunting spectre of crisis was evoked out of thin air for a common man; injustices and oppressions were now sheerer than in the colonial period; corruption, cronyism, epidemics, inflation, poverty and the like were more rampant than ever; and the state was a coterie of the self-serving elite. The best of the poems of late Gadai were composed during this phase. He cried that a man was a slave in a free society. Independence meant nothing else but a change of rulers from the alien colonizers to the indigenous tyrants. He opted for the resistance poetry to speak out against the system. However, even during those most chaotic times, he never descended to proselytizing the nihilistic ideas of violence and revolution. His resistance meant 'the renaissance of consciousnesses'. He says (361):

اجا سازِ بغاوت تي مونکي ڪجه گيت ڳائڻ ڏي!

وطن جي ذره ذره کي اجا باغي بڻائڻ ڏي!

<div align="center">

English Translation:
To the tune of resistance a song may I sing!
Into resistance every bit of the country may swing!

</div>

Conclusion:

Gadai was fundamentally a resistance poet who voiced an insatiable demand for a qualitative change in the lives of the ordinary. His political credo was not hedged in with the contemporary ideologies of his times. On our close reading, Gadai tends to have weak ideological commitments. In fact, he inadequately consorts with any of the modern –isms of the West. On certain counts, socialism in general, and Maoism in particular do harmonize with his ideas. On the question of peasantry, for example, Gadai and Mao share almost the similar view that peasants are

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Farrukh Aziz Ansari, M.A. Political Science & M.Phil. Pakistan Studies
Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   213

the lifeblood of a given society. However, their methodology and objectives as regards the change stand in stark contrast to each other. The Chinese Socialism propounds the expansion of the revolution to purge the society of the lingering vestiges of the bourgeois superstructure by dint of the Cultural Revolution, which in other words signifies prolonged authoritarianism. To its contrary, Gadai's society is open to dissent. Gadai holds a consuming passion for democracy. Even if he showered a dictator, FM Ayub Khan and a politician Zulifqar Bhutto with praises, he was unyielding when it came to the fundamental rights. When we attempt at analyzing his political thought, we cannot take for granted his preoccupation with democracy and voting.

Abdul Karim Gadai's political ideas remain enigmatically elusive. They need to be tracked down in relation to their historical context for us to form a holistic understanding of completely different and even opposite social, political, and economic ideals reflected in his verses. Furthermore, inconsistencies, instability and even contradictions in his views come through loud and clear. Again, we need to contextualize his rather impermanent, clashing political ideas.

Gadai Sahab was no political theorist per se. He was not a philosopher either. Whatever he wrote, it was exclusively anchored in his experiences. In fact, his poetry is the chronicle of colonial and post-colonial history of Sindh. Born to an illiterate family, he had meager means of pursuing education. Somehow, he managed to get through matriculation only. It remains unclear as to whether he ever made any conscious attempt at the study of the western political philosophy. To Gadai, so to say, a theory of government hardly mattered much. What really concerned him was *change*. Whether it be socialism or liberal democracy, if it provided the underprivileged with any relief, it was acceptable to him.

The present research study critically conducted an in-depth analysis of Gadaism and its relevance to the Chinese socialism adopting the content analysis method. It constructed a null hypothesis that 'there is no significant relationship between two variables x and y.' Then, it went on to conclusively test it. After a thorough scrutiny, it failed to reject or nullify the same. However, it successfully filled the gap existing in the literature. The results of the study have much benefit for a wide range of audience esp. those interested in Gadai's thought and those interested in political thought at large!

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A Critical Analysis of Gadaism in the Light of Chinese Socialism   214

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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   215

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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   216

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Asifa Abbas, M.A. English & M.Phil. Applied Linguistics and Dr. Manzoor Ali Veesrio
A Critical Analysis of Gadaism in the Light of Chinese Socialism   217

Representing the Second Sex: Reading Buchi Emecheta's
Second Class Citizen

R. Rajasekar, Ph.D. Research Scholar and Dr. C. Santhosh Kumar

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Second Class Citizen is one of the most important fictional works appeared in African literature, which discuss all the important issues of postcolonial literature – the quest for identity, the need for independence, the relationship with colonial culture, and the revising of the colonial past. This paper aims to examine and explore the novel *Second Class Citizen* in the light of Simone De Beauvior's *The Second Sex*. Further it also concentrates on how Buchi Emecheta used her female characters in the novel *Second Class Citizen* to portray and depict how women were able to endure the struggles and challenges imposed upon them in the patriarchal society and how they come out of it and were able to challenge the male cultural supremacy. In the novel *Second class citizen,* the narrator recalls all the incidents and earlier events of her childhood which include the memories of others, her childhood imaginations.

Buchi Emecheta, Nigerian Novelist, born on August 14, 1944 in Lagos to Igbo parents, brings out the fact that men are being considered as privileged sex while women are as the second sex. In *Second Class Citizen*, Emecheta projected the practices and beliefs of African society on women. Unlike the present society it is believed that women are inferior to men and therefore the education system must avail to men. Emecheta portrayed her character how able to attain the consciousness of self through the evolution of different stages. As Marie Umeh rightly stated,

> "Like modern day feminist, Emecheta is committed to work for the eradication of oppressive traditions which attach woman to a part that prevents individuals from looking realistically at their present...Her purpose in writing is then to enable African woman to free themselves from some of the oppressive elements in Igbo society." (7)

Being an African woman, Emecheta projected African feminist consciousness in her writings. Her novels awaken the consciousness of self-identity. She creates a new world for African women to be unique and self-reliance. Emecheta brings out Adah, the protagonist of the novel *Second Class Citizen* in obtaining self through long struggle. Through Adah, Emecheta shows African woman's need to create their own notion of selfhood and challenge the male control and dominance. Emecheta depicts the quest of the protagonist in creating her own self and coming to the terms with identity as black and female. Lylod Brown, describes the Emecheta's portrayal of feministic aspects is for the individual growth of the woman.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
R. Rajasekar, Ph.D. Research Scholar and Dr. C. Santhosh Kumar
Representing the Second Sex: Reading Buchi Emecheta's *Second Class Citizen*   218

"It is easy enough to isolate the villains in the growing list of Adah's misfortunes, from the family members who begrudge young women an education to the embittered husband who bullies her, but the protagonist is not always as admirable as the work seems to imply. Despite her pious complaints about the evils of female subordination and the exploits of men in Igbo society, she is not above being manipulative in her turn."(44-45)

Emecheta demonstrates the difficulties that black women face when they try to explore different aspects of their self. This theme is centred on the character of Adah who believes that to create an identity for herself and therefore she exists beyond the expectations of her community. Adah becomes conscious of being a black and female. Emecheta explicates how black woman has to accept the dual burden of being black and women in the white racial society. After the arrival of Adah in England Francis states, "You must know, my dear young lady, that in Lagos… you may be earning a million pounds a day; you may have hundreds of servants: you may be living like an elite, but the day you land in England, you are a second-class citizen" (39). Francis disclosure of second-class citizenship in England indicates that as a black they have to struggle for their identity in the white land. Adah and Francis were refused to accommodate in the white homes and forced to stay in the interior places. She understood that there is no love left for the black women. Therefore, she has to attain the self-love. She does what pleases her, though she is discarded by her husband. It makes her to pay the heavy cost; she tries to live up to the standards that she wants to create for herself. Adah was such a disappointment to her parents when her family was expecting as a boy. She started struggling right from the school days. She was unable to pay money for entrance examination which is her goal and was expected by her family to be loyal to her family and future husband. The construction of woman's position in African culture is portrayed in the novel. It is clearly stated when Francis, Adah's husband worried about his lower income when compared to his wife. "Do you think our marriage will last if I allow Adah to go and work for the American? Her pay will be three times my own. My colleagues at work will laugh at me. What do you think I should do?" (26). Adah knows her life within the traditional African society ruins her hope. As a young girl she was expected to fulfil her family needs. Adah was happy about the struggles and consider it as an opportunity for survival to achieve her dream.

"One might think of this evidence that Africans treated their children badly. But to Adah's people and to Adah herself, this was not so at all: it was the custom. Children especially girls, were taught to be very useful very early in life, and this had its advantages. For instance, Adah learned very early to be responsible for herself. Nobody was interested in her for own sake, only in the money she would fetch, and the housework she could do and Adah, happy at being given this opportunity of survival, did not waste time thinking about its rights or wrongs. She had to survive." (19)

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
R. Rajasekar, Ph.D. Research Scholar and Dr. C. Santhosh Kumar
Representing the Second Sex: Reading Buchi Emecheta's *Second Class Citizen*   219

Adah believed that education is the only thing which can fulfil her dream and therefore she never worried about the hardships faced throughout the course in obtaining an education. Emecheta insisted the African women never to accept the second-class role to men. She never compromises her dream for the challenges given to her by her own family members "after a hundred and three strokes…Adah did not mind she was, in fact, very happy. She had earned the two shillings." (23).

Emecheta encourages the attitude of the society towards women can be changed only through the consciousness of women themselves. She points out that women can challenge and contribute useful things to the society just like men. Emecheta's agony for attaining self-identity is clearly visible through Adah when she questions herself about the independence of one's own self. Francis wants her wife to be reliant on him. Whatever she earns it is her husband who dominates and maintains them. To fulfil her needs she had to struggle a lot. Therefore, Adah wants to be free herself and questions herself thus: "Was it necessary to have a husband brought into an issue like that? Could not the woman be given the opportunity of exercising her own will? (155)." African traditional beliefs consider women as a weaker sex and inferior to men. It is the woman who does wrong not men. Therefore, women have to beg for pardon even men found guilty. "… Men never do wrong, only the women, they have to beg for forgiveness, because they are bought, paid for and must remain like that, silent obedient slave." (170). In the novel, Emecheta brings out the African patriarchal society which deceives the autonomy of women. Emecheta protests the male supremacy prevails in the Igbo culture. Through Adah we can learn the change in nature of submissive women to self-reliant.

> "She thought that it was these experiences with Ma so early in life that had given her such a very low opinion of her own sex. Somebody said somewhere that our characters are usually formed early in life. Yes, that somebody was right. Women still made Adah nervous. They had a way of sapping her self-confidence. She did have one or two women friends with whom she discussed the weather and fashion. But when in real trouble, she would rather look for a man. Men were solid, so safe." (12)

In the decision-making process women are not allowed to take part contrary to men. They are considered as child bearing and child rearing. Francis therefore hates Adah for being self reliant. Adah develops a consciousness of herself through the past experience. Whenever she earns Francis makes use of it for his own purpose without considering his family. "Adah's pay at work was just enough to pay the rent pay for Francis's course, his examination fees, buy his books and pay Trudy. They had little left after this and so it was impossible for Adah to have lunch at work" (62). Umeh points out the Emecheta's treatment of characters in her novels as follows:

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
R. Rajasekar, Ph.D. Research Scholar and Dr. C. Santhosh Kumar
Representing the Second Sex: Reading Buchi Emecheta's *Second Class Citizen*   220

"The victimization and oppression of the African woman occur in many dimensions. On the one level, Adah is deceived by the men in her life. In another she is oppressed by the traditional beliefs in her society. Adah sees her husband-wife relationship as destructive and corruptive with the woman as a victim." (67-68)

Adah started realizing that, her husband is selfish and really not a caretaker for her family. It makes Adah to protest against the male power subordinating the woman as second sex. Emecheta through Adah represents women as fundamentally strong, confident and brave. In *The Second Sex*, Simone de Beauvoir clearly observes, "one is not born but becomes a woman". To free themselves from the clutches of patriarchy eliminate the classifications of sex and gender. Adah's life in London makes a drastic change in her concept of family and the self-identity. She believes that it is her responsibility for raising up her children and not depending on her husband. This leads her to come out from the traditional African cultural beliefs. Then she said very loud and clear, "Don't worry, sir. The children are mine and that is enough, I shall never let them down as long as I am alive" (191). In a chapter titled "woman as mother" Umeh tries to vindicate the authenticity of Adah. She writes:

"Adah is the long-suffering mother par excellence. She works herself to exhaustion as a cleaning woman to supplement the small allowance she receives from the dole in order to buy warm blankets and clothing for her children. There is no sacrifice Adah would not make for the benefit of her children...Without her children, life has no meaning." (107)

In conclusion, Emecheta through her semi-autobiographical novel clearly making way for the African women to transform their traditional set of beliefs to consciousness of their own identity. As a novelist realistically dealing with the struggle for survival of black women in African society, Emecheta reminds Anita Desai, who sensitively presents female oppression and alienation in the post-colonial patriarchal society.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
R. Rajasekar, Ph.D. Research Scholar and Dr. C. Santhosh Kumar
Representing the Second Sex: Reading Buchi Emecheta's *Second Class Citizen*   221

Loren Eiseley's *The Star Thrower*- A Redeemer in Disguise

Ms. Harsha M. Pandiya, M.A., M.Phil., SLET

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Abstract

Loren Eiseley, a scientist cum writer records his experiences excellently in his magnum opus essay, "The Star Thrower", dedicated to the selfless act of the Star thrower, who defied Eiseley's ignorance and darkness and showed him the beacon light of knowledge and enlightenment. This paper presents Loren Eiseley's religious journey from a hopeless wanderer and a seeker to an enlightened and transformed being who earns the key to open the mysteries of the beautiful intentions and workings of collective consciousness of the universe. The essay vividly portrays Eiseley's reflections on various aspects through the lens of an experienced observer of man's role in the natural world and the universe. An attempt has also been made to analyse and appreciate critically the essay under study and bring out the best lessons man can learn from the immense journey of life's evolution.

The Star Thrower- A Redeemer in Disguise

"Man cannot exist spiritually without life...There looms, inexplicably, in nature something above the role men give her." – Loren Eiseley, The Star Thrower

Of all the mysteries that have caught the attention of innumerable men and women since time immemorial, the most intricate, impenetrable and irresolvable has been the mystery behind man's mind. Since man has learnt to identify himself as "I", "Me" and "Mine", the world has just transformed itself for him from the naive, innocent and wonderful phenomenon to something like a product to be won, conquered and used for the satisfaction for his self. Progress has become synonymous to feeding and expanding one's image before the world. And when the same pursuit of so called happiness is met with life's uncertainties and grim realities, disappointments, disillusionments and perversity set in , and the whole world seems to be merciless, futile, meaningless and a life long struggle between chaos and anti-chaos, good and evil, desire and reality and above all happiness and pain. In spite of all his incredible achievements and amount of pride he has gathered over his lifetime, performing miscellaneous feats, man has always felt a certain void in his definition of successful life. As he gains more age and experience, he understands there lurks in life, beyond the stars, under the deeps, innate in the inner depths of human consciousness, some transcendent lesson to be learnt, the wisdom which will redeem him from the complexity of the cobweb of life, give him that ultimate happiness which he was all along searching for, that elixir which will fill his dry void and enlighten him into the Creator's glory and grace. One such attempt to demystify and decode life's essential lesson was made by Loren Eiseley, who considered his life as a religious journey, a pilgrimage to the Altar of the Great Face Behind all creation.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ms. Harsha M. Pandiya, M.A., M.Phil., SLET
Loren Eiseley's *The Star Thrower*- A Redeemer in Disguise   222

The main theme according to W.H. Auden of this essay of Eiseley, "The Star Thrower" is, "Man as the quest hero, the wanderer, the voyager, the seeker after adventure, knowledge, power, meaning, and righteousness." When an ardent seeker has set out against all odds to discover the truth, Auden believes, "objects are each one surrounded with an aura radiating meaning to man alone." (The Star Thrower, 18). Eiseley begins the essay by recounting his visit to Costabel, with a lot of unresolved questions and hopelessness which had made him feel restless and disquiet. He calls himself a skull, stripped off all hope and voice, devoid of pity and seeking solace through a revolving eye in the skull. He records how his love for the unexpected and the beautiful lead him into science as a scientist and anthropology. But Eiseley was looking for answers which science cannot provide. He felt instinctively that he needed something more which verged on a "miracle" for which, his life had been unconsciously a search.

"There lurks constantly an unconscious plea to wait upon some transcendent lesson in man's life" (175). Eiseley tried to convey that what identity man has built of his own is just an illusion, not a reality: "Our identity is a dream. We are a process, not reality, for reality is an illusion of the daylight- the light of a particular day." (175). In fact, Eiseley felt the need for looking deeper still into the past to find the different roles man has played in different species before becoming a man. With such an inquisitive and peaceless mind, Eiseley takes a walk along the shores of Costabel which were filled with the debris of life, where thousands of professional shellers had crowded to pick up most mercilessly the living shells of the sea creatures washed ashore. Eiseley notes: "A kind of greedy madness sweeps over the competing collectors ... following one such episode, I met the Star Thrower" [171]. Much far from that maddening crowd, Eiseley sees a gigantic rainbow of incredible perfection under whose foot, he saw a human figure kept bending down and kept throwing the struggling star fishes back into the waters one by one consciously. It seems as if life is showing its completely unknown side to Eiseley, who had felt hopeless then. As the star thrower told Eiseley: "The stars throw well. One can help them." [172]. Eiseley immediately considered it a useless job and walked away from the place saying that he was not a collector. The rolling eye in his skull seemed to tell him that "the star thrower is a man, and death is running more fleet than he along every sea beach in the world" [173]. Eiseley's scientific mind reiterated that attempt of the star thrower is sheerly futile before the power of the death and hence he chose to leave him alone and not become involved in his activity. Perhaps when the mind is restless, no positivity seems encouraging or invigorating. Eiseley is reminded of an old monk's advice that in a desert, the voices of God and the Devil are scarcely distinguishable. [173]. The starfish on the beach are cast ashore against their will. Helpless to return to the surf through their own efforts, the starfish die if they stay ashore too long. They symbolise the lost souls who have washed out of the turbulent sea of life and are left at the mercy of the world. They are doomed at the hands of the shellers, unless they find the saviour who can give them life.

In the second section, Eiseley throws light on the artificial image, the demigod man has created for himself with the new-found power of science. He reflects how man has abandoned his

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ms. Harsha M. Pandiya, M.A., M.Phil., SLET
Loren Eiseley's *The Star Thrower*- A Redeemer in Disguise   223

prehistoric protected instinctive life of nature and made his way out into the level plains of science by seeking an adventurous existence of self- generated ideas :

"The encrusted eye in the stone speaks to us of undeviating sunlight; the calculated elliptic of Halley's Comet no longer forecasts world disaster. The planet plunges on through a chill void of star years, and there is little or nothing that remains unmeasured" [173-174]. Through this new-found weapon, man has become incredibly unpredictable and Eiseley realized that a kind of maleficent primordial power also persists in man's mind as same as the one in the wandering dust storms of the exterior world [174]. The conflict between good and evil, as a hidden dualism has ever haunted man in different guises. This conflict has taken the shape of Form versus Chaos, in the modern world, so much so that Form has become an illusion of time dimension.

In any case, Eiseley feels man's has been a constant search for the ultimate lesson: "Deep-hidden in the human psyche there is a similar injunction...a plea to wait upon some transcendent lesson preparing in the mind itself" [175]. Eiseley had always regrettably felt that the primitives were much wiser than the modern man in having understood that dark message.

Eiseley's reflections tell him of the potential danger which lurks behind man's acquired power and the changes he was able to bring about: "The power to change is both creative and destructive – a sinister gift, which, unrestricted, leads onwards toward the formless and inchoate void of the possible." [176]

It seems Eiseley's coming to Costable was to find answers to numerous questions, not just relating to himself but to gain a wider scale of perception and understanding relating to the whole of man's role in the natural world and the universe. At this juncture, Eiseley sees the nightmare brooding and gaining momentum in the dark and the powerful weapons of science seem to revenge themselves upon their creators in a secretive and incalculable measure:

"The tools...were linked intangibly to the subconscious poltergeist aspect of man's nature. The closer man and the natural world drew together, the more erratic became the behaviour of each. Huge shadows leaped triumphantly after every blinding illumination...The shadows had passed out of all human semblance; no societal ritual safely contained their posturing, as in the warning dance of the trickster...it was so gigantically real, the multiplied darkness threatened to submerge the carriers of the light...Darwin, Einstein, and Freud might be said to have released the shadows. Yet man had already entered the perilous domain that henceforth would contain his destiny." [179]

One wonders, whether this destiny is the conscious choice of the proud man or has it come as the inevitable consequence of the inherent urge in man to master the world to his tunes. What was seen as a possible evolutionary process by these great men, has now all the more surmounted their expectations and has already moving towards its perilous doom. "Man's powers were finite; the forces he had released in nature recognized no such limitations. They were the irrevocable monsters conjured up by a completely amateur sorcerer." [179]

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Language in India www.languageinindia.com ISSN 1930-2940 18:11 November 2018
Ms. Harsha M. Pandiya, M.A., M.Phil., SLET
Loren Eiseley's *The Star Thrower*- A Redeemer in Disguise   224

Eiseley remembers Goethe who had aptly and unpleasantly sensed the contesting war between the form and formless, chaos and anti- chaos beneath the smiling surface of nature, which the eminent Victorian biologists saw and yet refused to see [179]. Taking a thread from Darwin's thesis and antithesis, Eiseley recollects Freud, the unparalleled master of the inner world, who found the assumed stable, secure sunlit province of the mind, as actually " a place of contending furies"[180]. So unfathomable remains the mysterious mind of man, that Eiseley finds it as the one strong reason, which brought him to this desert coast of "Costable- the coast demanding shipwreck" [180]. Perhaps Eiseley sensed that the final door of illumination and enlightenment is accesed only through the paths of chaos and debris. He has come to the shores of Costable with an ardent wish to know the ultimate meaning and purpose of life and death, which had made him so relentless and want of peace. The actions of the shell collectors and the debris of the sea creatures and contrastingly the incredible effort of a lone star thrower seemed to aggravate his quest which he yearned hard to accomplish and realize.

Pondering over the revolving and watching eye of his mother constantly following him, Eiseley traces where the malady began. Years back when he had been to his childhood house, which though deserted, held some past painful memories, Eiseley came upon the old photographs of his mother. Looking at her snap shot he reflects:

"Here it began, her pain and mine. The eyes in the photograph were already remote and shadowed by some inner turmoil. The poise of the body was already that of one miserably departing the peripheries of the human estate. The gaze was mutely clairvoyant and lonely. It was the gaze of a child who knew unbearable difference and impending isolation...Here on this faded porch it had begun- the long crucifixion of life." [181]. This is a peep into Eiseley's writing technique of using personal experiences as bases for philosophical musings and observations upon man, his cultures, his environment, his achievements, and the dangers which face him in the future.

Eiseley's melancholic countenance can be, to very large extent, ascribed to his problematic and lonely childhood when he felt neither the mother understood his childhood yearning nor the father had enough time to spend with him. These doubts, struggles and questions and the darker aspect of life has so much withered his confidence and hope that he prefers to get rid of such agonizing memories, and more specifically the revolving eye in the skull. It seemed to remind him pessimistically the biblical injunction, "Love not the world and the things that are in the world." In response, Eiseley gathers courage to declare:

"But I do love the world," I whispered to a waiting presence in the empty room. "I love its small ones, the things beaten in the strangling surf, the bird, singing, which flies and falls and is not seen again." ... "I love the lost ones, the failures of the world." It was like the renunciation of my scientific heritage. The torn eye surveyed me sadly and was gone. I had come full upon one of the last great rifts in nature, and the merciless beam no longer was in traverse around my skull." [182]

At this point, his courage makes him realize the power of bountiful love: "The expression of love projected beyond the species boundary by a creature born of Darwinian struggle, in the silent

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Ms. Harsha M. Pandiya, M.A., M.Phil., SLET
Loren Eiseley's *The Star Thrower*- A Redeemer in Disguise   225

war under the tangled bank." [182] His new-found realization rejects to believe the misconceived dictum that there was no boon in nature. Nevertheless, a sparse mercy has persisted amid war, famine and death. The star thrower through his selfless benevolent action had unconsciously made the reassertion of the human right to define his frontier, enabling the supernatural touch the natural. He realizes that the star thrower's act was "an assertion of value arisen from the domain of absolute zero." [182] Amid chaos, the form has revealed its hidden face just like the blooming of a lotus from the dirty waters. The darkness however large and strong, it ultimately cannot stop the emergence of an illumining light. All of Eiseley's pessimism washes away along with the rising rift of enlightenment and he decides to mend his thoughts and join the star thrower:

"For a creature, arisen from that bank and born of its contentions, had stretched out its hand in pity. Some ancient, inexhaustible, and patient intelligence, lying dispersed in the planetary fields of force or amidst the inconceivable cold of interstellar space, had chosen to endow its desolation with an apparition as mysterious as itself... I had been unbelieving. I had walked away from the star thrower in the hardened indifference of maturity. But thought mediated by the eye is one of nature's infinite disguises. Belatedly, I arose with a solitary mission. I set forth in an effort to find the star thrower." [183]

Eiseley has gradually come to terms with the contending forces of life. He understands that just like the universe, man is also a tale of desolations, walking "from birth to death the long resounding shores of endless disillusionment." [183] But in this process, often man's commitment to life departs or turns to bitterness. Through his personal experience, Eiseley says that only "out of such desolation emerges the awesome freedom to choose- to choose beyond the narrowly circumscribed circle that delimits the animal being. In that widening ring of human choice, chaos and order renew their symbolic struggle in the role of titans. They contend for the destiny of a world." [183]

Ultimately the ball is in the court of man who has to decide whether he will let the negative forces to discourage his life or through his resourcefulness he will take the initiative to introduce a positive change in the dark scenario. He has to learn to be the change to change his perspective towards life. He has that freedom to choose. The only thing needed is an urge to take an ennobling risk, to courageously set an example when all else is contradictory. The star thrower was an outstanding example of such courage.

In confessing to love even the lost ones and the failures, Eiseley had indeed taken an initiative to renounce his scientific legacy which has only taught him to be an objective suspicious experimenter. Eiseley regretfully reconsiders his act of walking away from the star thrower in utter disbelief and "hardened indifference of maturity". In terms of scientific heritage and experience he felt, he had nothing to say, because then he was a observer and a scientist. In his ignorance, he had considered the star thrower 'mad' and his acts, foolish. Hence he had chosen not to associate with or involve in futile attempts of the star thrower. In fact, his burdened mind had even refused to see the rainbow's attempt to attach itself to earth [183]. He was blind to nature's miracles and wonders. But

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ms. Harsha M. Pandiya, M.A., M.Phil., SLET
Loren Eiseley's *The Star Thrower*- A Redeemer in Disguise   226

now he is determined to remove forever the veil of science from his vision and seek the star thrower who was the odd man out of the mad race of destructive man.

In a different domain beyond his own, Eiseley at last found the star thrower still busy at his work and the many-hued rainbow still lurking and wavering tentatively beyond him. The star thrower represents several different themes. He represents the forces of life and goodness on the beach in contrast to the other shell collectors. He also represents a spiritual figure who gives himself to the duty of saving lost souls. This time with full awareness and involvement, courageously and silently Eiseley picked up the still- living star fishes and threw them back into the waters. "Call me another thrower," whispered Eiseley as he started associating himself with that life-saving activity. He is sure, like him many others would understand the implication of such a benevolent act and would join them. He felt himself as a part of that multi-coloured rainbow which projected unexplainably into the natural providing him the visible ideal model of completeness- "the circle of perfection" [184], which man had continuously laboured to pursue. For Eiseley, the ever- widening pursuit has come to a satisfactory end and he feels immense bliss with his sense of accomplishment. The ultimate happiness lies not at the destination, but in the benign journey itself:

"I could feel the movement in my body. It was like a sowing- sowing of life on an infinitely gigantic scale... I flung and flung again while all about us roared the insatiable waters of death... The task was not to be assumed lightly, for it was men as well as starfish that we sought to save." [184]

Strong conviction and faith reverberate strongly through these powerful lines. Earlier what seemed as the only collector- Death, is brimming with full-fledged life. Man who had seemed to be eternally doomed to fall in the quagmire of darkness, has been saved in the eleventh hour by the selfless, unconditional love projected by the star thrower: "We had lost our way, I thought, but we had kept, some of us, the memory of the perfect circle of compassion from life to death and back again to life- the completion of the rainbow of existence." [184] The primitive hunters had known the cycle when they offered "obeisance to the souls of the hunted." A sense of gratitude overpowers Eiseley remembering the old legend that "he who gained the gratitude of animals gained help in need from the dark wood." [184]

Many would have questioned the star thrower as to what difference he could make as a lonely attempter in carrying out a futile activity. Perhaps it was the voice of his conscience, which was strong enough to urge the thrower to act courageously though alone. It might not seem to make any considerable material difference to man, but obviously has made a very big difference to the star fishes who are fighting for life against the ever- binding death. This in turn, the wise men would realize, has uplifted the thrower's life spiritually:

"I picked up a star whose tube feet ventured timidly among my fingers while, like a true star, it cried soundlessly for life. I saw it with an unaccustomed clarity and cast far out. With it, I flung myself as forfeit, for the first time, into some unknown dimension of existence. From Darwin's tangled bank of unceasing struggle, selfishness, and death, had arisen, incomprehensibly, the thrower

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ms. Harsha M. Pandiya, M.A., M.Phil., SLET
Loren Eiseley's *The Star Thrower*- A Redeemer in Disguise   227

who loved not man, but life. It was the subtle cleft in nature before which biological thinking had faltered. [185]

Eiseley possesses within himself both Darwin's passion for scientific facts and some of Thoreau's transcendental love for nature. Eiseley sensed that though in these times of desolation, man had reached an invisible island, yet he is on the safe shore which was known to the primitives who "had sensed intuitively that man cannot exist spiritually without life"; and that life springs from pure love and compassion. A thought persisted in Eiseley that "there is a hurler of stars, and he walks, because he chooses, always in desolation, but not in defeat" [185]. A transformed Eiseley has decided to walk in the storm "for the uses of life" "with the knowledge of the discontinuities of the unexpected universe" [185]. The task of the thrower has taught him the valuable lesson that only the hidden teacher in nature can impart to the seeking devotee- "There looms, inexplicably, in nature something above the role men give her." [185] Through the forest is the way back home, through darkness is the door to enlightenment!

Eiseley's Unique Style

One finds in this essay, a constant interaction between creative and intellectual activity. Angyal, Eiseley's biographer contents that Eiseley's "concealed" form conceals or frames the subject matter by a personal approach, which well serves as a rhetorical device to engage the reader's attention. (Angyal 39). Eiseley's essays become "a highly elaborate form, with frequent literary references and allusions, numerous quotations, multiple themes, and an interwoven structure of contemplative concerns" and it becomes a "casual and informal, though sophisticated technique" which combines "memory, landscape, and visual imagination." (39-41).

E. Fred Carlisle in his research article, "The Literary Achievement of Loren Eiseley" says that Eiseley, who tried to write honestly from his experience, searched for an ideal way of expressing, an adequate geometry, a new kind of an idiom, the mysterious and contradictory nature of his scientific findings. He intertwined his personal and professional life in the form of an epic story of science and imaginative exploration and rendered it artistically. "Eiseley intertwined autobiographical, scientific, figurative, and metaphysical elements into a new idiom and a unique vision, and that is the heart of his literary achievement." (Carlisle, 39). Noting Eiseley's use of hybridity, Carlisle further states,

> "[Eiseley] concentrates on the individual and on humanity within the structure of predictability (and predictability) defined largely by anthropology and biology. In his writing the systematic activity and structure of science merge with the search for the self within that structure. Science, then, is simultaneously a pursuit of the self and an attempt to make increasingly closer and closer contact with reality. The personal and universal dimension of science merge in Eiseley's books, as the quest for knowledge of reality and knowledge of oneself become one." (Carlisle, 45 – 45).

Peter Heidtmann, in his "Locating Loren Eiseley" acclaims Eiseley as an extraordinary poet:

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ms. Harsha M. Pandiya, M.A., M.Phil., SLET
Loren Eiseley's *The Star Thrower*- A Redeemer in Disguise   228

"… akin to his nineteenth – century favourites, Emerson and Thoreau, Eiseley… retains an inextinguishable longing for a Transcendent reality beyond this contingent world… Eiseley is philosophical in his probing of perennial questions about human life. Yet he is most noteworthy not for any original insights into the nature of problems themselves, but because of the evocative way in which he deals with them. It is his way of seeing, his vision, that is ultimately most memorable, and in this sense, he functions as a poet…. Eiseley suggest that his fundamental endeavor is not to seek meaning through his inquiries, but to enact and re- enact by means of expensive language the relentless questinh of the fugitive. It is primarily in this manner that he seeks self- definition, and the sympathetic reader comes to share both in the process and in the state of being achieved." (Heidtmann, 211).

The above analysis of the essay and the thorough study of its significance proves Eiseley's Star Thrower to be a redeemer in disguise. The lesson that the essay imparts proves to be an eye-opener for the readers and helps them to reconsider and redefine man's role in the universe.

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Language in India www.languageinindia.com ISSN 1930-2940 18:11 November 2018
Ms. Harsha M. Pandiya, M.A., M.Phil., SLET
Loren Eiseley's The Star Thrower- A Redeemer in Disguise   229

Images of God in Nāyanārs and Alvārs: A Comparative Study

Rohan Chauhan, M.Phil. Candidate

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Abstract

Nāyanārs and Alvārs are sectarian traditions that originated around the same time in Tamil speaking region and marked a radical shift in devotion towards god. Modern scholarship often studies the two traditions separately without paying attention to the thematic features of their poetry. This paper highlights the thematic affinities in the works of Nāyanārs and Alvārs saint poets by reading their poetic corpus in a comparative framework.

Keywords: Nāyanārs, Alvārs, Bhakti Movement, Comparative Literature, Thematology

Bhakti existed in the Sanskrit tradition long before it took its vernacular flavor. For Panini, *bhakti* is an action noun derived from the Sanskrit verbal root *bhaj,* which means "to divide, apportion, share." In a broad semantic field, it may also denote the notions of "belonging, being loyal, and even liking" (Hawley 5). In this sense, *bhakti* is a shared imagination and pursuit of god among a community of *bhaktas*. This notion of sharing gives bhakti a sense of community, and makes the prime objective of bhakti not just devotion towards god but also towards fellow *bhaktas*. *Bhagavad Gitā* was the earliest text to expound on the notion of *bhakti* while it was fully conceptualized in the *Bhagavat Purana.*

Sanskrit was the supralocal language of India like Latin or Greek of Europe, but only the educated and people from some castes had access to it. Practicing religion through Sanskrit barred the majority of population from actively taking part in devotion to god. In order to bring the uneducated, illiterate majority within the fold of bhakti and give it an intimately personal nature, a mother tongue had to be devised for bhakti. George L. Hart suggests that bhakti emerged in the vernacular from the confluence of Sanskritic religion and mythology with Tamil conceptions of kings and women (Hart). A.K. Ramanujan is also of the opinion that early bhakti took whatever mythopoetic traditions were at hand in its transformation from Sanskrit to regional dialects (Ramanujan 104). Only in the personal language could bhakti serve its purpose of reviving Hinduism, which was losing ground to reformist movements like Buddhism and Jainism. By using a localized language, bhakti was given a local flavor in the language and the place where the

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   230

language is spoken. With the treatment of bhakti in the mother language, no one was incapable of bhakti. Anyone can practice bhakti and reach god. A.K. Ramanujan eloquently writes of this localization of bhakti in his Afterword to the translation of Nammālvār:

> "To Nammālvār, god is not a hieratic second language, a Sanskrit to be learned, to be minded lest one forget its rules, paradigms, and exceptions: he is one's mother tongue. In his view, god lives within us as a mother tongue does, and we live in god as we live in language – a language that was there before us, is all around us in the community, and will be there after us. To lose this first language is to lose one's beginning" (Ramanujan 137).

Tamil was the earliest of the regional languages of India to be written down. Its literary tradition goes back to the first century A.D. or B.C. Given the long history of the Tamil language, it is hardly a matter of surprise that the earliest bhakti hymns to appear were in Tamil. The *Paripātal* features seven hymns to Tirumāl (local version of Vishnu) and eight to Murukan (a local deity of beauty, youth, love, and war). These hymns are the blend of erotic (*akam)* and heroic (*puram)* traditions and borrow independently from the "panoply of Sanskritic myths, epithets and motifs" (Ramanujan 109-110). Even the Tamil Saiva sect was in its full glory by the sixth and seventh century A.D.

The hymns that have come down to us borrowed freely from the models and tradition that preceded and were already in circulation. The Tamil bhakti saints drew from an extensive repertoire that was available to them. Irrespective of the sectarian divide, their primary quest was to formulate a diction that champions the Tamil Hindu religion, which was not only continuous with the Tamil religious and cultural past, but also rooted in Tamil aesthetic and literary tradition. Whether Alvārs (Vaishnava tradition) or Nāyanārs (Saiva tradition), the foremost agenda of the Tamil bhakti saints was to check the rising popularity of Buddhism and Jainism, which they saw alien to the Tamil culture. It must be noted that Tamil and Sanskrit existed side by side in the Tamil country for many centuries. Sanskrit was the language of pundits and philosophers, and almost all Hindu philosophy was written in Sanskrit. Even the compilers of the Tamil hymns based their anthologies on the Vedic model and called them the Tamil Veda. Therefore, it was only natural that the diction of Tamil bhakti borrowed significantly from this hieratic pan-Indian language. Bhakti was the bridge between "high" and "low" (Ramanujan), and even within the Tamil context, the folk meters and folk genres were mixed with classical Tamil models of the Sangam era. The Alvārs and Nāyanārs might have imagined a different god, but their imagination of Him followed a similar trajectory. The extensive repertoire that was available to Tamil bhakti saints was the same, which resulted in a similar conceptualization of different gods. My paper is an attempt to

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   231

look at the inherent resemblances and differences between the poetic output of Alvārs and Nāyanārs. By reading English translation of hymns by Tamil saints in both Vaishnavite and Shaivite traditions, I will try to show how the Tamil saints were imagining different deities in more or less the same way in order to defeat a common enemy, i.e. Buddhism and Jainism.

Arguing towards a typology of Tamil bhakti hymns, Norman Cutler asserts that the poet persona of addresser addresses the hymns to four different addressees, i.e. to deity, to the audience, to his own heart, and to an unspecified addressee. In another type, neither the addressee nor the addresser is specified, while a special type of signature verses are also common in the combined corpus of Tamil bhakti hymns (Cutler 19-38). Within the ambit of this model, I have tried to point out common themes that underscore the Tamil bhakti hymns by Nāyanārs and Alvārs. This attempt, I believe, will not only prove Cutler's typology but also highlight a shared thematology in the corpus of Tamil bhakti hymns.

Imagining a Saguna God
In the following verses, Tamil saints address the deity of their devotion directly, illustrating the first type of Cutler's model. The absent audience stands aside and overhears the words of the poet. The direct addressal to the deity depict the personal relationship of the poet with the deity and convey information about the god to the audience of the hymn, who might be absent from the context of the hymn but is an active participant in its performance. The poets in the following two hymns speak directly to the deity and imagine him in saguna (with attributes) form. It has been argued that the saguna-nirguna distinction in the conceptualization of the god has existed in Sanskrit literature for long (Prentiss 21), however it has also been suggested that this distinction in the conceptualization of the bhakti of the vernacular is a fairly modern trend (Hawley). I want to argue that because the Tamil saints were acting as mediators between their fellow devotees and the deity, they had to "see" the god as iconic and make it perceivable for the fellow devotees. The saints, being mediators or *gurus* as A.K. Ramanujan calls them, were interlocutors and acted as "seeing eyes," conceptualizing the image of the deity for the devotees to "see" it. The attributes given to these deities are human, however the god's hair and chest and waist and limbs would transcend the humanness in some way. Not always, the attributes given to the god are good, but the attributes are glorified, nonetheless.

Campantar II.13.8 Valanculi
1
O dazzling light
praised by your devoted servants
in Valanculi where bees sing,

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   232

drunk on cool fragrant honey

flowing out of blossoming flowers,

tell me why you once

wandered about as a beggar, singing songs.

2

O god bright with a budding white smile,

you who live in Valanculi

where the large white egret

and the heron with open bill

look for prey among surging white waves,

tell me why you roamed the world,

carrying a dank white skull. (Peterson 123-124)

The first two hymns by Campantar are part of a longer decad. Here the poet sings of Siva as having humane form who wanders the world begging and singing. The hymns refer to the Bhikshatana (Supreme Naked Beggar) manifestation of Lord, discussed in Saiva Agamas. The confronting voice of the speaker draws attention to these hymns: the addresser demands an explanation from the addressee as if he is addressing a friend.

Pey Alvar: Munram Tiruvantati

2

Today I saw your feet

and I cut myself free

from all the seven births,

Lord with the splendid basil-covered chest

like a mountain dipped in gold,

you captivated Tiru

when you first caught her eye,

Tirumal,

my mind is all yours. (Cutler 128)

Peyalvar's god has human attributes that somehow transcends his humanness. His chest is covered with basil (tulasi) and appears like a "mountain dipped in gold." He's seducer who captivated Tiru (Laxmi), consort of Vishnu who is believed to reside in Vishnu's chest, when he "first caught her eye." On the *darsanam* of Lord's feet, the speaker is freed from the chain of rebirth, hence he offers his mind to the service of Tirumal. The voice of the speaker is not so confronting like Campantar's but is quite submissive and evokes the master-slave relationship between the devotee and the deity.

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Language in India www.languageinindia.com ISSN 1930-2940 18:11 November 2018
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   233

Temple and Shrines

   The Tamil bhakti saints wandered all over the Tamil countryside in order to spread their message of bhakti and converted whomever they came across, irrespective of caste, class, or gender. In their attempt to localize Vishnu and Saiva in the Tamil land, they sang of numerous places in the Tamil land where the two deities are manifest. The Saiva saints sing of 274 sacred shrines or temples, the Vaishnava saints of 108, of which 106 are terrestrial and 2 are celestial (Ramanujan 107). The poets use conventional metaphors to sing of these holy places and paint a picture of abundance and prosperity at these places. These shrines are free of diseases and drudgery of life. These are places where the Lord sits in his full glory and bestows his benevolence upon his devotes. Let us take an example.

   Nammālvār: 4.10.5
           You believers in Linga mythologies
           and you Jains
           you Buddhists
           becoming all of you choppers of logic
           becoming even your gods
           he stands there
           our lord:
           come see him in Kurukur
           where rich ears of paddy fan hum like ceremonial yak-tails.
           In this place without lies
           come praise him. (Ramanujan 57)

   Campantar:1.59   Tunkanaimatam
           1
           You who seek a place to perform penance
           to end the chain of existence,
           which is nothing but birth and death and insidious disease,
           become servants at the shade of our Lord's feet,
           worship Tunkanaimatam temple in Katantai
           surrounded by trenches and walls,
           where the sweet sound of Vedic chant
           rises in every house! (Peterson 156)

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   234

These two hymns are example of the second type of Tamil bhakti hymns described by Norman Cutler. Both of these hymns are addressed to the audience/devotee of Tamil bhakti. In both these hymns, the respective speakers try to draw the audience towards the greatness of the Lord. The poet localizes the God in the Tamil country and links him with the cultural past of the land. In the first hymn, Nammālvār not only castigates against the Saivites, Buddhists, and Jainists but also asks the listener of the hymn to come and see the prosperity of the Tirumal (Vishnu) in Kurukur. The second hymn while not so critical of followers of other sects, typically glorifies the land of Katantai as that of prosperity, fortified against the "insidious diseases," and free of "chain of existence."

The Immanent Absolute

Choosing a rather obscure rhetorical structure, the Tamil bhakti poet employs a narrative mode where the speaker is identified within the hymn but the addressee is not specified. The poet invites the audience to take part in the narrative of the hymn from the outside and reserves the entire canvas of the hymn for his own persona to speak about the ways of the God (Cutler 26). God, for the Tamil bhakti saints, is immanent and all encompassing. He is both within and without, here and not here, everywhere yet nowhere. He is the absolute who reigns supreme over everyone and everything. For the Tamil bhakti poets, everything is a manifestation of the God. I have tried to illustrate this omnipresent, omnipotent nature of the Tamil deity in the following examples.

Nammālvār: 6.3.6

> Being all three world
> and nothing
>
> being desire
> being rage
> being both the flower-born Laksmi
> and anti-Lakshmi
> black goddess of ill luck
>
> being both honor and shame
> our lord lives in Vinnakar
> city named sky
> which the gods worship lovingly
>
> and in my evil heart
> he lives forever
> flame of flames (Ramanujan 16)

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   235

Nammālvār's conception of god in the above hymn is that of a supreme ruler who reigns over all three worlds. His Vishnu is both unconscious matter and conscious spirits. Being both Laxmi and Kali, he is both good luck and bad luck. He is someone who dwells in the corrupted hearts of his followers and in the city of plenty, which even the lesser gods worship. In all beings reside god and from god originates all beings. A.K. Ramanujan refers to the Tamil deity as one's mother tongue, accessible everywhere (Ramanujan 137).

> Appar VI.268.8 Pullirukkuvelur (Vaittisvaran Koyil)
> The lord whom the gods
> praise with a thousand names,
> the one who gives the unattainable treasure
> to his faithful devotees,
> he who is all mantras and tantras and healing potions,
> and through his grace cures our incurable disease,
> the warrior who took up his mighty bow
> to burn the three cities,
> the Lord in Pullirukkevelur -
> I, who have failed to sing his praise,
> have wasted my life (Peterson 200).

Appar conception of god in the above hymn is similar to Nammālvār's, however he takes it one-step ahead. Siva, in this verse, is the source of all knowledge. He is the healer of all ills that plague humankind, yet he is the ultimate destructor who destroyed the three great cities of prosperity, power and dominance on earth, in sky, and in heaven in his Tripurantaka manifestation. On another level, the hymn celebrates the Lord as the healer who cures the incurable disease of existence itself. He is the absolute, superior and above all.

Localizing the Cosmic
The Tamil bhakti poet employs a rhetorical structure where neither the speaker nor the audience is explicitly invoked within the hymn. These hymns offer a wide plain for the listener and reader to infer, and a wide canvas for the poet to sing about his lord. To illustrate this type of Tamil bhakti hymn, I have chosen two hymns that celebrate god as local and translocal; the poet merges the cosmic persona of the deity with his local identity.

> Appar IV.39.10 Aiyāru (Tiruvaiyaru)
> When the ignorant demon

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study 236

tried to lift the great hill, he felt faint;
seeing his pain, the wise god
pressed down with his little toe, till
the demon was crushed,
and fell down on the earth;
yet when he gained wisdom,
The Lord who dwells as honey in Aiyāru
blessed him with his grace. (Peterson 129-130)

In this hymn, Appar sings of the Rāvananugraha manifestation of Lord Siva, where Rāvana appears as a "paradigm for the repentant sinner who is redeemed by the infinite grace of the god" (Peterson 130). While the action of the myth takes place in the cosmic world as Rāvana tries to shake the Mount Kailash but is trapped beneath it by the Lord, Appar foregrounds the myth within the Tamil country where the Lord who dwells in Tiruvaiyaru, a temple town in the modern day Thanjavur district, redeems the "repentant sinner."

Nammālvār: 2.5.7
The lord fierce as a bull in battle,
who wears a crown of gold
and cool flowering basil,
the lord who sleeps in the milky sea
with a snake for his bed
vanquished seven bulls to win Pinnai,
girl with arms graceful as bamboo,
and pierced seven spreading Sal trees
covered with blossoms
rich in honey. (Cutler 143)

Nammālvār also works a similar theme in his hymn where he localizes the cosmic Lord, who "sleeps in the milky sea (*Kshir Sagar*) / with a snake for his bed (*Śeṣanāga*)," by conflating the cosmic myths with local variants. The story of Krsna successfully beating seven bulls in bull-baiting competition to win a Tamil bride, Pinnai or Nippinnai, a girl from the community of the cowherds is native to the Tamil country. This overlapping of the Tamil myths with the cosmic myths of the Lord foregrounds the deity into the Tamil land, and helps in better assimilation of the hymn with the people of the Tamil country.

Moksha

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   237

Tamil bhakti saints often speak to their own being in their hymns. The poet is both the speaker and the addressee in these hymns, while the deity and audience are silent observers. He may address his own heart, mind, or breath. The prototype to these forms exist in the Sangam tradition, but the major difference between the Sangam prototype and the bhakti variant is that the bhakti poet speaks to his own heart in his own persona while in the former, the poet dons a dramatic persona to address his heart (Cutler 25). The poet often speaks of his relationship with the deity and sheds some light on the path towards liberation as is evident in the examples below.

Campantar, II.117.3, Cāykkātu
Good heart,
think of the Lord every day.
Who knows the course
of life and death?
If for my Lord of Cāykkātu alone
will my head daily bear flowers,
my ear hear his great name,
and tongue praise him in song,
good karma will surely be mine. (Peterson 256)

Campantar's hymn speaks of liberation that can be attained by the *bhakta* by following the path of Siva. According to Saiva Siddhanta, Siva performs the five acts of creation, maintenance, destruction of universe, concealing himself and revealing himself for his own play (*krida)* and for the liberation of beings. The liberation can only be attained with the grace of Siva. The aspirant has to perform daily rituals throughout the life, the impurity, *dravya* covering the soul, is gradually removed and the aspirant finally achieves liberation (Flood 200-228). The poet persona in this hymn speaks to his own heart directly about this path to liberation, but indirectly to others who listen or read it. Moksha, the ultimate aim of life in Hinduism, is only available, as per Campantar, by good grace of the Lord. The heart, in order to get good karma, must think of him every day, perform rituals for him, listen his deeds from a teacher in whose body the Siva is manifest, and sing his praises. While on one level the hymn reads like note to self, it is advice that Campantar would impart to his fellow devotees.

Peyalvar: Munram Tiruvantati, 44
He became the world, the Eon,
and the ocean,
he became red fire
and the sun's brilliant far-flung rays,

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   238

O my heart,
give your whole being to the feet of the lord
who wears a crown of pure dazzling gold. (Cutler 129)

Peyalvar's hymn is another instance of the speaker addressing his own being, while actually shedding light on the nature of the deity for the fellow devotees to understand. The speaker of this hymn bids his heart to surrender his "whole being" to the lord. The epithets used to describe Vishnu in this hymn are in continuity with the Sri Vaishnavism theology as formulated by later Vishishtadvaita philosophers. Ramanujan, the best-known expounder of Vishishtadvaita, conceptualized God as omnipotent who creates the manifold world out of Himself by a gracious act of will. For Ramanujan, God is the absolute reality composed of unconscious matter (*cit*) and finite spirits (*acit*), and there is no other reality outside or independent of God (Satischandra Chatterjee 382-398). The Alvārs hold that none of the three paths to liberation described in Gita – *bhakti, jnana, karma* - are enough. The foremost things required for liberation for these saints and later theologians is total surrender (*prapatti*) (Ramanujan 142). This *prapatti* is what Peyalvar calls for in the penultimate line of this hymn. Like the Campantar hymn, the poet persona not only asks his heart to follow the desired path of "total surrender" at the feet of the Lord, but also shows the way to fellow devotee. Hymns of this type, then, works on two plains, it shows light to one's own heart and bids others to do the same. The philosophical message is imparted in simple rhetoric for fellow devotees to follow.

Despite the sectarian divide, that even led to the persecution of followers of one sect by another (Colas 248), the Tamil bhakti traditions thrived in mutual accord with each other. They shared literary models and formalistic patterns, and used a common repertoire of genres to spread the words of God. The combined corpus of Tamil bhakti poetry served as a model for devotees on which they modeled their own imagination of the divinity. The Tamil bhakti didn't completely eradicate the hegemony that existed in the affairs of temple; however, it revived a dying faith and lit a fuse, as A.K. Ramanujan would call it, that would radicalize devotion all over the Indian countryside in the centuries that followed and helped the cause of the vernacular in deterritorialization of the territory of Sanskrit.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   239

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Rohan Chauhan, M.Phil. Candidate
Images of God in Nāyanārs and Alvārs: A Comparative Study   240

National Youth Policy of India 2003
A Study

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Introduction

National Youth Policy was formulated in 1988 to develop the youths physically, academically and economically. The socio-economic conditions of India have undergone a significant change and have been shaped by using a wide-range of technological advancement. The National Youth Policy- 2003 is designed to galvanize the youth to rise up and prepare themselves to face the new challenges. keeping in view of the global scenario the aims for motivating the youths to be active and committed to the exciting task of National development. The National Youth Policy, 2003 reiterates the commitment of the entire nation to the composite and all-round development of the young sons and daughters of India to establish an All-India perspective to fulfill their legitimate aspirations so that they can have strong heart and strong body and mind to become successful accomplishing challenging tasks for national reconstruction and social changes that lie ahead.

Youth Protection

The policy is based on recognition of the contribution of the youths who can and should, make to the growth and well-being of the community endeavors to ensure the effective co-ordination between the policies, programmers and delivery system of the various ministers, Departments and other agencies. The thrust of the policy centers around the "Youth Empowerment" in different spheres of national life.

India has to occupy the rightful place in the comity of nations and to have a meaningful discharge in the manifold obligations thereto, it would be imperative to ensure the effective pursuit of youth development programmers which promote personality development and qualities of citizenship and enhance commitment to the community service, Social justice, Self-reliance, National Integration and Humanism. An inclusive view of the entire universe as enshrined in our ancient scriptures. The policy, therefore, recognizes these inter-related values and principles as its basic premise. [1]

Definition of Youth

This policy will cover all the youths starting the age group of 13 to 35 years. It is acknowledged that all the persons within this age group are unlikely to be one homogenous group rather than a conglomeration of sub-groups with different social roles and requirements. The age group may, therefore, be divided into two broad sub-groups viz. 13-19 years and 20-35 years. The youth belonging to the age group 13-19 is a major part of the adolescent age and they will be regarded as a separate constituency. The number of youth at the age of 13-35 years as

per the 1991 census[2] was estimated at about 34 crores and 38 crores during 1997 which was anticipated to increase about 51 crores by the year 2016. The percentage of youth of the total population according to the 1991 census was estimated to be about 37% in 1997,[3] and likely to increase to about 40% by the year 2016.[4] The availability of a human resource of such magnitude for achieving socio-economic change and technological excellence needs commensurate infrastructure and suitable priorities to maximize its contribution to National Development.

Objectives of The National Youth Policy

The objectives of the National youth policy are:

- To instill in the youth, at large an abiding awareness of, and adherence to, the secular principles and values enshrined in the constitution of India, with unswerving commitment to patriotism, National Security, National Integration, Non-violence and Social Justice,
- To develop Qualities of Citizenship and dedication to community service amongst all sections of the youth,
- To promote awareness amongst the youth, in the fields of Indian history and heritage, arts and culture,
- To provide the youth with proper educational and training opportunities and to facilities access to information in respect of employment opportunities and to other services, including entrepreneurial guidance and financial credit,
- To facilitate access, for all sections of the youth, to health information and services and to promote a social environment which strongly inhibits the use of drugs and other forms of substance abuse, wards off disease (like HIV/AIDS), ensures measures for de-addiction and mainstreaming of the affected persons and enhances the availability of spots and recreational facilities as constructive outlets for the abundant energy of the youth,
- To sustain and reinforce the spirit of volunteerism amongst the youth in order to build up individual character and generate a sense of commitment to the goals of developmental programmers',
- To create an international perspective in the youth and to involve them in promoting peace and understanding and establishment of a global economic order,
- To develop youth leadership in various socio-economic and cultural spheres and to encourage the involvement of Non-Governmental Organizations, Co-operative and Non-formal groups of young people, and
- To promote a major participatory role for the youth in the protection and preservation of nature, including natural resources, to channelize their abundant energies in the community service so as to improve the environment and faster a scientific, inquisitive reasoning and rational attitude among the younger generation and to encourage the youth to undertake such travel excursions and so the youths would better acquaint with cultural harmony, amidst diversity in India and overseas.

Thrust Areas of The Policy
Youth empowerment:

The policy recognize that in order for the youth to effectively participated in decision making processes, it is essential that they are better equipped with requisite knowledge, skills and capabilities. Towards this end, the policy envisions the following:

Attainment of higher education level and expertise of the youth in line with their abilities and aptitudes access to the employment opportunities. Adequate nutrition for the full development of physical and mental potential and the creation of an environment which promotes good health ensure protection from disease and unwholesome habits. Development of youth leadership and its involvement in program and activities pertaining to National Development Equality of opportunity and respect for Human and Fundamental Rights without distinction of race, caste, creed, sex, language, religion or geographic location and access to facilities relating to sports, cultural, recreational and adventure activities.[5]

Gender Justice

The policy recognizes the prevailing gender bias to be the main factor responsible for the poor status of health and economic well-being of women in our society and that any discrimination on grounds of sex violates the basic rights of the individual concerned and therefore, stands for the elimination of gender discrimination in every sphere. The policy enunciates that: [6]

1. Every girl child and young women will have access to education and would also be a primary target of efforts to spread literacy.
2. Women will have access to adequate health services (including reproductive health programmes) and will have full say in defining the size of the family.
3. Domestic violence will be viewed not only as violation of women's freedom but also as that of human rights.
4. All necessary steps should be taken for women's access to decision-making process, to professional positions and to productive resources and economic opportunities.
5. Young man, particularly the male adolescents shall be properly oriented, through education and counseling to respect the status and rights of women.[7]

The policy further enunciates that,
1. Action would be pursued to eliminate all forms of discrimination in respect of the girl child, negative cultural attitudes and practices against women, discrimination against women in education, skill development and training, and the socio-economic exploitation of women, particularly young women
2. Concerted efforts will be made to promote a family value system that nurtures a closer bond between men and women and ensures equality, mutual respect and sharing of responsibility between the sexes.

Inter- Sectoral Approach:

The policy recognizes that an inter-sectoral approach which is a pre-requisite for dealing with youth-related issues. It is therefore, advocates the establishment of a coordinating mechanism among the various central government ministers and departments between the central and state government and the community based organizations and youth bodies for facilitating convergence in youth related schemes, developing integrated policy initiatives for youth program for reviewing on-going activities / schemes to fill in gaps and remove unnecessary duplication and overlap.[8]

Information and Research Network

Youth development efforts in India have been hampered by lack of adequate information and research base. The policy, therefore, suggests the establishment of a well organized information & Research network in regard to various areas of concern to the youth to facilitate the formulation of focused youth development schemes and program. The Rajiv Gandhi National Institute of Youth Development serves as the apex information and research centre on youth development issues. The National Youth Centre and the state youth centers also serve as a store house of information for the youth. At the micro level, the youth development centers under the NYKs will be equipped to serve as an information centers for the local youth.[9]

Key Sectors of Youth Concern

The policy recognizes the following areas as key sectors of concern for the youth:

1. Education
2. Training and Employment
3. Health and Family Welfare
4. Preservation of Environment, Ecology and wild life
5. Recreation and Sports
6. Arts and Culture
7. Science and Technology
8. Civics and Good Citizenship.

Education

The policy acknowledges the objectives of providing appropriate education, which enables the youth to develop into good citizens of the country which is also suitably influence relevant actions of the government and public behavior. It is recognized as the need of the educational system to instill, in the youth, an abiding sense of patriotism and in values oriented towards the unity and integrity of the country, equally calls for the elimination of violence in all forms, adherence to good moral and ethical values and respect and reverence for India's composited cultural and national heritage.

Privileges of Youth

The policy acknowledges the youth of the country and should be assured of the following.[10]

1. Appropriate education and training which enables them to render themselves socially useful and economically productive,
2. Gainful employment and adequate opportunities for personal development and advancement for those not currently in employment,
3. Requisite shelter and a clean environment, as also basic health services of quality,
4. Social defense and protection from all manner of exploitation,
5. Suitable participation in decision-making bodies which are concerned with the issues relating to the youth along with socio-economic and cultural matters,
6. Sufficient allocation of public funds for youth development,
7. Access to sports, physical education, Adventure and Recreational opportunities.

Responsibilities of Youth

The policy exhorts the youth to fulfill their responsibilities and those are enumerated below.[11]

1. To contribute to sectoral, family and self development and to promote social and inter-generation understanding and gender equality,
2. To extend respect to teachers and elders, parents and the family, in consonance with our cultural norms and traditions,
3. To uphold the unity and integrity of the nation, maintain peace and harmony, observe fundamental duties and respect the fundamental rights and freedoms guaranteed under the constitution to all section of the people,
4. To respect others faith and beliefs in the religious, cultural and social spheres and to different schools of thought and to neither exploit nor be instrumental in the exploitation of fellow citizens and other persons, especially women,
5. To preserve and protect the environment
6. To commit themselves to create a discrimination and exploitation free environment and to devote their time and energy in nation building activities.

Training and Employment

This Policy recognizes the question of employment of very serious concern for the Indian Youth and that several social issues arise out of widespread unemployment and under-employment of the Youth. The current trends suggest that the growth rate of the labor force has been higher than the growth rate of population and that the growth rate of employment has not been in proportion to GDP growth. The critical issues in this area include a mismatch between skills requirement and employment opportunities, low technology levels, low wages and low productivity, occupational shifts in employment .under–employment owing to seasonal factors, excess labor supply in relation to demand, migration of the labor force from the rural to urban areas and limited participation of women in the work force, especially in the organized sector[12].

Youth and Health

The policy recognizes a holistic approach towards health, mental, physical and spiritual , needs to be adopted after careful assessment of the health needs of the youth**.** As per the Youth population projections based on the 1991 census about 21.4% of the total population in 1996 was estimated to be in the age group of 10- 19 years; of these, about 78.4% lived in the rural and the remaining (21.6%) in the urban areas. The mean age of marriage in the rural areas was 21.56 years for males and 16.67 years for female. In the urban areas, the mean age for marriage was 24.32 years for males and 19.92 years for females . In other words, most women in India are married during the age of adolescence.[13]

Sports and Recreation

Having recognized the overall objective of the policy is the all-round development of personality of the youth and noting that Sport Physical Education, Adventure, Recreation and related activities might often be overlooked. This policy strongly supports these activities as important areas of human resource development. No system of education could be considered

successful, unless it addresses the urges and aspirations of the youth to be creative and appreciative of manifold facets of nature and of social life.[14]

Implementation Mechanism

The policy envisions the following implementation mechanism:

- All Ministers/Departments of the union Government and the state governments, particularly in the social sector will strive to make identifiable allocations in their budgets for youth development programmes;[15]
- A broad based National Committee on Youth Policy and Programmes is contemplated to review and asses various programmes is contemplated to review and assess various programmes and schemes focusing on youth .It will also advise the Government on measures for implementation of the plan of Action of the National Youth Policy;
- The Union Minister of Youth Affairs & Sports will be the Nodal Ministry for all such programmes and schemes and will oversee the implementation of the provisions of this policy[16] ;
- An effective mechanism to coordinate the activities of the Central Ministers /Departments ,would be evoked in order to facilitate timely execution of youth development programmes; and
- A National Youth Development Fund will be created through contributions, including from Non-Governmental Organizations, which would be utilized for youth development activities .income Tax exemption would be sought for contribution to the fund.

Conclusion

National Youth Policy is essential for the development of Younger Generations as well as for the Nation. The Eminent Scientist Abdul Kalam and Swami Vivekananda had strongly believed on the potential of Youth as such Swami Vivekananda strongly believed that The Nation's Youth held the key for solving various problems facing India. He repeatedly gave the call for the Youths to **Awake**, **arise** and **work** for Nation and its people.

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Attitude of Malabar Towards English Language

Mohammed Shafeer. K. P.

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Abstract

Malabar holds a peculiar place in the historical and cultural arena of Kerala state. The colonial period marked a specific place for Malabar as the people were firm and ferocious towards the colonial aggression. The people of Malabar were vibrant against the atrocities of the suffocating imperialist rule. They abolished everything English and they were against the spreading of' English' in every aspects of life. So the Malabar people spread the idea that English language is the fume of hell. The agenda behind the aversion towards English language was the aversion towards the products of colonizers and they believed that the English products will ruin the indigenous culture and beliefs.

But even in the post-colonial times Malabar witnessed the aversion towards English language. The Malabar was traditional in thinking and the aversion towards the language remained in the minds of the people. The aversion towards English language made the Malabar people to be behind in the gush of science and technology. They were unable to enjoy the benefits of the language and the region became backward in the field of education and technology.

The migration to the gulf countries made the Malabar people to realize the role and value of English in the development of science and technology. This forced the parents and the old to compel the younger generation to enjoy and utilize the benefits of English language to attain success in life. While the schools followed the traditional ways of grammar based language teaching, many institutions sprouted proclaiming the capsule model language teaching and even ensured injecting English in to their blood.

Keywords: Malabar, gulf migration, English language, higher education, development.

Introduction

Malabar plays a peculiar role in the topography and history of Kerala society with its elegant flora and fauna and unparalleled fight against the British power at the time of independence struggle. Malabar people fought the British powers with their might and mind to wipe away the colonial aggression and atrocities from the soil of Malabar area. The revolution of

1921 was a fight against aggression of the British powers and intrusion of the imperialism to the life of Malabar Muslims. Malabar people established their own autonomous regions and printed their own passports as retaliation to rules and regulations of the imperialist powers. The fight was so ferocious that the British could not freely enter into the region of Malabar and they cannot implement the spurious methods of separation. Malabar people not only fought against the political aggression but also resisted the cultural invasion of the English. They kept aloof from the cultural remnants of the British power and abolished everything English. Their products, raw materials and their lifestyle were eradicated from the lives of Malabar people. This resulted in the animosity or hostility towards English language. In Malabar it was believed that English is the fume of hell. They "…considered the English language as *haraam* (sacrilege) during their multifaceted resistance against the British" (Arafth). This belief was superstitious but was to keep away uneducated masses from the British language and culture. The Malabar people accomplished in keeping away the British culture but after-effects of this animosity was there in the society. After the attainment of freedom and in the path of progress of the nation Malabar people were behind in progress and education compared to other regions of the country. This hostility resulted in the backward condition of the Malabar region and the lack of growth and prosperity in the region. While most of the states and regions of the country succeeded in acquiring laurels of success, the region was behind in progress and development. The slogan and belief that English language is the fume of hell were taken by the superstitious religious apostles to keep away the laity from modern education. Conventional and traditional attitude of this religious leaders and their preaching pulled the Malabar people from attaining success and development in life through modern education.

Need for Education

Attainment of freedom and the eradication of social evils from the society made the people to seek for the bread for living. The newborn nation could not supply to the needs of the region asit was behind in education and attainment of knowledge. The condition of Malabar people changed with the migration to gulf countries. The gush of oil in the dry deserts of Arabian sands nurtured the dreams and hopes of the Malabar region as they found a passage to relieve from the debilitating poverty and hardships. The progress of gulf countries needed labor from the Malabar region and young men flowed to the Arabian sands and they reached the Arabian shores with much trouble, shattering the challenges of the ocean. Gulf money from the Arabian sands brought development and prosperity in the Malabar region. But the development in Arabian countries wanted educated men to lead the country into prosperity and glory. Malabar could not supply educated men to the gulf countries as they were against the attainment of English education to the young men and women. Especially the Muslims in the region gave more importance to religious education than mundane to attain success in life.

The exposure to the real world and the importance of education in the contemporary technological society made the Malabar migrants to encourage English education and for "Providing good education for children… (60). This resulted in the sprouting of English medium schools in the nooks and corners of Malabar region. "Since the 1980s, and more markedly since the 1990s, there has been a gradual but important emergence of a new private English - medium sector of schools" (Sancho53).The poor performance of the public education system with insufficient facilities and infrastructure and poor performance of the teachers helped the English medium school to develop to its maximum performance. But this was at the cost of the failure of public education system. The government authorities and rulers looked the public education system as burden to the public exchequer. Individual organizations and parties started English medium schools in every area of Malabar region as it was a fast-growing money-making business. This resulted in the quality deterioration of education. Parents, teachers and the school authorities tried to Anglicize the student discarding the mental and physical manifestations of the students. The teachers and parents tried to keep away from the traditional values and morals of Kerala culture and encouraged the students to change their mind and attitude to an Englishman. This encouragement was aiming at the bright future of the students as they can gain a better job in the gulf countries with a proficiency in English language. The migrants thought of the benefits, reputation and recognition for English speaking employees in the gulf countries and they dreamt of their children getting reputation and recognition and a bright future by attaining English language proficiency.

English medium schools exploited growing need for English-speaking students in Malabar region. The school authorities discarded extracurricular abilities of the students and tried to enrich academic excellence and English-speaking capability with the help of methods and processes formulated by English-speaking community. The question of applicability of the methods and processes of English learning in the rural sides of Malabar area was never in the thought of the teachers in the race for making English-speaking men. The students suffered physical and mental torture as they were forced to learn a foreign language without realizing the benefits of learning. The parents were happy listening to their children spelling English words, rhymes and sentences and they believed that the students will shine in their future and will attain laurels of success with their English-speaking ability. The teachers were forcibly pouring language to the very mouths and ears of students in traditional way of teaching. Especially, grammar was taught in such a way that the students were not able to realize the value of grammar sections in the practical speaking. Students were forced to learn a foreign subject and language in the examination point of view alone. The value and merit of students were valued on the basis of English-speaking ability and high marks in the examinations. Parents looked at the English medium education as a symbol of reputation and compelled the teachers and authorities to make their children bright in the examinations. The pressure of these competitions was on the students and they were mentally and physically destabilized in the race for marks and grades. "Most the families oriented their children's education towards acquiring the sort of prestige and

wealth ..." (Gooptu 163). The race for high marks, reputation and recognition in the society affected the students as they moved away from the mother tongue Malayalam and the traditional culture and language were considered as secondary or inferior to the English culture. The parents and teachers wanted the students to be Englishman living in the rural areas of Malabar area. The hostility and animosity towards English language in the colonial times was erased from the society and was substituted with the affinity towards English language aiming at the bright future of Malabar youth.

Private institutions and English medium schools failed to attain the expected aims of the parents and well-wishers. English medium schools employed teachers with minimum qualification and experience for minimum wages to make maximum profit with minimum expenditure. Teachers in English medium schools with minimum qualifications and experience followed traditional methods of teaching English. They neglected modern methods of teaching English language and communication without giving importance to listening and speaking abilities. The inefficient teachers concentrated on reading and writing skills neglecting the abilities of listening and speaking. Thus, the students who can recite poems in English and read textbooks and story books were unable to speak English freely and comfortably only because of the lack of effective listening and effective speaking exercises. English listening confined to the classroom voices of the teachers who failed to communicate English in exact tone and pronunciation so as to attract the students. The pronunciations of the teachers were not so encouraging that the students were not inspired to speak English among the students and with the teachers. English medium students are forced to speak in English imposing fines and restrictions. This created a mechanical way of speaking English with the influence of mother tongue Malayalam. So the children in CBSE schools and English medium schools spoke English in the Malayalam way which created a negative impact on the student. They spoke English only because of compulsion from the teachers and school authorities. The illiterate or ignorant or less educated parents were happy with the student performance in the examinations and were delighted listening to the recitation of rhymes and poems in English or reading stories from textbooks.

Grammar was taught in the traditional and conventional way as the teachers with minimum qualification and efficiency could not construct modern ways of teaching based on the capabilities and qualities of the students and the social circumstances of teaching. Traditional methods of teaching grammar created an aversion towards English grammar and made a weird feeling that English language is full of laws and restrictions. This fear of restrictions and rules made students to keep away from the English language communication as the failures and mistakes were considered to be great sins from the part of student and the mainstream society discouraged English speaking with the faults and mistakes. While ancient Malabar created an aversion towards English as a part of the anti-colonial struggle and to keep away the laity from the productions of British Empire, the younger generation of the post-independence time created

and an aversion towards English language as a result of the faulty methods of teaching. English medium education not only failed to meet the expected aims and objectives of the parents but also resulted in the generation of a negative impact on the student community. Thus, even after the completion of secondary education the students in Malabar were unable to meet proficiency in English language.

The depth of failure was realized as the students with high marks and credentials in English subject failed to perform before the job interviews and group discussions because of lack of training for speaking fluent English in the education system. Those who learnt English language even from the elementary school realized that English language literacy is not enough to attain better job in the fast-growing gulf region. Those who attended effective English education failed to perform in the interviews and group discussions at the time of job selection and parents realized that English medium education failed to meet its expected goals and in ensuring the bright future of the students. This resulted in the realization of the deficiencies and failures of English medium education. The youth searched for new methods of attaining efficiency for the job selection and better performance in the interview process. The search for English proficiency and ability for a job resulted in the sprouting of spoken English institutes which made the capsule model learning of English language with the training in interviews and group discussions. The result was that English-speaking classes or spoken English institutes became a fast-growing business in the rural areas of Malabar region as the number of educated students came forward expecting a better job and future in the gulf countries.

Malabar was hostile towards higher education at the time of independence struggle as the people concentrated on the sole aim of freedom of Indian motherland from the British powers. After the attainment freedom the prime motive was not education but was to keep away from the crushing poverty and hardships brought about through the colonial rule. The way to find a solution for the hardships and poverty was migration to the Arab countries. So, the youth from Malabar region migrated to the gulf countries as the gulf had a demand for laborers to build their nation. This demand for laborers in the gulf countries was answered with the hands and toil from Malabar. Without elementary education or even after the completion of basic education the youth migrated to the gulf countries to earn a living for the family. The value of higher education was realized only after the exposure to possibilities and opportunities in the gulf countries for graduates and highly educated man. This was in the verge of 20th century. This realization of the value of higher education and English language made the young men and women in Malabar to think about a prestigious job in the gulf countries. But the failure of English medium education and public education system brought about a faulty higher education system in the region.

The growing demand for graduates and educated youth in the gulf countries created a need for establishment of higher education institutions in the Malabar area. The government

could not establish higher education institutions in the public sector because of heavy burden to public exchequer. This resulted in the sprouting of self-financing institutions in the Malabar region. The graduates from the higher education institutions could not shine in the selection process of multinational companies and corporate world because of the lack in English communication. The higher education institutions could not supply to the needs of the individual in nourishing their English language capability and they failed in attaining a prestigious job in the gulf countries. Even the bright graduates from Malabar region could not succeed in the job market because of the deficiency in English language. Higher education system was not well designed in a manner so that they are able to master English language. The emphasize was on the subject of learning and marks in the examinations. Ability for effective presentation of the thoughts or ideas in English language is not in nourished in higher education system. So the graduates from Malabar region failed to express their views and ideas in English language in the interviews and selection processes of multinational companies. The graduates were forced train in English language speaking from private spoken English institutes to reach their expected goals.

Conclusion

Thus, the hostility towards English language in the time of independence struggle gave way to affinity towards the language in the post independent Malabar region as the Malabar have to depend mainly on the gulf region to grab a job. Contemporary Malabar region could not turn away from English language as their main income is from the remittance from gulf countries.

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Marital Discord in Manju Kapur's *Brothers*

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Courtesy: https://www.amazon.in/Brothers-Manju-Kapoor/dp/0670089370
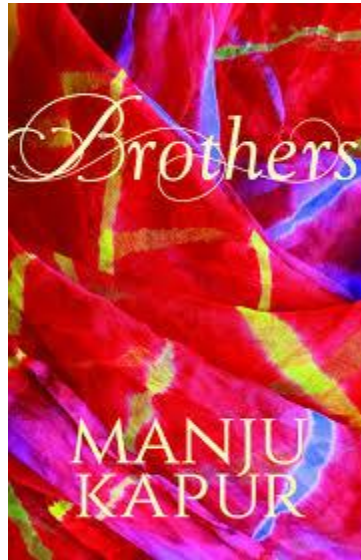
Abstract

The post-colonial writer Manju Kapur records women's experiences in her works and in her hands, writing becomes a tool of liberation. As a writer, she strives for freedom within the world of patriarchal society through her writings. Kapur's protagonists find themselves trapped in marriage, some walking out and some find themselves unable to. In her sixth novel *Brothers*, she presents the traumatic situation of the protagonist Tapti who undergoes suffering because of the insecured, inferior nature of her husband Mangal Singh Gaina. The supportive and encouraging nature of the brother-in-law, Himmat Singh leads to the doom of the characters. Kapur tries to break down the existing patriarchal society to create a space for her protagonists in the world of male chauvinism. Her writings offer new insights in the lives of women and it helps them see the ways in which patriarchy has limited them and her special focus is on women's personal experiences.

Keywords: Manju Kapur, *Brothers*, Patriarchal society, liberation, male chauvinism, companionship, destiny, divine institution, marriage, inferiority complex, insecurity and togetherness.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
T. StaneySherin, Ph.D. Research Scholar and Dr. L. Judith Sophia
Marital Discord in Manju Kapur's *Brothers*   255

Manju Kapur is praiseworthy for her indomitable presentation of the miseries of modern Indian women. The inner turmoil of the suppressed women is faithfully exposed by the author. The displaced status of the female protagonists in the existing society is given a down- to-earth presentation by Kapur. In all her novels, she has delineated at length the suffering of Indian women within the institution of marriage. It is interesting to note that all types of subjugation and oppression of women find description in the pages of Kapur. As a writer of high profile, she chooses women from the Indian middle-class society as protagonist of her novels and through their experiences highlights the sordid realities of the sufferings of Indian women.

Marital disharmony is a dominant as well as often repeated theme in the works of Kapur. The personal, cultural and economic barriers of married couple often intensifies marital discord. Nowadays, marital discord has become common where the husband and wife look at the conflict as a threat to their requirements, interests, ideas, values and beliefs. Marital discord is seen as a discrepancy and difference in the married couple's ideologies. Certain feelings like alienation, loneliness, emotional incompatibility, financial worries, subjugation, pain and lack of space are some other issues discussed by Kapur in her writings.

Marriage is a unique and basic element in every society which is considered as a recognized entity. The purpose of marriage is not just to maintain or set up household affairs but more than that. It binds families, brings people into a special relationship and is recognized as a divine institution. Proper communication, sharing, love and understanding are the essentials of a successful married life. Companionship is also required without which the relationship remains an unfulfilled unit. Simone de Beauvoir opines, "The destiny that society traditionally offers women is marriage. . . it is becoming a union freely entered into by two autonomous individuals; the commitments of the two parties are personal and reciprocal" (451). Marriage is an essential element in everyone's life. It is a unison of two different people from two different backgrounds, in it the love and commitment that these two people have for each other ought to be personalised and reciprocated.

The institution of marriage is based on the androcentric patriarchal structure. In the words of Nelly Furmaan, "Marriage produces a single social unit . . . whether one views marriage as the blissful coming together of equal voices speaking in unison, or as the site of the ongoing dialogue between individuals continuously affirming their differences, we cannot escape the structure it imposes, the patriarchal society it sustains" (76). Marriage is a collective unit where individuals can have either bliss or sorrow. Whatever it be, marriage operates on the principles of patriarchy from which one cannot escape.

Togetherness keeps the marital relationship intact. The novel *Brothers* begins with the protagonist Tapti's husband Mangal Singh Gaina in jail. It seems that they rarely spend time together and have anything in common between them. The solitary state of the protagonist is

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
T. Staney Sherin, Ph.D. Research Scholar and Dr. L. Judith Sophia
Marital Discord in Manju Kapur's *Brothers*   256

put forth thus, "She was used to sleeping alone. If you collected all the nights of her married life that her husband had been away, it would amount to years and years. This state would be permanent now" (3). Tapti and Mangal Singh Gaina are not at good terms with each other. And the husband is now imprisoned which will aggravate their solitary status furthermore. Mangal Singh Gaina is in jail, as he killed his brother Himmat Singh Gaina, who is a politician. It is out of jealousy and also for the latter's illicit relationship with his wife, Mangal Singh Gaina shoots him dead. Tapti's mother blames the fate of her daughter for marrying the short-tempered villager.

Inferiority complex or insecurity leads to marital disharmony. Himmat Singh Gaina, the Chief Minister of Rajasthan, visits the college, where Tapti, the protagonist studies. As a chief guest, he goes there and identifies Tapti's potential. He chooses her for his brother Mangal Singh Gaina. Their married life runs smooth in the initial stages, later it disintegrates because of Mangal Singh Gaina's insecure and inferior temperament. He is ambitious and also because of his indulgence in wrong business deals, he faces severe loss in his cement factory. Tapti tells Himmat Singh Gaina that, "The sale of the factory had devastated her husband" (285). The cement factory seems to be her husband's dream which has now gone out of his hand. Besides, Tapti clears her IAS exams and becomes an efficient IAS officer, which turns Mangal Singh Gaina even more jealous of Tapti.

Extra marital affair in the novel brings about a doom of the characters. Himmat Singh Gaina speaks to Tapti about his brother's ambition to become a big man. Tapti responds saying, "I too want to do something significant. Why should I sit around doing nothing, just because I am a woman?" (31). Like the other girls of her place, she hates to sit idle at home. Mangal Singh Gaina and Tapti get married. They are blessed by Virpal, the family patriarch, and his wife Mithari. Kapur says, "They bless them with sons and a long-married life" (35). Often in married life, the repressed and burdened feeling of women leads to infidelity and Tapti is an apt example for that. Already, Mangal suffers lack of confidence and lowliness. When he comes to know of his wife's relationship with Himmat Singh Gaina, his own brother, Mangal Singh Gaina kills him and surrenders before the police. Himmat Singh Gaina is shot dead, when he is seen listening to the grievances of the people of his region. The incident happens as such:

> The pistol's snout glints as it is uncovered. Their eyes meet. Mangal raises the gun and empties three beauties into the older man. The chief minister falls, blood oozing from his chest. For a moment he stares at Mangal. . . . More security men surround Mangal, his arms are pinned behind him, his weapon snatched. There is no need for this, Mangal has made no move to leave the spot. His gaze is fixed on the slowly spreading red stain on the front of the white kurta. Not many present know that a brother has shot a brother, all that will come later. (376)

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
T. Staney Sherin, Ph.D. Research Scholar and Dr. L. Judith Sophia
Marital Discord in Manju Kapur's *Brothers*   257

A brother's jealousy kills another brother. Mangal Singh Gaina finds it difficult to tolerate the success of his wife Tapti. Besides, his deficiency of love and concern towards his wife leads her towards his brother Himmat Singh Gaina, the opportunist. Lack of love in married life leads Tapti towards infidelity and lack of Tapti's fidelity drives Mangal, the husband kills his own brother.

On the other hand, Himmat Singh Gaina, gets his first wife divorced to marry Sonal, the daughter of his political mentor, Bishnoi Sahib, so that he can achieve his political goal. In the words of Darkhasha Azhar, "Marriage . . . is considered a pious ritual which not only incorporates in its fold two families but also closely binds two souls, diversified in views and tastes. . ." (37). It is only in marriage two souls which belong to two different families unite, inspite of their difference in ideas and viewpoints. Himmat Singh Gaina sends his brother Mangal Singh Gaina to get his wife's thumb impression in the divorce papers which is very poignant. She says, ". . . if she had annoyed him in some way, she was sorry, she begged forgiveness. She would learn city ways, she would change her style of dressing; all she wanted was a chance" (251). The nameless first wife of Himmat Singh Gaina begs for a chance to her brother-in-law to be united with her husband. Whatever happens, it is the women folk who suffer ultimately.

Kapur, as a writer of high profile, chooses women from the Indian middle class society as protagonist of her novels and through their experiences highlights the sordid realities of the sufferings of Indian women. Kapur delves deep into the inner recesses of the oppressed women and highlight their alienation and loneliness which seem to be the product of women's mental and emotional inequity. She is bothered about familial relationships especially between couples. Her novels are the proposal of feminine predicament. The varied elements which intensify the predicament of the female protagonist are frustration and storm which rage inside her inner self. Love and marriage ought to be complimentary to each other or else the marital relationship will land up in chaos. A reading of the novel of Kapur confirms the fact that the women are voiceless victims who can neither fight for their rights nor break the manacles. They are destined to suffer under the cruel norms of patriarchy. Even if they find that their husbands are not fair, they are voiceless to mend them. Kapur's writings offers new insights in the lives of women and it helps them see the ways in which patriarchy has limited them and her special focus is on women's personal experiences. Voicelessness of women and their subjugation are the outcome of patriarchal dominance. Men should think of the hardships encountered by women. Ultimately, women, in the novel of Kapur, whether, they win or lose their stand in married life, go ahead in the corridors of bleak existence.

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Marital Discord in Manju Kapur's *Brothers*   258

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T. Staney Sherin, Ph.D. Research Scholar and Dr. L. Judith Sophia
Marital Discord in Manju Kapur's *Brothers*   259

Places in Making:
A Spatial Reading of Jeet Thayil's *Narcopolis*

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Abstract

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*　　　　　260

Place is not an emptiness to be filled; rather it is in constant metamorphosis from human actions. The focus on materiality and the awareness of location function as a significant feature of postcolonial Indian fiction. Instead of the traditional notions of place as an unchanging entity and passive background, place is perceived as a dynamic force and cultural construct in contemporary Indian fiction. Jeet Thayil's *Narcopolis* offers an insight in to the culturally produced places in the urban landscape. Spatiality is projected as caught in the unending process of cultural production. The linguistic, technological, economic and cultural forces are perceived as playing a significant role in the spatial production of places at different scales. The novel depicts the constructed nature of places, the process of spatial construction, the spatial heterogeneity, the close tie between spatial and the social etc. Heterogeneity of the places is underlined in the course. Places at various scales are exposed as subject to power plays. The urban places are projected as the situated places for the working of class, race, gender and the like.

Keywords: Jeet Thayil, *Narcopolis,* Place, Urban Space, Cultural Production, Power, Spatiality and Heterogeneity

An appreciation of space is central to the colonial discourse analysis. The preoccupation with space involves the concept of abstract spatiality and awareness of location as a factor. The readings of abstract space see it as a 'social product' and a 'cultural construct'. Space is not an emptiness to be filled; rather it is in constant metamorphosis from human actions. Privileging of space in post colonial studies is followed by a similar tendency in post colonial fiction. Placing the city within the frame work of colonial history and post colonial politics, form a major part of present day novels.

Jeet Thayil is an Indian poet, novelist and musician. He is most famous as a poet and is the author of four collections of poetry- *These Errors Are Correct*, *English*, *Apocalypso* and *Gemini*. His first novel, *Narcopolis*, which won the DSC Prize for South Asian Literature, was also shortlisted for the 2012 Man Booker Prize and The Hindu Literary Prize.

Jeeth Thayil's *Narcopolis* is an attempt to narrate the fast-changing urban city space of Bombay. The real and imagined history of Bombay across time is narrated so as to bring the diachronic space of the postcolonial urban space. It opens in the 70s with the narrator's arrival in Bombay, chronicles the early nineties in detail, and arrives in 21st century as the narrator returns to Bombay after his visit to his own native land. It also marks a change from the old 19th century romantic, quiet, slow world of opium, to the modern degrading world of cheap heroin.

Narcopolis can be read as a spatial novel that addresses the spatial politics of the urban places. The spatiality of the novel is evident in the presentation of all the different places ranging

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   261

from the city to the body. Thayil narrates in detail the constructed nature of places, the process of spatial construction, the spatial heterogeneity, the close tie between spatial and the social, the place bound propriety rules etc. The work is also noted for the transcendental journey across the borders of time and space, across the boundaries of body and nation.

Spatiality of *Narcopolis i*s suggested in the beginning of the novel itself. The story of *Narcopolis* is described as, "not fiction or dead history but a place you lived in once and cannot return to . . ." (Thayil 2), and the novel starts with defining itself as a story about "Bombay, which obliterated its own history by changing its name and surgically altering its face . . ." (1). Thus the spatial politics of the novel is underlined in the beginning itself by asserting the shifting nature of its overlapping layers. What the novel attempts to trace is an ever shifting nature of places against changing times. The city of Bombay is presented as a location of change in the beginning of the novel itself. This change is perceived as happening it its ideology/ and in its material geography. Naming process is revealed as indicative of an icon of spatial/cultural changes.

Subsequently, the spatiality that *Narcopolis* projects, is a constantly changing one. The changing nature of the cityscape is portrayed many times in the novel. Sometimes these spatial changes may be primarily related to the changes in the material landscape: "The city had changed, but it was still a conglomeration of slums on which high-rises had been built . . ." (Thayil 269). The urban landscape is changing with the corresponding changes in the material, cultural and institutional places in the city. At the same time, these new constructions in the city spaces are presented as marked with traces of class relations.

The shifting nature of places is accompanied by their heterogeneity. The taken for granted fixity of the material places of the city is laid against the fluidity and diversity of the lived spaces in it. Each and every place in the city is caught in the ongoing processes of cultural inscription. The description of Shuklaji Street reveals the material geography of the city in contrast to its cultural spaces. Thus the street is defined both in terms of its geographical position and in terms of its cultural occurrence: "But it stretched roughly from Grant Road to Bombay Central and to walk along it was to tour the city's fleshiest parts, the long rooms of sex and nasha. In the midst of it, Rashid's opium room . . ." (Thayil l35-136). The perception of the street in the cartographical representations of the city is contrasted with the ever-changing lived spaces. Places are exposed as receiving meanings from the lived practices and cultural activities.
Places are also made out of cultural interactions and everyday practices. Any place is a meeting place of the dynamic forces of spatial imaginations, perceptions, practices and cultural interactions. Rashid's Khana in the Shuklaji Street is such a dynamic meeting point of various cultural activities. Thus someone like Rumi who "came to talk as much as to smoke" in Rashid's Khana add his own meanings to the place (Thayil 159). Similarly, many of the visitors to the

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   262

Khana are opium tourists and they arrive there after being driven by some spatial imaginations about the place. Thus the meaning of the place is constantly re-inscribed by the imaginations, perceptions and interactions of the people. As Edward Soja emphasizes in his theorizations over *thirdspace*, a place like khana receives added meanings along with its primary and secondary levels of spatial existence as a building in the Shuklaji Street and a selling place of opium (*Thirdspace* 31).

The city is seen as a place marked by the heterogeneous spatial experiences. The varied spatial experiences in the urban landscape make it a meeting place of many times at a single point. The heterogeneity of the city also arises from the relative nature of spatial existence. Thus Dom experiences a unique feeling as he stands in Rashid's khana along with Newton Xavier: "For a moment I saw the room from a stranger's eyes; I saw a wavering image, unreal, something out of the sixteenth century. I stood there in my bell-bottoms and I felt like an interloper from the future come to gawk at the poor and unfortunate who lived in a time before antibiotics and television and aeroplanes" (Thayil 38). The relativity of spatial perception also is presented as adding to the plurality of the city. An individual's experience of the city is conditioned by his body and its physical conditions and cultural makeup. The relative positions as an insider or outsider, self or stranger, traditional or modern etc. affect the nature of spatial experience.

Mental perceptions and spatial imaginations are shown as playing a significant role in experiencing the city. Past and present is caught up in an entangled web of connections. Spatial and temporal experiences are perceived in a non-linear way: "I dreamed it was twenty years earlier, in 1984, and I was in Colaba" (Thayil 266). Instead of places, what Thayil presents is the concept of 'place-times' (Grosz *Space, Time and Perversion* 84). This movement between different temporal lines is occasionally presented in the novel: "Where had he been for twenty years? . . . This is the past, he said, not the present" (Thayil 266). Experiences of the city spaces are far different from their authentic representations. Past and present becomes relative conditions for the body in its experience of the city.

Plurality of the places also arises from the reality of intertwined spaces. The overlapping layers of linguistic, technological and economic spaces make any place a complex entity. Thayil highlights the existence of diverse linguistic spaces in the city by introducing characters like Lee, Rasheed, Dom and Jamal speaking Chinese, Hindi, Marathi and English respectively. Some of these characters are bilingual too. There are also references to the technologically affected linguistic spaces in the urban landscape. There are thus occasions when the narrative voice traces the techno linguistic feature of the city: "He thought of the strange one-word text messages Jamal and his friends sent each other: 'gr8' and 'rotflmfao' and 'ftds'" (Thayil 280). The changes in communication and technology have affected the linguistic practices of the urban spaces.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   263

Thayil also hints at the way by which these modern linguistic expressions add to the heterogeneity of the city as the practitioners "distilled communication down to its essence: guttural exclamation, partial understanding, indifference" (280). At the same time, these changes are shown as intensifying the spatial distances and cultural differences of people. These distinct linguistic practices create numerous cultural spaces in the same urban geography.

The shifting nature of places is rooted in its constructed nature. City is a combination of material and cultural artifact. It is produced through every day social practices, customs, and interventions (Lefebvre 170). Thus it is constantly in the process of making and becoming. It is an open ended process. The existing traces are modified by the addition of new traces at every time. Skipping any possibility of rigid representative process the lived practices of the city make it fluid and shifting. City's constructed nature is revealed in the narrative voice that puts his thoughts as it that of Dimple: "that the city was a large accumulation of small defeats, nothing more, and each new arrival to the city brought his own minuscule contribution to the inexhaustible pile" (Thayil 265). City is produced out of the numerous processes of trace making. City is also formed out of trace formations via spatial conflicts. Cultural conflicts leave its own inscriptions on the material place of the city. The city is shown as having traces immediately after the riots. Thus, Dimple watches 'the shell of a burned taxi'(198), 'smouldering taxicabs' and 'burning trucks' at the streets in riot times (200). The 'smell of charred flesh hung in the air' too is   kind of cultural trace left behind by riots (207-) .There are also scenes of dead bodies lying unattended in the street in the riot times (203).

The constructed nature of city spaces are indicated in the saying "the street belongs to whoever takes it" (Thayil154). Places are subject to cultural production of political forces. It is fashioned according to the interests of those who are in power. The city's destiny is decided by the countless social encounters and the deeds of the individual bodies who occupy it: "the city was a pen for unchaperoned children, wild boys and girls who were bringing themselves upon their own, begging, stealing, selling, stoning . . ." (281). Thus bodies are presented as deciding the nature of the city. Even a term like 'Hijde ki Galli' (211) represents the way by which body decides the city places. City's cultural construction is depending on the bodies in it.

The Playhouse Lodge, where Rashid opens his new opium room after the closure of his Khana in the Shuklaji street clearly shows the culturally produced nature of city spaces. It bears the traces of colonialism as its 'grand colonial name' name announces its colonial connections (Thayil 212). As the name indicates it was a theatre once- a drama house that might have served as a platform for many artistic performances. Its material construction with 'three storeys, peaked roof, gothic parapets and arches', marks its relation to the dominant classes who might have designed it once. At the same time its gothic parapets make it a spatial representation of another space in another time. The present name of the place as *Pilahouse,* with a phonetic

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   264

variation of the original name indicates the spatial appropriations to which it has been subjected to, with an addition of a nonsensical bilingual meaning, *yellowhouse* attached to it. Lived practices of the place make it an opium room in spite of the conceived spatiality as a play house/a lodge. The place's shift from a play house to a lodge and from there to a drug selling centre, announces spatial transformations happened in the place throughout history. Thus the place becomes an embedded place with layers of meaning attached to it- colonialism, culture, history and modernity. The place becomes the site of situated practices of spatial imaginations, spatial transformations, spatial representations, spatial appropriations and spatial practices.

The technological interactions in the city turn it a 'technospace' (Appadurai) and bring its effects on bodies. Thus the "People brandished new cellphones and laptops . . ." (Thayil 281) speaks for the cultural making of bodies in a capitalized world. Both the place of the body and that of the city bears the imprints of the technological impacts and the traces of the homogenizing tendencies of a globalised world. For instance, the staff whom Dom meets in Jamal's office has distinct linguistic features: "their accents full of the new intonations of cable TV and recognizable anywhere in the world, America via Friends and Seinfeld" (272). Similarly, the woman whom Farheen and Jamal meets in the glass elevator is an example of the multilevel spatial existence as she is simultaneously talking through two cell phones to different people in different places. Even though her name is Natasha (a Russian name) and she works in a Hindi speaking community, she uses English with South American accent for her everyday communications (281). Bodily practices and cultural encounters too leave its enduring marks on city space.

City spaces are subject to the new economic relations of the globalised world. Soporo's symbolic speech about the self-destruct machines draws attention to the working of 'Empire' on the modern world: "But the idea is that companies design products with a short life, like the pretty computers I see these days, with the shiny logos, the biblical half-eaten fruit and so on, pretty objects that are built to self-destruct, so you buy another in a few years, and another and another, and in that way you feed the insect empire . . ." (Thayil 256). The capitalist forces that decide the nature of modern geographies is made well explicit here. The urban landscapes are shaped the by the market relations and the profit driven motives of Multinational Companies in the globalised world.

At the same time, any place is a product of the political forces. They are created by a numerous processes controlled by power. The city as a cultural construction is well echoed by the officer named Tung in speaking to Lee about the way by which the city of Wuhan is turned as a site of 'social experiment': "Wuhan is a test case, he said. Everything happens here: the plague, riots, surplus productivity, famine . . . everything. We believe Peking is using us as a kind of social experiment. They want to see how much punishment a city can take before it shuts

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   265

down" (Thayil109). Thus city and almost all the spatial practices in it are exposed as politically planned and executed. The spatial and social conflicts in the city are planned and executed by the power centers. The nature of places is also affected by the ideological writings on them. The cultural inscriptions on the landscape are hinted in Rashid's casual reflections on the effect of various policies and ideologies on Indian soil: "the years of regulation and control and planned socialism . . ." (153). Thus places marked with national boundaries and the various spaces in them are shown as affected by the cultural inscriptions by means of policies and guiding principles of the State.

Places are also political. Place is subject to manifestation of power. The political inscriptions on the place are reflected in the rigid spatial organization and the placing of material and cultural boundaries. The places are marked different types of boundaries- material, religious, cultural, linguistic, economic etc. For example, the 'wrought-iron railing of Wilson College to the beach' (Thayil 56) is a material boundary. Whereas Rumi's long speech distinguishing the people as Kashmiris, Keralites, Bengalis, Marathis etc. show how the bodies are simultaneously bordered in terms of region, religion, language and spatial practices (214). Similarly there are references to national borders (58). Everyday manifestations of the nationalist divisions are made explicit in speaking about cricket commentaries, "I listened to the old Hindu–Muslim sibling anxieties recycled in the guise of expert commentary" (271). It is also a cultural occurrence that is marked with the situated practices of the spatial conflicts over national borders. Places and spatial divisions thus manifest through the everyday practices of the city and affects the lives of the people.

Each place constructs its identity by separating itself from other spaces and places. Places are the sites for the situated practices of class, race, religion and gender. The cultural boundaries across the city spaces are suggested by the woman whom Newton Xavier meets in the city space: "No wine. This is a Muslim locality, babuji, what do you expect?" (Thayil50). It shows how the city spaces are religiously marked and culturally bordered. Religious marking on the material places have effects on the bodily practices.

Places also act as the forces that can shape the lives of people. They are presented as playing a significant role in the constitution of identity. Spatiality's influence on bodies is made explicit through individual's memories and dreams as suggested in Dimple's description of her dreams (Thayil 60) and Lee's narration of his memories (76). Lee connects history to the different places by describing the rooms he had lived in: "the house he'd taken as an officer, the mud-floored house he grew up in, hotels he'd lived in for weeks on end, rooms in Rangoon, Chittagong, Delhi and cities he'd forgotten the names of" (76). Spatiality becomes the defining marks of one's existence. Thus both the memories and the dreams are revealed as extremely spatial. It underlines spatiality as the underlying force of all cultural practices.

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   266

The construction of identities by means of overlapping spatialities is suggested in Tai's description of Lee, "He's a Chini" (Thayil57), meaning that he is a Chinese man in an Indian city. 'Chini' refers to thepresence of a 'Chinese citizen' living in the Indian soil. At the same time, this unique spatial existence as a 'Chini' differs from that of an Indian or American (125). It is also an instance when geographical occurrence and cultural coding is expressed in linguistic terms.

The spatial positioning of identities in various material and cultural spaces are shown as affecting one's cultural experiences. The possibility of the power systems to bring about changes in the spatial existence of bodies by changing the cultural inscriptions on bodies and places is suggested in Dimple's question regarding "what it was like to lose a war and a homeland at one stroke and to travel for a long time and arrive in a place where no one knew you" (Thayil65). Operations of power are exposed as bringing far reaching impacts on body resulting even spatial and cultural displacement of bodies.

Urban experiences are decided by the physical positioning of bodies. And the experiences of city become all a matter of one's relative position in it: "From a rickshah, the city was all exhaust, face-level and toxic" (Thayil 270). The class relations act as the controlling force for the spatial distribution of bodies and the spatial positioning determine one's spatial and social experiences.

As Foucault argues, "space is fundamental in all exercise of power" ("Space, knowledge and power" 252). Thayil underlines the power laden nature of places and exposes the close tie between the social and the spatial. The urban encounters are conditioned by the one to one relation between the spatial and social. The spatiality of the exclusionary politics is symbolically expressed in the suggestion that the narrator receives from the driver as he is on the way to Rashid's. Assuming that Dom is on his way to the 'cages'/ brothels, the driver advises him to look for the numbered houses- brothels that a little more costly: "'Number houses better . . . the women in the cages, 'these girls dirty . . ." (3). Thus the 'brothel with the red number on its door, 007' with the specially graded bodies in it denotes its material and cultural existence in the Shuklaji street with its own marked boundaries separating it from the 'cages' and other 'numbered houses'.

The city spaces as the sites for the situated practices of class, culture and power is made explicit in the reference to 'Pathar Maar' episode in the novel. The arrival of the Pathar Maar in the city, with his careful killing of the poor,   is not inviting much public attention. It simply remains 'an underworld whisper', because 'nowhere-ness' is the spatial setting of the lives taken by Pathar Maar: "no one noticed because his victims were more than poor, they were invisible

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   267

entities without names or papers or families . . ." (Thayil 2). Thus the spatiality of the subaltern is presented as a kind of 'nowhere-ness'. The bodies inhabit in nowhere-lands are provided with specific social experiences. The positioning of bodies in particular material and cultural spaces decides ones social experiences of cultural inclusion, social exclusion, estrangement or alienation.

Places at various scales are also marked with economic relations. The spatial arrangements of a place are decided through its placing in distinct economic structures. For instance, the poverty and desolation of a place like Murugan Chawl shows the traces of economic relations as embedded in the city spaces. There are also references to the nameless places in the city like the slum near Bandra East, "so poor it didn't have a name . . ." (Thayil 251). So the economic set up acts as a deciding factor of a place's visibility or invisibility in the cultural landscape.

The exclusionary politics of the city in connection with its economic relationship is presented through the strange perceptions of Rumi who is excited in thinking about the possibilities of "a great firebomb that would end the poverty and desolation of Murugan Chawl, a big beautiful explosion that would engulf the entire slum and blow its inhabitants straight into the next world" (Thayil 251). The urban centers are exposed as ever longing to eliminate its margins. The individual manifestations of the same is evident in the reference to 'Pathar Maar'. Rumi's appearance in the city as the killer of the poor in the disguise of a 'Pathar Maar' (261) shows how the power relations in the city are longing to erase the poor from the city spaces. Rumi's definitions of those who found deserved to be killed, to be displaced from the city shows spatiality of life that reflects the traces of social exclusion in them. Thus the beggar woman's spatiality of the body and the spatiality of her existence along with the same spatialities extended to her son serve as the sufficient justification to be eliminated. Cultural marking of insanity adds power to this exclusion: the insane woman who lived under Grant Road Bridge, the lice-infested crazy woman with her lice-infested baby (261).

The spatial exclusion of the identities like refugees in the cultural map of the city is indicated in saying that they are living in small rooms only (Thayil 64). Dom's reflection over the thoughts that follow the arrival of a man in to the opium room too is indicative of the situated nature of racism in the day to day cultural encounters of the city: "man so black he could have been African, with a red mouth that smelled of sweat and sewage, and for a moment Rumi thought it was the devil in his natural state, blackened and sooty and looking for company, or the devil freshly returned from the flames of hell . . ." (Thayil 231). The everyday encounters of the people in the city are driven by racial politics.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   268

A landscape cannot be a neutral agent or empty container. Places are also conflict zones where the power relations and struggles in a society often manifest. There are also references to the politically decided places within any geographical boundary that serves to act as the disciplining force. Thus Thayil describes in details the workings of the disciplinary places like prison (87, 238), Rehabilitation Centre (229-244) and the labour camp in China (87-88). Along with instances of divisionary and exclusionary spatial politics, power also operates in the disciplinary practices of various spatialities. There are references to the governmental and non-governmental strategies of discipline. Thus someone like Ling Ling, the translator and writer, is sent to the labour camp and then to the prison, for her denouncement of this dominant voice of the President (87). The police/prison exercises its disciplining power by imposing violence on bodies as seen in the evident of Salim's murder (203) and the police violence on pocket maar's body (131). The Rehab is presented as a place with the instructive strategies of normalization for disciplining the deviants (229-244). Even the place of home is exposed as a power ridden place with its disciplinary and regulatory practices (266-267). Rumi's recalling of his relationship with wife presents the place of home a conflicted site. Thus Rumi, 'a high-caste Hindu' explains himself as a disciplining figure in the home: "I beat my wife once or twice a month. . . I had to teach her the inevitability of obedience. I knew my duty even if she did not"(266-267). At the same time, he treats it as his sacred duty to "teach the low-born . . . radiance and humility, also endurance" (267). Thus various places and spaces are shown a repressive and regulatory in nature. Material and institutional places are revealed as deeply political. It turns them as contentious sites.

In conclusion, *Narcopolis* is revealed as an illustration of the politically driven nature of places. Thayil exposes the power laden nature of places so as to highlight the spatial aspect of power. *Narcopolis* sheds light on the political nature of places which make them conflict zones. The novel locates urban places as caught by the violent inscriptions of power. Italso reveals the complex overlaps and contradictions between different spatial scales of city, home and body. The novel seeks to function as a political strategy against the imperialism of our times and spaces, in the era of the technological and economic globalization.

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   269

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Sini Jose, M.A., M.Phil.
Places in Making: A Spatial Reading of Jeet Thayil's *Narcopolis*   270

The Transgender Language:
A Case Study of the Hyderabadi Transgenders

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Introduction

In 1995, anthropologist and linguist William Leap edited "Beyond the Lavender lexicon". The title explains "there is more to lesbian and gay communication than coded words with special meanings and more to lesbian and gay linguistic research than compilation of dictionaries or the tracing of single word etymologies."

Transgenders are marginalised community whose gender expression is in opposition to the assigned sex. They are characterised by a distinct language of their own. In addition, the extreme pretention to be feminine sets them quite apart and unique from the majority of the other sexes. This pretention is reflected in their body movements as well as their language; what is often called "the queer language". Transgenders are usually men who might or might not have undergone castration. It seems to be the case that they have an inherent desire to be feminine and thereby behave very effeminate. Apparently even the gay men seem to be effeminate in their actions. But this feature is restricted to be "not dominant" male partner. The term gay is relatively new. Allen Walker Read in his book which he did in 1928, seems to have never sued the term gay which confirms the general belief among etymologists that the term did not exist in its popular meaning of homosexual, before the 1950s (p 398). Their language is popularly known as *Koti or hijara Farsi* language in the areas of *Afsal gunj*, the old city of Hyderabad.

The urban homosexuals have their own language which is not comprehensible to the outside world. The argot of the homosexuals is recorded to get knowledge of the socio-cultural behaviour of the group. It now becomes important to define what language is. The definitions of language have been quite varied. Each one has defined it in terms of features and functions it serves. Mutual intelligibility has been considered as the primary criteria for classifying a language as a language by sociolinguists. This criterion is however flawed for the reason of Hindi and Urdu, Dutch and German. As such, there is little or no agreement on how many the languages should differ in order to acquire an independent status. It is all political.

According to Chomsky, a language is a dialect with an army. Then how do we distinguish at all? Constitutional recognition is the answer to the Indian situation. The Indian state recognises some languages as language and others as dialects and sub-dialects. But where does *Koti* stand?

The Suraksha Community

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sreerakuvandana
The Transgender Language: A Case Study of the Hyderabadi Transgenders   271

Suraksha is an NGO that is situated in Afsal gunj, in the old city of Hyderabad. It houses several gays and transgenders. The transgenders usually do not prefer to stay with anybody, so they stay a few kilometres ahead of the NGO which they call it haveli. As I entered the NGO, two gay men seemed to talk in quite a strange language which was incomprehensible to me as well as my translator. On further interactions, I found that this language was spoken throughout the LGBT community and they call it Koti language. The orientation of this group seems to be entirely towards the female, where the behaviour, the names, gestures and even the word *Koti* seem to be centred around the concept of femininity. *Koti*, in their language means feminine.

The language acts as a survival tool in a society which often considers the transgenders as a matter of ridicule. *"We often make fun of people who give us looks when we go out to the streets. Nobody understands our language"* says Prema, a gay man and a member of Suraksha (a converted female). They live a closed knit group, usually as a family. Every household has one *guru* who in turn adopts one *chela* who acts like a daughter in law and does the entire job and one *beti* who is the daughter. They are found in the interior parts of the city is very old but clean houses. The fear of the antagonistic majority has led the LGBT to develop a language of their own which helps them to defend themselves.

Methodology

The present study has focused on the hijras of Afsal gunj. It included interviewing of three hijara men, six gays and two gurus, in an interval of two days with seven meetings. The gurus are the head and highly respected gays who are older in age. The interactions were friendly and lively. Besides, data collection did not pose a problem as the gay men were versed in English. I was accompanied by a translator who is a native speaker of Telugu, and this eased the conversation. The data was audio recorded. However, the *hijras* (transgenders) denied the permission to audio record their discussions. Kinesics study has been employed to study their sexual orientation.

Characteristics of Koti

The Koti language has more in common with Urdu and Hindi. It is also characterised by its own vocabulary and syntax. There are specific words to describe a man in the age group of 16-18 and another term for a man between 25-30. Beyond this age group a man is considered to be old. Specific terms for greetings are often used based on the age, for example, *pampadthi* which roughly translates to English "come" for elders and *salam aleekum* for youngsters.

Clap as a Symbolic Function

Tali, which means clap acts as a signal for their conversation. It serves several purposes like for example, identification of their own group members, to indicate the coming of police, while begging. A difference in clap exists i.e. the resonance of the clap increases or decreases for different purposes. Here, "clap" is a symbolic form of communication.

Counting System

Hijras do not seem to possess a counting system of their own. There is no one two three etc but only denominations of ten.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sreerakuvandana
The Transgender Language: A Case Study of the Hyderabadi Transgenders 272

Table 1. Counting System in Koti

Rs 10	Pun
Rs 50	aadha tigri
Rs 100	Tigri
Rs 1000	Badma
Rs 100000	Peti

Generally, these denominations is an indication of the amount they take from their customers or people. Since they do not have any other denominations of ten, they don't really ask for those currencies.

Religion

They do not have any religious difference, but they seem to be devout of *shiva sakthi* which roughly means "possessed by God" and hence they justify their act of being feminine. They tend to exhibit their sexual orientation even in the Gods they pray and are extremely respectful of her.

Script

There is no script for their language. However, the social messages are written in *koti* using the script of Hindi or Telugu. The *koti* language has dialect differences but the vocabulary items are however retained.

Analysis and Outcome

Koti has nouns that are feminine, masculine, singular and plural; pronouns, verbs, adjectives etc. It was however observed that propositions and adverbs were borrowed from the neighbouring languages.

Table 2. Nouns in koti

Koti (sg)	Koti (pl)	Telugu	Urdu	Hindi	English
Moochiyã	Moochiyã	misam	mooch	mooch	Moustache
Chapta	Chaptiyã	-	-	-	Oriface
Nak	Nakrey	mukku	nak	nak	Nose
Chamrri	Chamrriyan	kallu	aãnkh	aãnkh	Eyes
Jaban	-	naaluka	zubaan	zubaan	Tongue
Chamki	Chamkiyan	carmam	jild	chamda	Skin

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sreerakuvandana
The Transgender Language: A Case Study of the Hyderabadi Transgenders   273

Chest		caati	sïna	sïna	Chest
Paet	-	poTTa	paet	paet	Stomach
Aadiyal	-	caala	bahut	bahut	Plenty

It is evident from Table 1 that the equivalent of *chapta* (orifice left behind after castration) does not find its equivalent in any of the neighbouring languages. This points to the view that a language closely reflects and portrays terms that are much needed in their community. Nouns like *jaban* resemble closely with the forms of Telugu and Urdu. Other nouns like *nak*, *paet* seem to resemble Hindi/Urdu closely. Plural and Singular differences are observed too with addition of *yan.* "Chest" does not have a word in their language and is known as chest in its own English name. Other nouns stand out as separate from any other neighbouring language.

Table 3. Verbs in Koti

Koti	Telugu	Urdu	Hindi	English
digar gaya	Caavu	marna	marna	Die
patra	Naduv	calna	calna	Walk
aana	Raa	aao	aao	Come
kaya	Tinu	khao	khao	Eat

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sreerakuvandana
The Transgender Language: A Case Study of the Hyderabadi Transgenders   274

The verbs are distinct but have a morphological resemblance. 'Walk' and 'Come' however are closely related.

For example, *to come* would be of the form *patke aara*, which combines the verb form *patra* to form *patke* and then takes the sentence *patke aara* which literally means walk and come. "Come" in itself is not used in a sentence. The verb "die" is significantly different from any other neighbouring language.

Table 4. Adjectives in Koti

Koti	Telugu	Urdu	Hindi	English
Shïsh	baagundi	khoobsurat	khoobsurat	Beautiful (M)
Shïsh	baagunadu	khoobsurat	khoobsurat	Beautiful (F)
Sulda	musalaayana	buda	burha	Old (M)
Suldi	musalamma	budiya	burhiya	Old (F)
Cowdy	cheDDa	buri	buri	Bad

The distinction between beautiful to refer to man and woman is made use of with the same noun. However, the distinction arises in the pronoun, for example, *naaran sheesh hein* (the girl is beautiful) and *panti sheesh hein* (the boy is beautiful). One striking fact is the Farsi adjective (used by the hijaras of Pakistan) makes a distinction for "beautiful". The masculine form is *chisa* and feminine is *chisi.* This seems to be totally different from their neighbouring languages like Punjabi, Urdu and Siraiki. The same holds true of *Koti.* The nouns for beautiful are different from Telugu or Urdu. They do not have comparative and superlative forms. *Bahut* is added to quantify them. Even the adjectives *sulda* and *suldi* are no where close to Telugu, Urdu or Hindi.

Table 5. Adverbs in Koti

Adverbs and propositions however seem to be borrowed from Hindi/Urdu.

Koti	Telugu	Urdu	Hindi	English
kal	ninna	kal	kal	Yesterday
aaj	eeroju	aaj	aaj	Today
parso	Ellundi	parso	parso	Dayafter
hafta	Vaaram	hafta	hafta	Week

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sreerakuvandana
The Transgender Language: A Case Study of the Hyderabadi Transgenders   275

The adverbs are totally borrowed from Hindi/Urdu to facilitate communication.

The determiners are however a little varied.

Table 6. Determiners in Koti

Koti	Telugu	Urdu	Hindi	English
Inci	idi	ye	ye	This
Unci	adi	vo	vo	That
ispan/uspan	ikkada/akkada	yahan/vahan	yahan/vahan	Here/there

The Koti language does not have separate pronouns unlike its neighbouring languages. It uses the gender in the place of „she‟ or „he‟ and shows gender agreement.

Example, she will come: he will come:

Naaran aari Panti aara

The pronouns *ye* or *vo* is also used depending on the proximity of the speaker to the referent.

Koti language also, like most Indian languages, is an SOV language and has gender as well as number agreement.

Examples:

1. She will come tomorrow

Naaran kal patikate

S   O   V

2. It comes quickly
   Vo jaldi patra

3. She will come
Naaran aari

4. He will come
Panti aara

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sreerakuvandana
The Transgender Language: A Case Study of the Hyderabadi Transgenders   276

The example 3 and 4 show gender agreement. First person however is retained as *mein.*
Example: I am coming

   Mein patron

They are coming

Vo patren

Speech Pattern

It was most often observed that the gay men tried to use a variety of time fillers or hedges, like for example, like, kind of, i guess etc accompanied by intonation pattern often pulling the words too long to make it more feminine. When asked to name certain colour, they named certain shades of colours rather than direct naming, for example, misty grey etc. They seem to use a lot of mild forms like „would you please...‟ i shall be glad...” etc.

Tentativeness is also a feature of feminine talk [Mulac, 2006]. They spoke about their family problems, disclosed personal issues, gossips etc. This perhaps they thought would make them more effeminate. The word "beautiful" and "lovely" were used at least ten times to describe other gay men. They also used more of quantifiers and tag questions. Their responses were always in a raised intonation pattern. For example, Noó… I doń't know, etc. This feature lets one identify gay men more easily. However, one is likely to be shocked to hear a total code switching, when they move outside their home. They talk in Telugu or Hindi and behave like other "men".

Functions of Koti Language

The first and the foremost function of this language seems to be that it allows for identification. Of course, no human would like to be in isolation. The longingness to create bond is inherent in them. The LGBT community seeks for a belonging through the extension of their language. On the contrary, this language also sometimes let them portray who they are and hence saving their image in the society as any „normal‟ person. The language here is used as a survival tool and saves them from embarrassment by communicating certain essential information in their language, for example, when the police comes. Thirdly, this language acts as a signal to protect themselves from their rivals and to attain a sadistic pleasure when they are ridiculed upon. Lastly, this language contains euphemisms and code words that signals a man's sexuality. The homosexual slang serves communicative functions   where it reinforces the group cohesiveness and reflects common interests and problems.

Conclusion

The growing desire to identify themselves seem to be reflected in most of their activities. This however increases in the presence of people who are women. The women are considered to be a non-community member. On the contrary, they maintain their manliness in the surroundings. The language is secretive and queer as many as other aspects of their life is. When we begin to examine their language, we are often led to the problem of associating their

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sreerakuvandana
The Transgender Language: A Case Study of the Hyderabadi Transgenders   277

language to their sexual identity. This distracts us from the view that how this can be seen as linguistic resources available for the 'others', and merely pushes it down to seeing language in relation to one's sexual identity.

While it may be too naïve to claim this to be a language in its own right, it nevertheless is slightly different from the neighbouring languages. The reason why it is referred to as 'queer' is owing to the unique and unusual characteristics it exhibits. This brings to the basic question of is there any actual difference in the language used by the heterosexuals and do people who identify themselves as queer, use language differently than the others? While they may have a 'queer language', is there really such a term as 'queer' is something we need to define. When heteronormativity is materialised, the binary classification of gender in the linguistic data arises. Thus, language must always be observed under a different light, one that ought be a resource of communication, and a way to understand the lives of others.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sreerakuvandana
The Transgender Language: A Case Study of the Hyderabadi Transgenders   278

Identity Construction and the Struggle for Recognition:
Anita Rau Badami and Vijay Agnew

S. Sridevi

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Abstract

This paper aims at studying how the novelist Anita Rau Badami and the social scientist Vijay Agnew have constructed identities through self-presentation of subjects either imaginary or actual, after they immigrated to Canada from India. Badami studies discrimination in India at gender and race positions. Agnew meets with racial discrimination in Canada and it influences her theories. As Fukuyama points out, it is argued, the fights that we have today over issues of race, gender, gender orientation, and the like, are often more over offended dignity than over material resources. Badami's alienation and nostalgia for her home and Agnew's hybridized identity in a globalised society are responses to offended dignity at some level in the context of immigration though Badami brings to our attention the discrimination at home front too. A heightened awareness of any type of discrimination has become the hallmark of the century all over the world, as humanity strives for dignity and equality.

Keywords: Anita Rau Badami, Vijay Agnewidentity, recognition, gender, race, immigration

Anita Rau Badami, the novelist was born in India in 1961 and immigrated to Canada in 1991. She completed an M.A. at the University of Calgary, for which she wrote a novel called "Railways and Ginger." In 2000, Badami was the recipient of the Marian Engel Award. Her first novel was *Tamarind Mem*. Her second novel, *The Hero's Walk*, won the Regional Commonwealth Writers' Prize and Italy's Premio Berto. Washington Post selected it for its "Best Book" section. Also it was long listed for the International IMPAC Dublin Literary Award and the Orange Prize for Fiction, and was named a finalist for the Kiriyama Prize. Her third novel, *Can You Hear the Nightbird Call?* was published in 2006 and was long listed for the IMPAC Award, and was named a finalist for the City of Vancouver Book Award.

Vijay Agnew, Professor Emeritus in the department of Social Science in York University in Toronto, migrated from India in 1970. Her books *Diaspora, Memory and Identity: A Search for Home* (2005) and *Where I Come From* (2003) discuss her experiences of growing up in Delhi and Bombay, her days in Toronto as an immigrant student, her search for belonging in a community in Canada, her experiences of being an Indian and becoming a Canadian and her

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
S. Sridevi   279
Identity Construction and the Struggle for Recognition: Anita Rau Badami and Vijay Agnew

work as a Third World academic being recognized by fellow academics as a Canadian New Delhi.

This paper analyses Anita Rau Badami's *Tamarind Mem* and Vijay Agnew's *Where I Come From* and her interviews, and studies how these writers at creative and critical levels negotiate with the experience of emigration.

Anita Rau Badami writes about India with evocative descriptions, memories and reminiscences. *Tamarind Mem* is a novel that discusses the bonding involving mothers and daughters. The story depicts Indian family system, its culture and the distinctiveness of Indian women. Kamini has immigrated to Canada and it is she who reminiscences about her mother and home country, recalling growing up in India. She attempts to re-understand her past. The narrative describes the story of a family in which the father who is working for the Indian Railways is always away, and consequently the women control the environment of home and emerge as powerful and authoritative, managing servants and others. Saroja, with a disposition of strong individuality, acquires a strong acid persona and speaks unsympathetic and pungent words that she is nicknamed as the tamarind mem. The story narrates the life of Indian middle class women who do not have choices to select husbands, remain loyal to the family, holding bitterness in the heart secretly hating everyone around breeding unhappiness.

The novel is depicted nostalgically from the perspective of Kamini who tries re-look into the past and tries to understand the rigid life her mother Saroja lived in India and why she became so pungent and harsh. The responsibilities of the family and her duties are found to be difficult by Saroja that she becomes unpleasant and disagreeable most of the times. When her mother is in her birth place, Mandya, Kamini notices that she is relaxed, free and cheerful. The oppressive and hierarchic atmosphere in Indian families is portrayed by Badami very sensitively in the novel and Kamini acquires many insights about her people in India.

Kamini moves back to the present and describes the weather conditions of a stinging, freezing cold Canadian city where even the traffic sounds are muffled by the snow. The snow capped mountains looking like silver cones do not bring her loneliness down. Kamini describes the bitter and bitter cold and her isolation and aloneness in Canada. She feels she is buried alive in her burrow slowly feeling sad, distressed and disconnected from her relatives (*Tamarind Mem* 111). The novel keeps swinging back to the past in India and comes back to the present in Canada as memories of India keeps biting into the reality of isolation in Canada.

There is a conflict of generations and emotional separation between Kamini and her mother who does not understand Kamini's isolation. Most of the times there are long silences during the conversation between the mother and the daughter. She waits for her mother to

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
S. Sridevi   280
Identity Construction and the Struggle for Recognition: Anita Rau Badami and Vijay Agnew

interpret these silences between her words, to sense her loneliness in Canada (*Tamarind Mem* 15). Kamini's mother fails to comprehend the silent longings of her daughter and Kamini's mind reverts back to the past and she begins to long for her beloved Dadda and quite naturally the past.

Kamini reflects how when she is nine years old they move to Ratnapura and there she becomes friendly with a Nigerian which her mother doesn't permit and stops her from meeting him because of his race, his colour and also because he is a foreigner. In Canada, she understands these experiences more acutely and hence she remembers vividly how her mother kept her away from an African.

Kamini and Roopa grow up into young girls, and Saroja starts concentrating on their exterior appearance. She doesn't allow Kamini to play in the sun that might darken her skin. Badami describes racial discriminations and skin colour bias that are found in the domestic space in India and represents scenes that show how these social perceptions affect personalities. Mothers take care that girls are not tanned in sun to keep their suitable place in society, as a lighter skin decides the social position and has become a cultural obsession. Internalized racism is part of the Indian families and social hierarchies are built on skin colour and it is this truth which is not often talked about, which is fashioned by Badami. Skin colour of Indians make it difficult for them to acclimatize with the white Canadians, and this awareness of race heightens the impact of similar issues in India.

Kamini specially remembers that in India girls are taught to be cautious and self-conscious in society. Her mother warns her often: "Listen to me! A woman is never safe" (*Tamarind Mem* 127). A constant comparison between India and Canada runs in Kamini's mind. Indian gender discrimination and racial preferences are often discussed by Badami. When Saroja was born, Ajji asks whether the "child is a boy" (*Tamarind Mem* 9). When Roopa is born, her grandmother remarks acidly that she looks like a "sweeper-caste child" because of her mild brownish skin. Colour of the skin has other meanings and "caste may have been about more than just occupation: the darker you looked, the lower your place in the social hierarchy" (Abraham quotes Bhatia).

The novel also delves into a description of the life of child widows. Chinna is a child widow who toils like a servant in her relatives' houses as her family send her out. "Chinna moves from house to house, cooking, looking after expectant mothers, bathing newborn babies, soothing quarrelsome children with sugar cubes and stories" (*Tamarind Mem* 178). These stark realities, when remembered, bring down the pain of current isolation and alienation for Kamini in Canada. *Tamarind Mem* was given mixed receptions. In India the novel was described as "tiresome" (Kanika Luthra in *India Today*). In UK it was referred to as the "best seller" which had the "precise narration of Indian culture" (Sumeet Grover in *Huffpost*).

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
S. Sridevi   281
Identity Construction and the Struggle for Recognition: Anita Rau Badami and Vijay Agnew

Vijay Agnew's outlook is different from Badami as she does not refer to the racism and colour politics in India which is sensitively described by Badami in her fiction. Agnew says: "I grew up in India, spending my girlhood in Delhi and young adulthood in Bombay. Then I immigrated to Canada where I was first a foreign student…I realized that (while) living in India … I had taken for granted many class privileges, hardly noticing the oppressions of gender, caste, and class… I believed that the values by which I was raised were universal" (*Where I Come From* 2). Agnew says that since coming to Canada, her overriding concern has been with race and racism, and the powerful impact of each experience on the lives of immigrants and women (*Where I Come From* xii). She remembers with love and respect how her Canadian friends gave her food and comfort after an accident which made her feel that Canada is her "home" (*Where I Come From* xiii).

Agnew comments on her being identified by society as an Indian feminist in Canada at the University of Toronto: her involvement with concepts like patriarchy, oppression, and exploitation and her analysis of gender-centred white feminism made her part of the academic feminist community but she still feels like an outsider sometimes, she says. Her negotiations with her academic world eventually made her realize that being an Indian woman made a difference in how she thought about things and she began to realize the limitations of these perspectives. Her identity became established as a non-white Third World woman intellectual. Race, class and gender discrimination in Canada and its impact on immigrants became her academic pursuit. Memories of home and her old way of life still tied her to Bombay and whenever she came back to Bombay she began noticing masses of people living in poverty and how the untouchables have been excluded from mainstream Indian life. Interestingly, she talks about this only after her exposure to Canada where her sensibilities have been sharpened due to discrimination of race and gender.

The distance from India gave her an insight which she otherwise would not have acquired. She says: "Home … became an illusion wrapped up in warm memories rather than a reflection of concrete reality" (*Where I Come From* 3). After living in Canada for thirty years albeit with frequent visits to India, she no longer seemed to be an insider in Indian society. She was more like an outsider and she says: "Now I feel I am both an insider and an outsider – in Canadian and Indian society." Agnew self-creates a new identity, rather, society constructs an identity for her – "belonging to the South Asian immigrant community in Canada" (*Where I Come From* 4). The hybridized and globalised Indian intellectual of today has built a multicultural, interactional, situational, socio-historic, identity that one cannot be culturally and territorially pinned to one nation any more. Agnew represents this hybridized identity of contemporarily times.

The following account of Agnew exemplifies how the Third World intellectuals feel that their home countries and their customs and practices have not been given the due respect by the

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
S. Sridevi   282
Identity Construction and the Struggle for Recognition: Anita Rau Badami and Vijay Agnew

western centers of academics and thus have created a need for the production of a fresh identity changing the existing one. She says both the westerners and Indians have portrayed the identities of women differently: "On one side were the colonial administrators, missionaries, Orientalists, Indologists and journalists, among many others. Although they didn't agree about everything, they all tended to share a belief in the superiority of the 'civilization' of western nations." They critiqued the lack of education, systems like the purdah, early marriage, and social rules that did not favour widows remarrying. The western scholars created a need for third world countries to adopt western norms and practices. In India "it was mostly upper-caste Hindus who argued that a misinterpretation of their scriptures that had led to practices injurious to women, such as the custom of early marriage. Other Indians simply stood their ground and defended the norms and customs as they were" (*Where I Come From* 91). Racial and cultural integration between Indians and Canadians is a complex issue that has to be understood from the perspective of individuals. Accommodating cultures and pluralism are ideologies that are intricate and complicated to be practiced with ease. As long as the person from another ethnicity with different traditions searches for recognition and appreciation, he/she stands outside of the host country's culture.

Agnew shifts into relocating herself and seeks for a space to present her home country in a better light. Identity politics based on ethnicity, race, sexuality or religion has classified people into smaller groups in a globalised society as Agnew points out. Women have complex identity construction issues either in their own country or elsewhere, as Badami has shown in her fictional works commenting on Indian discriminatory systems of skin colour, gender and other marginalizations.

Political scientists are also studying the issues of contemporary identity building and Fukuyama argues that the identity construction of modern times has been the source of philosophical movements and socio-economic reforms. It is a kind of mission of the contemporary world where we have begun to make sure that everyone is treated equally- socially and culturally. Post structural theories of 1960s that put Derrida in the forefront who argued that centres are not permanent and are fluid also have sprung from the need to treat everyone as equal. Fukuyama says that "The modern concept of identity is built around self-esteem—that is, the idea that we have hidden selves that are undervalued by other people, leading to feelings of anger, resentment, and invisibility." There is a growing need in society seeking to raise people's self-esteem. "This therapeutic turn coincided with the great social movements of the 1960s, which increasingly saw low self-esteem linked to the marginalization of African-Americans, women, gays and lesbians, and the like." Accordingly, social issues of the contemporary world "of race, gender, gender orientation, and the like," are born out of "offended dignity than over material resources" (Fukuyama in "Can Liberal Democracies Survive Identity Politics?"). People who immigrate to other countries struggle to create a space for them in the new land and search for recognition.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
S. Sridevi   283
Identity Construction and the Struggle for Recognition: Anita Rau Badami and Vijay Agnew

Badami and Agnew take great efforts to establish their dynamic identities and individualities in foreign lands battling to cope up with another culture and its ability to dislocate one's own ethnicity. Badami handles it by becoming nostalgic and by evoking scenes of discrimination in her home country. Agnew rationalizes how immigration changes the immigrant and how such a person becomes hybridized and also tries to justify the cultural practices of the home country. As Fukuyama argues the need for self-esteem of humanity in liberal democracies has sensitized the consciousness of people towards any type of prejudice and this has become the characteristic of the century all over the world, as humanity strives for self-respect and egalitarianism. As language is easily the best mode for identity building, writers and social scientists strive to represent differences and inequalities in society through fiction and research.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
S. Sridevi   284
Identity Construction and the Struggle for Recognition: Anita Rau Badami and Vijay Agnew

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
S. Sridevi   285
Identity Construction and the Struggle for Recognition: Anita Rau Badami and Vijay Agnew

A Mythical and Theatrical Perspective:
Girish Karnad's *Hayavadana*
Subhash Kumar Saroj, D.Phil. Research Scholar

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Abstract

Girish Karnad is one of the most renowned, leading playwrights of contemporary India. He has been very successful practitioner of performing arts. He has contributed a lot to Indian English drama by producing such monumental works in play genres, which deal with the culture of India past. His plays show the vivid example of Indian myth-a traditional story, especially one concerning the early history of a people or explaining a natural or special phenomenon, and typically involving super natural elements as it represents the social value, the principles of life, shared experience of race, the norms and codes of society. He takes the myth not entirely but only in parts and weaves it through the web of his dramatic imagination into tale of his own. He has also written the historical plays dealing with ancient Indian king, Mughal king. He takes an aspect of their life and gives a contemporary interpretation. The dominant presence of the ancient and medieval past in Karnad's play is the result of both personal and cultural compilations. He has recreated the rich and dynamic picture of Indian society, culture and its people. He often talks of Indian folklore cultural, about the life of people, their experience and their beliefs in divine being and humanity.

Keywords: Mythical, Theatrical Perspective, Folklore, Alienation Effect, Complex Seeing

Indian drama written in English by Indian playwrights makes intensive use of tradition, myths, legends and folklore. Most of the playwrights in India have either written in such a traditional manner that it lost relevance to their urban existence or they have written in such an urbanized manner that it lost its relevance to the traditional part of their personality. In this regard Karnad comments "we keep acerbating between the traditional and the modern, perhaps we could not hit upon a form which could balance both."(TP) But in the case of matter is different. He writes in such a way that he neither losses the traditionalistic approach of native culture nor the urbanity of urban and western theatre. He feels that they are very much relevant today, and hence, seeks to adopt myths and western theatrical devices of in his plays. Thus, with his plays he creates a bridge between the ancient and the modern to serve his purpose of using the past to illuminate the present.

Myth and folklore, the basis for *Hayavadna, Bali* and *Naga Mandala,* evoke the personal experience of author's life. They are congruous with resources of both realism and an essential theatrical anti-realism technique (music, mime, magic), and foreground the lives of women of

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Subhash Kumar Saroj, D.Phil. Research Scholar
A Mythical and Theatrical Perspective: Girish Karnad's *Hayavadana*   286

working class. Majority of his plays employ the narratives of myth, history and folklore to invoke an ancient or pre-modern world that resonates in contemporary context because of his prodigious ability to remake the past in the image of present. Thus, he roots the contemporary concern in old myth to present in effective way. He does not take myths in their entirety, but he takes them only in parts that are useful to him and the rest he supplements with his imagination. In this regard Karnad himself says in his introduction to three plays that, "The myth had enabled me to articulate to myself a set of values that I had been unable to arrive at rationally."(TP) In this way, he attempts to balance both in his plays.

The play *Hayavadana* has its origin from the folklore tradition of India. It abounds in the frequent use of myth like the Talking Dolls, Lantana tree, Midnight Bride and the four famous religious places and so on where people use to go to achieve salvation. Its theme is derived from Somdeva's *Kathasritsagar,* a collection of stories in Sanskrit literature. It is a famous collection of Indian legends, fairy tales and folktales written in 11th century. But he has primarily used in the play Mann's version of the story which advocates the theme of mind vs. flesh and head versus body. The transposition is the creation of Mann in the original story of Sanskrit the dilemma remains unsolved with whom she would go whereas Mann has given the solution of the problem in his play. Karnad has applied the central theme, the story of Devadatta, Kapila and Padmini and their changing of heads from the novel *The Transposed Heads* Written by Thomas Mann to project the theme of fundamental ambiguity of human life. Karnad has dealt the issue with the existentialist perspective signifying toward the search of identity and completeness. In this regard the observation of K. Rajendran is to be taken in consideration as he writes, "Mann's version of the tale treats the spirit versus the flesh theme. Karnad handles the tale to relate the problems of identity. After the transposition of heads, Devadutta and Kapila lose their identities."

The theme of the play symbolizes the *Upanisdic* principle that visualizes the human body as a symbol of the organic relationship of the parts to the whole. Beyond its philosophical reflection on identity and its self-reflexive structure*, Hayavadana* also resonates in present dramatic and cultural contexts because it gives primacy to women in the psychosexual relations of marriage, and provides a space for the expression, even the fulfillment of amorous female desire within the constraints of patriarchy. In this respect, the genre of urban folk theatre to which *Hayavadana* and *Naga-Mandala* belong, offer a radical contrast to the representation of women in the urban realist drama. *Hayavadana* begins with an invocation of Lord Ganesha, the mythical character, the younger son of lord Shiva, the remover of all obstacles, is to be worshiped first among the Gods. The mythical figure of lord Ganesha represents a perfect blend of three different worlds of experience- The divine, the human and the animal which in turn becomes the central sub plot too i.e. the story of three person going to a temple, since it foreshadows the character of *Hayavadana*. With *Hayavadana* Karnad has taken us back to the myths and legends of the Hindu religion. He makes the play an interesting study of man's quest for a complete and wholesome experience of life. For this he joins the *Transposed*

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Subhash Kumar Saroj, D.Phil. Research Scholar
A Mythical and Theatrical Perspective: Girish Karnad's *Hayavadana*   287

Heads of Mann with *Hayavadana* a story which is entirely his own invention to represent the whole crisis of existentialism problem which is search of one's own identity in this world. In her Essay, 'A Re-Writing of Girish Karnad's Plays with Reference to Myth and Folklore.' Veena Noble Das says, "Hayavadan is based on Indian myth. The play tells a story embellished with the truth of life and incongruities of our existence capsulated in fantasy. It is simultaneously a story, a social satire and the psychological study of a woman."

Karnad has used in most of his plays the folk theatre of India. Karnad has very successfully employed the folk drama in *Hayavadana* to present the perennial problems of identity and search of completeness. He chooses to write about a known   story because an old story gives the dramatist the opportunity to elaborate unnoticed aspect. At this point or representation, to some extent the author has applied the objective correlative theory of T. S. Eliot. That is to find best object to express emotions and ideas. It has found its best expression in this play. In the post-colonial society, the identity crisis has become a major issue. Folk imagination is at once mythopoeia and magical. In the folk mind one subsumes the other. All folk lore is religious, often based on animism because the primitive imagination extends its vision from the natural, in which it is steeped and with which it is saturated, to the supernatural" (Rangan) He chooses events / episodes from Indian mythology to question their values and relevance in the present context. His mythical characters are archetypes, manifestation of general human characteristics placed in contemporary context and deal with contemporary situations. There is no easy solution provided in his plays. To quote Karnad again, "The energy of folk theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning these values, of making them literally stand on their head."

The present paper is all about the mythical perspective of the author in the play *Hayavadana.* The play has two plots the main plot dealing with the life and problems of three persons Devadutta - a formal mode of addressing a stranger, Padmini- One of the six types of women, whose name Karnad has derived from the *Kamsutra* of Vatsyayan and Kapila meaning -the dark one. The sub plot of the play is concerned with the story of Hayavadana (character) one with men's body and horse head and human voice that is in search of completeness. This story of Hayavadana (character) is of Karnad's own invention telling about the marriage of Karnataka princess who chooses to marry with a horse, a Ghandharva, was cursed by the god Kubera the God of wealth to spent some fourteen year with human then only he will be freed from his curse of disobedience in Hindu mythology. In the coming time after living with fourteen year with the princess of Karnataka the horse one day turns out to be a beautiful Ghandarva (the Celestial being). He then asks the princess to go with him to the heavenly abode, but she refused to go as she said that she would only accompany him if he becomes the horse again. Then hearing this, he cursed his wife to be a mule. Thus, Hayavadana (character) was born. In this way without doing anything wrong the protagonist has to face such great problem of hoarse head with human voice.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Subhash Kumar Saroj, D.Phil. Research Scholar
A Mythical and Theatrical Perspective: Girish Karnad's *Hayavadana*   288

The main plot of the play is, narrated by Bhagavat, who is the narrator of the play, like the narrator Arkadi in the play *Caucasian Chalk Circle* of Brecht, the story of Devadutta, Padmini and Kapila. The two of them Devdutta and Kapila were close friends. They were such friend that they fell incomplete without the other. The Bhagavat compares their friendship with the pair of mythical character Lova and Kush Krishan and Balaram. Devadutta was a learned person known for his learning of Vedas and Purans he was the star of every one's eyes. Kapila, the son of a blacksmith, was not less loved by the people ofDhrampura the place where they lived. He was famous for his muscular body and wrestling. He was a person of lower-class society. He was not fair enough as Devadutta but they were the mind and heart of friendship. One day Devadutta sees Padmini.He falls in love with her. He was so deeply in love with her that he promises to offer his head to lord Rudra and hands to the Goddess Kali if he gets Padmini as his wedded wife. He, Devadutta is finally married with Padmini with the help of his friend Kaipla. They live their life happily for some time. Gradually Padmini feels attracted towards Kapila due to his robust body. They set out to see the fair of Ujjain on the way they stop to take rest where by chance they find a temple of Kali the most powerful goddess in Hindu mythology and Rudra- God of destruction in the Hindu mythology and supposed to be the most powerful of all Gods. On seeing the temple Devaduttta remembers the promises which he has made to get Padmini. And he decides to offer his head. To do so he requests two to go to the temple of Rudra so that he may fulfill his desire of beheading himself accordingly to the promise. Then he beheads himself as offering to the goddess Kali. On seeing that his dearest friend is dead Kapila also cuts his head. Finally Padmini for fear of the society is also ready to cut her head then the goddess Kali appears and asks her to set their head to their bodies and touch with the sword then they will be alive again Padmini does so but in haste she mixes the head to the one another body. With the intervention of supernatural power Kali, the central theme of the play unfolds. In *Hayavadana*, the presence of Goddess Kali reveals the religious sentiment prevalent in Indian society, and culture. Religion and ritual not only form a part of the narrative to the play but also are integral to the dramatic representation of the play. In words of Alexander Pope the use of supernatural machinery. Then the dilemma comes with whom Padmini will go as wife. The problem is solved by Rishi that head is supreme in the human body so the body with Devadutta's head is the husband of Padmini.

Thus, half desire of Padmini of fabulous body and fabulous brain fulfils but only for a short span of time. With the passage of time the head wins over the body and both Devadutta and Kapila turns to their real self as they were earlier in their life. Meanwhile Padmini gives birth of a beautiful son. The happiness of sensuous pleasure does not last long. Once again Padimini dreams about Kapila. She goes to the forest to meet Kapila where he has been living since the incident of transposition. This time both fight to gain Padmini as their wife and finally they kill each other and Padmini becomes sati by burning with their bodies. Thus, her desire of completeness never comes true. She says that he should be kept five years to the forest as the son of Kapila and after that he should be sent to the reverend Brahmin Vidyasagar as the son of Devadutta. She wishes to gain her son the complete

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Subhash Kumar Saroj, D.Phil. Research Scholar
A Mythical and Theatrical Perspective: Girish Karnad's *Hayavadana*   289

mixture of brain and body what she could not get in her life. In the end of the play Hayavadana (character) goes to the same temple of Kali where his desire to be complete comes true. He becomes complete horse, but human voice does not change. But when he comes with the child in the end of the play, his voice eventually changes in the voice of horse. Thus, he becomes a complete horse.

Karnad has adopted the narrative technique of Brecht in his play there is a narrator, Bhagavat like Arkadi in the play *Caucasian Chalk Circle* of Brecht. The whole story is put in the mouth of the Bhagavat who timely provides commentary on the scene of the play which is the chief characteristic of alienation effect of Brecht. He reveals the impact of Brecht's theatrical techniques on his plays especially with regard to his use of indigenous dramatic forms. He says, "I read the basic western canon- the Greek plays, Shakespeare, Shaw, O'Neil, Anouilh, Brecht Sartre, and Camus. Brecht's technique influenced me a great deal in the earlier years." .In the play the dramatist has applied the Alienation Effect, which is a key feature of Epic Theatre invented by Bertolt Brecht, German playwright of 20th century. It is a dramatic device used by the playwrights to break the emotional attachment of the audience with the events and happening on the stage so that they may critically observe the play rather than passively accept the solution provided by the author. It is used to raise the critical ability of the audience as well as the actor not to emotionally involve the characters they are playing. That is why they are made constantly aware of the fact this only play for the pure entertainment. He has used technique in the play *Hayavadana*. He has used both the telling and showing technique of drama in his play. In Plato's words it is *Mimesis* and *Diegesis*. In the regard of using alienation effect, he says that the separation of the audience from the stage by the proscenium, underscoring the fact that what was being presented was a spectacle free of any ritualistic associations and which therefore expected no direct participation by the audience in it; and the other was the of pure entertainment."

There is enough influence of German Philosophy and the theatrical devices too in the play *Hayavadna*.K. Narasimhamurthy writes: "*Hayavadana* is a Brechtian kind of play employing native folk theatre strategies to present through a folk tale man's tragically futile aspiration for perfection.8 Regarding the usage of western influence Karnad in his introduction to three plays says, "oddly enough the play owed its form not the innumerable mythological plays I had been brought up on, and which had partly kept these myths alive for me, but to western playwrights whom until then I have read only in print: Anouilh (his *Antigone* particularly) and also Sartre, O'Neill, and the Greeks." He has used the existentialist philosophy of Sartre in the play. He has used the mask technique of O'Neil in the play. The first and foremost influential play which influenced him most was the *Miss Julie-* a realist and naturalistic tragedy of August Strindberg. There is plenty of influence of western playwrights and their techniques in his plays. Nobody can deny the fact; even the playwright has acknowledged this fact in the introduction of Three Plays. I will conclude my paper with statement of book review, "Karnad's plays ... have greatly contributed to the enrichment of contemporary theatre… [They] have great perform ability; [Karnad], in a way, is directors' playwright." No doubt he has contributed a lot to the Indian drama by writing such monumental works in play genre which deal with the past Indian culture. He has revived the culture by writing the plays about the great

Indian culture. He has used the various conventions-the chorus, the masks, the seemingly unrelated comic episodes, and the mixture of human and nonhuman worlds, which gave to the simultaneous presentation of alternative point of view, of alternative attitudes to the central problem. To use the phrase Bertolt Brecht, these conventions then allow for 'Complex seeing.'

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Subhash Kumar Saroj, D.Phil. Research Scholar
A Mythical and Theatrical Perspective: Girish Karnad's *Hayavadana*   291

Feminist Characters in *Harry Potter*

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Abstract

J.K Rowling's Harry Potter Novels have been published in several countries and are a major success with readers of all ages. Alike many critics discharge of Harry Potter as mere children's literature and labelling it a non-literary text, it holds universal appeal and provides ample support for literary merit. One often-argued point against the novel is that, with a male lead and fewer female characters, the Harry Potter is sexist. J.K. Rowling claims that she never consciously wanted the novels to be seen as either sexist or feminist. But through the themes explored with the female characters in the Harry Potter Novels, Rowling has created feminist work of literature. The feminist ideals in "Harry Potter" are seen through the lead female character Hermione Granger, the Headmistress of Gryffindor Professor Minerva McGonagall, Ron's sister Ginny Weasley, Bellatrix Lestrange and Narcissa Malfoy. All of them stand out as remarkable female characters. The characters are strong and complex, bossy and more responsible, proud, conceited and vicious. Rowling's female characters constantly fight against the patriarchal subjugation inherent in both real and in their fictional world taking charge of their own identities and empowerment. J.K. Rowling's Harry Potter series exemplifies a young adult feminist novel in many ways.

Keywords: *Harry Potter,* Feminist characters, J.K. Rowling

The feminist ideals in Harry Potter are most effortlessly observed through the lead female character, Hermione Granger, as she is an appearance of the author herself inside the content. "Hermione is me," Rowling has said in a few meetings, "An exaggeration of me when I was more youthful" (Conversation). Rowling has said that, as a child, "she was seen as being extremely bossy and frequently the most splendid one in her class, and those attributes she provided for Hermione" (Gladstein 50). The peruser sees Rowling's numerous qualities and shortcomings through the character of Hermione, making Hermione a standout amongst the most mind-boggling characters in the novels. Hermione, for instance, is more dependable than her male companions thus she is frequently trusted with greater risk. In Prisoner of Azkaban, when two characters must be spared from death, Professor Dumbledore allocates Hermione to spare them, not Harry. "Miss Granger, you know the law – you comprehend what's in question . . . good fortunes," Dumbledore says to her. In the interim, Harry is "puzzled" and "[does not] understand what [is] continuing" (Rowling, Azkaban 393). The basic male-centric sexual orientation jobs have been turned around and Hermione is enabled to take control of the circumstances, while Harry just pursues her heading. Through furnishing Hermione with Rowling's own qualities and shortcomings, the creator

"recommends that she means for Hermione to be a solid character who keeps on picking up quality and self-assurance as opposed to discovering it in transient" (Dresang 226).

A standout amongst the most fascinating highlights of the Harry Potter arrangement is the development of the youthful characters and through this development, the peruser starts to see Hermione developing from a hesitant young lady into an autonomous young lady. In the main book, The Sorcerer's Stone, Ron prods Hermione for being a 'know-everything': "It's no big surprise nobody can stand her . . . she's a bad dream, genuinely" (Rowling, Sorcerer 172). Multi-year-old Hermione's reaction to this individual assault is to keep running off to cry in the young lady's washroom. At the point when Hermione is more seasoned, she doesn't respond similarly. At the point when Malfoy calls Hermione's companion Hagrid "terrible" for being steamed at the loss of his hippogriff, "Harry and Ron both [make] irate moves towards Malfoy – however Hermione [gets] there first – SMACK!" (Rowling, Azkaban 293) Hermione volunteers face the torment. Notwithstanding when two of her male companions are remaining adjacent to her, Hermione does not rely upon them to battle for her. Rather than crying or simply fleeing from strife, Hermione goes to bat for her companion, demonstrating a developing office that was not as apparent when she was more youthful.

At fourteen years, Hermione goes to bat for what she has confidence in indeed demonstrates her actual feminist ideals when she establishes "The Society for the Promotion of Elfish Welfare" (S.P.E.W.) in the book, The Goblet of Fire. Hermione's rally to help free house mythical beings "is one basic to contemporary feminist points of view – comprehensiveness and worry for a wide range of suppression and underestimation as opposed to that of ladies alone" (Dresang 233). Hermione, through her assurance to battle against enslavement, demonstrates that she is, indeed, a feminist. However, Rowling enables Hermione to coordinate with male-centric ideals of what gentility ought to be when Hermione changes her appearance for the Yule Ball in The Goblet of Fire. For this vital occasion, Hermione required much exertion to make herself look more dazzling. While "radical-libertarian feminists keep up that females have the privilege to do whatever they need with their bodies" (Dresang 233), other more "radical-social feminists" gripes that Hermione is changing her appearance only with the end goal of male consideration. Be that as it may, what is clear in this section from Goblet of Fire is Hermione's certainty. Rowling says that Hermione was conducting herself with balance and grinning. These activities produce self-assurance that others find alluring. Hermione spruces up and settles her hair pleasantly, so she will like herself at this essential occasion. By liking her appearance, she feels certain, and this certainly makes her alluring to other people. Needing to look alluring ought not to be the differentiation to be a feminist. Hermione's difference in appearance does not pass on "low confidence" (Heilman 229) as much as her grin and her balance in a similar portrayal indicate Hermione winding up more confident.

Rowling incorporates a few other solid female characters in her accounts; one of the most grounded characters in Harry Potter is Professor Minerva McGonagall. Like Hermione, McGonagall is regularly censured for being dull, bossy, and for being simply second in order under a male dean. In any case, McGonagall holds an intense position as headmistress of the most regarded house at Hogwarts, Gryffindor. In addition, Professor McGonagall is second in direction after Albus Dumbledore. McGonagall is likewise an Animagus, which implies she can change into a creature frame without her

mind transforming into a creature's brain, a spell that not very many witches and wizards can perform. All through the arrangement, McGonagall is "consistently forcing and outstanding . . . a capable and positive figure" (Gladstein 57). In McGonagall, the offspring of Hogwarts have a solid grown-up female assume that they trust and regard. McGonagall successfully remains for her convictions even with her foe, when no other educator will, which additionally demonstrates what a ground-breaking power Minerva McGonagall is.

Ginny Weasley, Ron's younger sister, is additionally an extraordinary case of Rowling's women's liberation in the realm of Harry Potter, in spite of the fact that her first appearance in the storyline is as an unfortunate casualty. Voldemort picks up his capacity through Ginny similarly that men gain control by the apportionment of ladylike power in a man-centric culture: "Question's savagery towards Ginny is another example of the manly vampirizing the nurturing blood of the female" (Yeo 6). Tom Riddle can't open the Chamber of Secrets all alone; he must have power over Ginny with the goal that she can do it for him. By speaking to the activities of an ordinary man-centric male with the most insidious character in the Harry Potter arrangement, Rowling is censuring the impropriety of a general public where men don't hesitate to defraud ladies and take away their capacity.

As Ginny develops more established, she turns into an essential job in the Harry Potter arrangement, never again enabling herself to be abused or seen as simply Ron's more youthful sister. Ginny is great at games; she is a capable individual from the Gryffindor Quidditch group as a chaser and furthermore subbing for Harry as searcher when he can't play. Additionally, Ginny is individual from Harry Potter's mystery association, the D.A., which considers Defense Against the Dark Arts, in spite of the boycott of these practices by Professor Umbridge. She is a vital individual from the D.A. since she assets a few of its individuals and furthermore names the gathering. Other than naming the D.A., she is likewise a critical individual from the gathering because of her uncommon aptitudes in throwing spells. Indeed, even her sibling George says: "Estimate is no assurance of intensity . . . takes a gander at Ginny . . . you've never been forced to bear one of her Bat-Bogey hexes, make them rowling, (Order 100). Ginny is picking up power in the realm of Harry Potter and is being perceived for her quality and abilities. Ginny is picking up power in the realm of Harry Potter and is being perceived for her quality and abilities.

Despite the fact that Ginny is adulated for being a solid female character, faultfinders assault Ginny for being a "prostitute" on the grounds that, after she picks up certainty and turns out to be more out-going, she has a bunch of paltry associations with a few distinctive young men. Ladies regularly get feedback for endeavouring to date whoever need similarly men do. Rather than being the accommodating defrauded "Madonna" that she was by all accounts when she was more youthful, she has turned into the "Prostitute," by being drawing in with young men and dating a significant number of them. The "Madonna" or "Prostitute" idea "proposes that there are just two personalities a lady can have" (Tyson 88). By inferring that these are the main two sorts of individuals that a lady can be, if Ginny is never again bashful, easy-going, and humble with regards to individuals from the contrary sex, at that point she should be a prostitute or a prostitute. Individuals that scrutinize Ginny's dating style are supporting the man-centric names that society puts on ladies. Indeed, even Ron dislikes Ginny dating such a large number of various young men:

'Michael – but –' said Ron, craning around his seat to stare at her. 'But you were going out with him!'!

'Not anymore,' said Ginny resolutely . . .

'Well, I always thought he was an idiot . . . good for you. Just choose someone – better – next time.'

'Well, I've chosen Dean Thomas, would you say he's better?' asked Ginny vaguely.

'WHAT?' Shouted Ron, upending the chessboard   (Rowling, Order 866).

In this talk among Ginny and Ron, Ron speaks to the run of the mill male-centric male endeavouring to control the female sexual personality. He encourages her to "pick somebody – better – next time" as though he realizes what is best for her. Ginny's proud reactions to Ron's responses demonstrate how her character does not permit man-centric definitions direct how she should act.

J.K. Rowling's Harry Potter arrangement represents a youthful grown-up feminist novel from numerous points of view. When perusing a book from a feminist perspective, "most feminist faultfinders search for character advancement and a solid depiction of females associated with non-conventional exercises" (Yeo 2). The precedents given in this paper demonstrate that Rowling's female characters are solid and complex. All the more vitally, all through the six years that the peruser has known the characters so far, the characters demonstrate development in which the female additions control and certainty, beating the man-centric world in which they live in. As the Witch/Wizard world that Rowling makes runs parallel to the "Muggle" world, the Witch/Wizard world will without a doubt reflect the man-centric motivation that the "Muggle" world so emphatically executes. Notwithstanding, Rowling's female characters continually battle against the man-centric oppression regular in both this present reality and in their anecdotal world, assuming the responsibility of their own personalities and strengthening.

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The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities in India: A Case Study of the Dungra Bhil Language Community in Gujarat

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Abstract

This research will attempt to understand the position of a multilingual community like India that faces various hurdles in providing education to the preliterate oral tribal communities in the country. The Government of India mostly provides education in the dominant state language which leads to immense difficulties for the tribals to understand the medium of instruction and leads to high rates of drop-outs, especially in the primary class. However, if the tribal communities are provided primary education solely in their mother tongue, it will be an impediment for them to join higher studies and enter into jobs. Keeping this in mind, this paper analyses the case study of Dungra Bhil tribal community in Gujarat and provides five steps to achieve bilingual education among them. This study uses a standardised interview method with a sample size of 50 participants. For this, Dungra Bhil language phonemic representation, the frequency of vowel and consonant phonemes, and practical orthography in Gujarati and Devanagari scripts for the Dungra Bhil language will be provided.

Keywords: Bilingual education, Mother tongue, Primary education, Tribal communities, Dungra Bhils

Introduction

India's rich multilingual, multicultural society poses a humungous challenge to address the educational needs of its tribal communities. Although access to schools has increased and enrolment rates are improving, the dropout rates are still alarmingly high and achievement levels are low compared to their non-tribal counterparts (Nambissan, 1994). One of the reasons for this is that education is conducted in a language they do not understand using an unfamiliar cultural context. Many scholars agree that having a strong mother tongue foundation leads to a much better understanding of the curriculum as well as a more positive attitude towards school (Benson, 2004). It becomes vital that children maintain their first language when they begin

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities in India: A Case Study of the Dungra Bhil Language Community in Gujarat   297

school in a different language as the development of their mother tongue simultaneously foster a whole host of other essential skills, such as critical thinking and literacy skills. The importance of mother tongue education also holds true for tribal children in various parts of India.

To understand this, the case study of Dungra Bhil ethnic group, who lives in the Vindhya Satpura mountain ranges, is taken. They are scattered in the Baroda district of Gujarat, Alirajpur taluk in the Jhabua district of Madhya Pradesh, and also in some parts of Dadgaon taluk of Maharashtra. The total number of speakers is about 100,000. Their language is one of the dialects of Bhil, a western Indo-Aryan language. The people call themselves as Adivasi Bhil. But others refer to them by the name Dungra Bhils (Bhils living on the hills). For the purpose of this study, the name Dungra Bhil is chosen to describe the people and the language.

Sociolinguistic survey reveals that there are three dialects of Dungra Bhil. The first one is in Gujarat, the second one is in Madhya Pradesh, and the third is in Maharashtra. Nevertheless, these dialects are mutually intelligible; each is influenced by the state language respectively. This study is based on the Dungra Bhil spoken in the Baroda district of Gujarat. The Dungra Bhil children are denied education in their mother tongue and are forced to study in their state medium, Gujarati. This usually adversely affects their language development and leads to a sharp drop out rates.

In 1956, the Indian Constitution through Article 350A recognised the need to provide facilities for primary education in the mother tongue to linguistic minorities. However, today, almost four decades later, education is being imparted primarily in the 15 'official' languages that are listed in the English Schedule' of the Constitution as well as in English. Languages of communities such as the Scheduled Tribes do not figure in the Schedule and remain outside the precincts of the school. The denial of schooling in the mother tongue to children from tribal communities gives a reason for concern in view of the growing volume of research that highlights the crucial role played by languages of the home in processes of early learning (1994, p.1).

The poor response of tribal children to formal education and their high rates of attrition, especially in the first few years of schooling, assume significance in this context. What is of special significance in the context of the present discussion is that the majority of children who enrol in Class I drop out within a few years of entering school. Official drop-out figures of tribal children between Classes I and V was as high as 64.50 per cent as compared to 47.90 per cent for the general category of students. Class wise enrolments at the primary stage reveal that the sharpest drop in enrolment of tribal children occurs between Class I and 4 (1994, p.1).

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities in India: A Case Study of the Dungra Bhil Language Community in Gujarat   298

The criticality of language as the medium of school education becomes particularly relevant in pluricultural, multilingual societies. The singling out of some languages as the 'standard' and appropriate media of education sets aside the rest as 'non-standard' and inappropriate for schooling. The implications that follow are pertinent for pedagogy and curriculum transaction, as well as for teacher attitudes and expectations that underlie the social processes of schooling and influence educational outcomes (1). As Pattanayak observes, "where multiple languages and cultures co-exist, the notion of one dominant language as the medium of instruction leaves thousands illiterate in their mother tongue and fosters low achievement level in the dominant language itself (1994, p.5).

Methodology

This research uses quantitative standardized interview method to analyse the efficiency of transitional bridge education in primary education among the Dungra Bhils. A Standardized interview was conducted in two phases among ten literacy coordinators to understand the need and efficiency of transitional bridge education in various villages, where the Dungra Bhils reside. The first phase of the standardised interview was conducted to analyse the results of providing primary education in Gujarati, which is the state language, without giving adequate training in their mother tongue. The second phase of the standardised interview was conducted to analyse the efficiency of the transitional bridge education, which is achieved in 5 stages.

Observations of the First Phase

The first standardized interview revealed that out of 50 students enrolled for primary education, only 5 were able to read and write after the academic year. Observation of the researchers during their stay in the village confirmed that Dungra Bhil is being spoken by the tribals. Parents were observed speaking with their children in their own language, which gives support to the continuance of the vernacular. Even outside homes and villages, it is spoken in certain domains. Dungra Bhil can be heard at bus stands, on buses and in the market. Although other languages may be used and valued in such domains as education and occupation, there are strong indications of the maintenance of Dungra Bhil as the language of the family and home, which are important domains for the vitality of a mother tongue.

Advantages and Disadvantages of Mother Tongue Education among Dungra Bhils

The advantages of instruction in tribal language are that the process of education and learning is made easier and more natural. By affording a sense of assimilation, such a practice can aid in reducing drop-outs. This can also help increase a child's participation in learning processes at school. However, the disadvantage is that often, tribals themselves perceive local content and tribal language education as a way to keep the community backwards. The importance of the tribal language as the foundation of a child in the early years and the underlying benefits of increasing achievement/learning levels by granting familiarity cannot be

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities
in India: A Case Study of the Dungra Bhil Language Community in Gujarat   299

over-emphasized. In a multilingual society geared towards the default state language, reliance on the local tribal dialect solely can entrench the differentiation between the tribal and non-tribal community hindering the process of mainstreaming. Using the tribal dialect as a medium to transact the state curriculum, particularly for the first few years, and introducing the state language gradually as the child becomes comfortable in the school environment, can yield positive results.

Five Stages of Bilingual Education

Bilingual education in Dungra Bhil community in Gujarat can be achieved in five stages. In stage one, pre-primer which include lessons to teach alphabets, syllables and words in the mother tongue Dungra Bhil is taught. A frequency count is done for the phonemes in Dungra Bhil and they are taught from the most occurring phonemes to the least occurring one. In the second stage, primer one which includes lessons to teach phrases, clauses and sentences in the mother tongue is taught. Next, in the third stage, prime two which includes lessons to teach alphabets, syllables, words, phrases and clauses using the phonemes in Gujarati (State language /Language of wider communication) which are not found in the Dungra Bhil is taught.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities in India: A Case Study of the Dungra Bhil Language Community in Gujarat   300

૧		ક	નાક
૨		કા	કાકુ
૩		કી	કીવાળો
૪		કુ	કુકણ
૫		કે	કેલે

①

In the fourth stage, Dungra Bhils are made fluent in their mother tongue through various reading materials. And in the final stage, they are made fluent in the state language, Gujarati using various reading materials in Gujarati. Thus, in this method, primary education is done in the mother tongue and at the later stage; the student is bridged into the language of wider communication. This method of education is sometimes referred to as Transitional Bridge Education. The government initiated programs among Dungra Bhil people is provided not in their mother-tongue but in the state language (Gujarati). So for the smooth transition into the state language, Gujarati and Devanagari scripts are used for preparing materials in the Dungra Bhil language.

Phonemic representation, the frequency of consonant and vowel phonemes, and orthography in Gujarati and Devanagari scripts are used to make the reading materials for the literacy program

Phonemes of Dungra Bhil

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Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities
in India: A Case Study of the Dungra Bhil Language Community in Gujarat   301

A phonemic representation of Dungra Bhil would need to include the following phonemes

Vowel Phonemes

i	ĩ		u	ũ
e	ẽ		o	õ
		a ã		

Consonant Phonemes

	Labio-dental	Dental\alveolar	Retroflex	Palatal	Velar	Glottal
Plosive	p b	t d	ʈ ɖ		k g	ʔ
Asp. plosive	ph	th	ʈh		kh	
Nasal	m	n	ɳ			
Fricative		s				h
Affricate		dz		dʒ		
Flap		r	ɽ			
Approximant	v			j		
Lat. Approximant		l				

The Frequency of Consonant Phonemes (from 1500 Dungra Bhil words)

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities
in India: A Case Study of the Dungra Bhil Language Community in Gujarat   302

Phonemes	Word Initial	Word Medial	Word Final
/p/	118	27	6
/ph/	27	12	2
/b/	74	49	4
/m/	85	52	8
/ʊ/	73	74	9
/t/	55	76	17
/th/	7	11	2
/d/	53	51	8
/n/	77	108	8
/r/	33	178	25
/s/	111	85	8
/l/	9	165	14
/ʈ/	17	68	12
/ʈh/	8	7	5
/ɖ/	27	45	6
/j/	29	54	6
/z/	3	8	3
/y/	3	106	10
/ɳ/		52	11
/ɽ/		149	14
/k/	110	69	9
/kh/	43	33	7
/g/	62	65	8
/h/	80	106	10
/ʔ/		82	5

Practical Orthography
Vowels

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities
in India: A Case Study of the Dungra Bhil Language Community in Gujarat   303

a આ / આ	ã આં / આં
i ઇ / ઇ	ĩ ઈ / ઇં
u ઉ / ઉ	ũ ઉં / ઉં
e એ / એ	ẽ એં / એં
o ઓ / ઓ	õ ઓં / ઓં

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities
in India: A Case Study of the Dungra Bhil Language Community in Gujarat   304

Consonants

k क / ક	kh ख / ખ	g ग / ગ		
		dʒ ज / જ		
		dz ज़ / જ઼		
ʈ ट / ટ	ʈh ठ / ઠ	ɖ ड / ડ		ŋ ण / ણ
t̪ त / ત	t̪h थ / થ	d̪ द / દ		n न / ન
p प / પ	ph फ / ફ	b ब / બ		m म / મ
y		r र / ર	l ल / લ	
v व / વ	s स / સ	h ह / હ	ɽ ड़ / ળ	ʔ अ / અ

Dungra Bhil Orthography

The above table shows the symbols chosen to represent consonant and vowel phonemes of Dungra Bhil. Since Dungra Bhils are living in Gujarat, Madhya Pradesh and Maharashtra, the Devanagari and Gujarati scripts are listed to represent the phonemes. This will ensure maximum transfer to the language of wider communication.

In Dungra Bhil there are five vowels, three front and two back. Since Dungra Bhils are living in Gujarat, Madhya Pradesh and Maharashtra the Devanagari and Gujarati scripts are used to represent the phonemes. This will ensure maximum transfer to the language of wider communication. The glottal plosive which is absent in Hindi and Gujarati languages is

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities in India: A Case Study of the Dungra Bhil Language Community in Gujarat   305

represented by (अ / અ). Also the nasals and the homorganic plosives are represented by nasalisation on the preceding vowel.

According to Eugene Nida, an alphabet which is to be used by ordinary people must take into consideration the two principles that alphabet (systems of writing) are largely cultural matters, and the value of existing systems of writing which may be known to the people in greater or lesser degree must be taken fully into consideration. Next, reading consists of complex kinds of reactions to visual symbols; and these visual symbols should be related to speech sounds, there are certain exceptions to the rule of one-to-one correspondence and the requirement that writing must follow the precise manner in which people speak (Key, 1966).

Evaluation of the Second Phase of Standardised Interview

In the second phase of the standardised interview, the efficiency of the transitional bridge education, which is achieved in five stages, is evaluated. For the evaluation, the standardised interview was conducted among ten primary education trainers in seven villages, where the Dungra Bhil language is spoken. The observation is provided below:

1) Village: Jaminiya (Teacher: Dundiniya bhai)

Number of Students:	12 (7 men & 5 women) (7 are regularly attending)
The number of classes in a week:	3 days (Wednesday, Sunday& Friday) classes were conducted at night. (advised to teach 2 hours/day)
Books covered:	Book 1: completed, Book 2: partially completed
Attendance register	Well maintained
Result	5 out of 7 who are regularly attending started reading Dungra Bhil materials
Comments about the teacher	He is highly motivated: Doing a very good work

2) Village: Ambadunger (Teacher: Hindiya bhai)

Number of Students:	12 women
Number of classes in a week:	2days(Wednesday, Sunday) classes were conducted at daytime: advised to increase the

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities in India: A Case Study of the Dungra Bhil Language Community in Gujarat   306

	frequency to 3 days in a week: Suggestion accepted(advised to teach 2 hours/day)
Books covered:	Book 1: completed, Book 2: partially completed
Attendance register	Given the advice to maintain the register
Result	7 out of 12 started reading Dungra Bhil materials
Comments about the teacher	He needs frequent guidance

3) Village: Kadulimoodi (Teacher: Mahesh bhai)

	6 (4 women & 2men)
Number of Students:	
The number of classes in a week:	2 days(Wednesday, Sunday) classes were conducted at daytime: advised to increase the frequency to 3 days in a week: Suggestion accepted(advised to teach 2 hours/day)
Books covered:	Book 1: completed, Book 2: Did not receive (Steps were taken to send 10 copies of book2 immediately)
Attendance register	Given the advice to maintain the register
Result	2 out of 6 started reading book 1
Comments about the teacher	He needs further motivation, he needs to improve his performance: Needs constant guidance

4)   Village: Sakad (Teacher: Babu bhai)

	13(4 men & 9 women)
Number of Students:	
The number of classes in a week:	3 days(Wednesday, Sunday and Friday) classes were conducted at daytime: (advised to teach 2 hours/day)
Books covered:	Book 1: completed, Book 2: Dungra Bhil section is completed (Requested 5 copies of book 2. Steps were taken

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities
in India: A Case Study of the Dungra Bhil Language Community in Gujarat   307

	to send them immediately)
Attendance register	Maintaining the register well
Result	6 out of 13 started reading Dungra Bhil materials
Comments about the teacher	He is highly motivated, Doing very well

5) Village: Reliamba (Teacher: Hunji bhai)

	10
Number of Students:	
Number of classes in a week:	2days(Wednesday, Sunday) classes were conducted at day time: (advised to teach 2 hours/day and increase the frequency to 3 days /week)
Books covered:	Book 1: completed, Book 2: Dungra Bhil section is completed (Requested 5 copies of book 2. Steps were taken to send them immediately)
Attendance register	Could not meet the teacher/ so don't know about the register
Result	4 out of 10 started reading Dungra Bhil materials
Comments about the teacher	He is not motivated/ needs further motivation and guidance

6)   Village: Verajimatha (Teacher: Sanker bhai)

	7
Number of Students:	
Number of classes in a week:	3days(Wednesday, Sunday and Friday) classes were conducted at night time
Books covered:	Book 1: completed, Book 2: Dungra Bhil section is completed
Attendance register	Well maintained
Result	5out of 7 started reading Dungra Bhil materials

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities
in India: A Case Study of the Dungra Bhil Language Community in Gujarat   308

Comments about the teacher	He is highly motivated. Doing good work

7) Village: Kundenpur (Teacher: Ramesh bhai)

Number of Students:	10
Number of classes in a week:	3days (Wednesday, Sunday and Friday) classes were conducted at night time: Sometimes they gather 5 days /week
Books covered:	Book 1: completed, Book 2: Dungra Bhil section is completed
Attendance register	Well maintained
Result	7out of 10 started reading Dungra Bhil materials (they have read very well)
Comments about the teacher	He is highly motivated. Doing a good work: This group is highly motivated:

Analysis of the Evaluation Results

Analysis of the second phase of standardised interview reveals that the total number of students enrolled in 7 villages for primary education is 65. The total number of students who learned to read and write is 36. The percentage of students who benefited from the transitional bridge education is 55.38%. After the second phase of the analysis, a sharp rise in the number of students who were able to read and write at the end of the academic year was recorded. This proves the efficiency of the bilingual education achieved in five stages, proposed in this research.

Conclusion

Though it is difficult to measure the cultural pressure of an orthographic system which is employed by a dominant cultural group, it can be said that the greater the feeling of insecurity the more intense will be the response to the cultural pressure of the dominant language. When efficiency and cultural prestige are pitted against one another, the latter almost always wins out in the end. It is not what is easiest to learn, but what people want to learn and use which ultimately determines orthographies. A practical orthography may be just as scientific as the

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities
in India: A Case Study of the Dungra Bhil Language Community in Gujarat   309

strictly phonemic one- it is just that in the case of the practical alphabet we must employ not only linguistics but also psychology and anthropology since all these types of factors are present.

Thus, through these five stages of bilingual education, Dungra Bhils would be well-versed in their mother tongue as well as their state language, Gujarati. The mother tongue education in the primary level helps the process of learning to be easier and reduces drop-outs. And the education in the state language paves the way for higher education and jobs.

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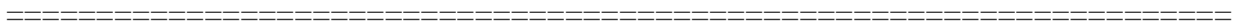
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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ruth Susan Mathew, M.A. in English with Communication Studies
The Need for Mother Tongue Primary Education among the Preliterate Oral Tribal communities in India: A Case Study of the Dungra Bhil Language Community in Gujarat   310

Style and Technique of Virginia Woolf: A Critical Study

Sushma Chaudhary

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Virginia Stephen (Woolf) 1902
Photo: George Charles Beresford
Courtesy: https://en.wikipedia.org/wiki/Virginia_Woolf

Abstract

Virginia Woolf was one of the most distinctive writers of the English Literature using the stream of consciousness technique masterfully. The stream of consciousness technique is one of the most challenging narrative techniques in writing. This study aims to focus on the teaching of the stream of consciousness technique taking Virginia Woolf's technical artistry in her use of sentence structure and vocabulary and in understanding Woolf's style better. In this study, I have dwelled on Virginia Woolf's three novels; *Mrs Dalloway*, *To the Lighthouse*, and *The Waves*. These are Virginia Woolf's well-known novels, which are considered to have established her mastery in the use of stream of consciousness technique in an effective way. However, in each of the novels, mentioned; a different way of the stream of consciousness technique is employed, which makes it peculiar and spectacular to Virginia Woolf. Although the works are in the form of prose, yet they are closer to poetry, especially *To the Lighthouse* and *The Waves*. Her vocabulary choice and the sentence structure cause the reader feel that he is reading a poem in the form of prose. This is related to Woolf's passion to find a new narration style. She combines poetry and prose so successfully that her works are both tempting and hard to read.

In addition, this paper is an examination of some of the techniques Virginia Woolf used in order to create poetry in the form of prose. The structures of balance and sound as well as the use of

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sushma Chaudhary
Style and Technique of Virginia Woolf: A Critical Study   311

parenthesis are analyzed in this paper. The paper, while walking along the corridors of Woolf's mind, also explores her stream of consciousness technique.

Keywords: fictional portrait, stream of consciousness technique, parenthesis, feminism, style, symbolism, narrative technique.

Virginia Woolf came to life in the Victorian era in 1882. She was born Adeline Virginia Stephen in London in 1882. Her mother Julia Prinsep Stephen (born Jackson 1846-1895), was born in India to Dr. John and Maria Pattle Jackson and later moved to England with her mother, where she served as a model for painters. Her father, Sir Leslie Stephen was a remarkable and notable Victorian intellectual. He wrote books in various disciplines; books on history, biography and philosophy. But his sixty-three volume *Dictionary of National Biography* which he edited, was the most famous of his accomplishments.

The large Stephen family lived in a house near Hyde Park in London. They were an upper-middle class family with important social connections both with artists and writers, such as the novelists Thackeray and Henry James, and with the social elite of judges, politicians and aristocracy. According to Woolf's memoirs, her most vivid childhood memories, however, were not of London but of St. Ives in Cornwall, where the family spent every summer until 1895, the date corresponding to her mother's death. The Stephens' summer home, Talland House, looked out over Portminster Bay, and is still standing today, though somewhat altered. Memories of these family holidays and impressions of the landscape, especially the Godrevy Lighthouse, informed the fiction Woolf wrote in *To the Lighthouse*.

As normal at that period, Virginia Stephens did not receive a formal education as it was the case for girls in the Victorian era. She and her sister Vanessa, with whom she was close all her life, had to make with an "at home" education while their brothers were sent to expensive schools. They were widely encouraged by their father to explore his extensive library. Vanessa became a well-known painter. She was among a group who introduced modern painting into England, a modernist in painting as was her sister Virgina in writing.

A series of deaths in her family deeply marked Virginia Stephen's life. In 1895, Virginia lost her mother when she was only thirteen. Her death had destroyed forever the family life which Virginia enjoyed cheerfully until then. Her half-sister, Stella Duckworth, took her mother's place in running the household, but just two years later, after two months of marriage, she died suddenly. The sudden death of her mother and that of her half-sister Stella two years later, led to the first of Virginia's several nervous breakdowns. She was, however, able to take courses of study (some at degree level) in Greek, Latin, German and History at the Ladies' Department of King's College, London between 1897 and 1901, and this brought her into contact with some of the early reformers of women's higher education such as Clara Pater, George Warr and Lilian Faithfull (Principal of the King's Ladies' Department). Her sister Vanessa also studied Latin, Italian, art and architecture at King's Ladies' Department. Nursed by Virginia, Leslie Stephen passed away in 1904 after a painful

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sushma Chaudhary
Style and Technique of Virginia Woolf: A Critical Study   312

struggle against an illness. Her brother Thoby whom she admired suddenly died of typhoid fever. The death of her father in 1904 provoked her most alarming collapse and she was briefly institutionalized.

These deaths badly shook Virginia Stephen and deeply distressed her. She suffered her first serious breakdown in 1895 and her second after her father's death when she tried suicide by throwing herself out a window. At that time, she was seriously affected for many months. Hallucination and suicide attempts surrounded her depressive world. She tried to throw herself from a window. In 1910 and again in 1912 she was obliged to spend some time in a private rest home. A year later, she was again severely ill for an important number of months. After 1916, her breakdowns became less severe.

The twentieth century Virginia Woolf's life was more intellectual than aristocratic. In fact, after the death of her father, she and her sisters bought a house at 46 Gordon Square in Bloomsbury, a district containing the University of London and the British Museum. In 1912 Virginia Stephen married Leonard Woolf, a friend of one of her brothers at Cambridge. Their home became a meeting place for their brothers' friends from the University of Cambridge. There was formed what became known as the 'Bloomsbury Group'. This group of friends represented much of what was modern both in their rejection of the oppressive taboos of Victorian moral and The Bloomsbury Group or Bloomsbury Set was a group of writers, intellectuals, philosophers and artists who held informal discussions in Bloomsbury throughout the 20th century. This English collective of friends and relatives lived, worked or studied near Bloomsbury in London during the first half of the twentieth century. Their work deeply influenced literature, aesthetics, criticism, and economics as well as modern attitudes towards feminism, pacifism, and sexuality. Its best-known members were Virginia Woolf, John Maynard Keynes, E. M. Forster, T.S Eliot and Lytton Strachey.

1. Introduction

Virginia Woolf is considered to be one of the greatest twentieth century novelists and short story writers and one of the pioneers, among modernist writers using stream of consciousness as a narrative device. "Virginia Woolf's peculiarities as a fiction writer have tended to obscure her central strength: she is arguably the major lyrical novelist in the English language. Her novels are highly experimental: a narrative, frequently uneventful and commonplace, is refracted—and sometimes almost dissolved—in the characters' receptive consciousness. Intense lyricism and stylistic virtuosity fuse to create a world overabundant with auditory and visual impressions". "The intensity of Virginia Woolf's poetic vision elevates the ordinary, sometimes banal settings"—often wartime environments—"of most of her novels" (McTaggart, Ursula).

2. Virginia Woolf and Feminism

Virginia Woolf became one of the central subjects of the 1970s movement of feminist criticism, and her works have since garnered much attention and widespread commentary for "inspiring feminism", an aspect of her writing that was unheralded earlier. Her works are widely read all over the world and have been translated into more than 50 languages. Woolf is known for her

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sushma Chaudhary
Style and Technique of Virginia Woolf: A Critical Study   313

contributions to twentieth century literature and her essays, as well as the influence she has had on literary, particularly feminist criticism.

Dealing with an author of Virginia Woolf's importance, it is first of all necessary to look closer at some aspects of her personal life, background, and critical thinking in order to understand her view on gender as portrayed in *Orlando*. *A Room of One's Own*, published in 1929, the year after *Orlando*, seems to theorize what Woolf plays with fictionally in *Orlando*, and thus the text presents in a sense of a critic's approach to the concept of androgyny. This also helps to explore how the character of Orlando can be seen as Woolf's fictional portrait of the androgynous. As Laura Marcus describes in "Woolf's Feminism and Feminism's Woolf," the lines between Woolf's fictional and theoretical works are often rather blurred: "her novels take up the images and imaginings of her pamphlets and essays: her 'non-fiction' uses strategies more often associated with fictional narrative," (217). Besides highlighting several aspects, *To the Lighthouse* also explores the passage of time, and how women are forced by society to allow men to take emotional strength from them (Beja Morris)

Virginia Woolf is regarded as one of our foremost feminist writers, and has been praised both for her fictional and theoretical work. The feminist label has emerged mostly due to her essayistic writings, but as alluded to above, one can easily recognize Woolf's theoretical ideas and thoughts also in her fiction. Laura Marcus argues that the relationship between Virginia Woolf and feminism is of a symbiotic character. She explains how Woolf's works, both the fictional and the theoretical, centre around women: women's lives and histories, but also how feminist criticism has altered our perception and reception of Woolf as a writer (Marcus 209). It is indeed true that feminist readings of Woolf's texts exploded as the field of feminist criticism emerged, but nevertheless, as Woolf left behind for us not just novels, but also critical texts to support her legacy, one can truly say that Woolf was a feminist writer.

3. Stream of consciousness technique

The Stream of Consciousness mirrors an enlargement of technical procedures. As a type of narrative it is a new and radical development from subjectivism. Its most important feature is exploitation of the element of incoherence in our conscious process. The Stream of Consciousness novel is not a story told in chronological sequence. "It is like a view of the earth's strata exposed by a geologic experiment. Or rather, it is like a movie picture which makes plentiful use of cut-back, symbolic themes and dissolving vies" (W.R. Goodman, p. 546). The phrase 'stream of consciousness' as a literary technique was first used by William James and became widely adopted as a term of art in literary criticism during the twentieth century, especially in the novels of Virginia Woolf, Dorothy Richardson, or James Joyce, among others. In these works of art, the inner life of the characters is illustrated by the writer as a combination of their sensations, memories, thoughts, feelings and emotional conditions. This double quality of life is detailed by Woolf in her critical essay, Modern Fiction, where she argues that the task of a modern writer is to capture the "essential thing" which she describes as an "unknown and uncircumscribed spirit."

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sushma Chaudhary
Style and Technique of Virginia Woolf: A Critical Study   314

Woolf's use of the phenomenon "spirit" is broad in her essay: "life", "reality" and even "truth" are made synonymous with the "spirit" that fiction ought to embrace and convey. She sees reality as chaotic impressions perceived by the senses, taking place in the triviality and ordinariness of an everyday surrounding. On the other hand, there lies the inner life, the 'whatness' of life which is complex and fluid by nature. This inner reality exists along with the outer reality, the material surrounding of a person. She argues that in writing one has to imply mental impressions and represent the external, material reality in its detail at the same time. Only by presenting both sides can a writer capture the true nature of reality, the essence of our existence:

"Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semitransparent envelop surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible?"

Here Woolf describes life as a "luminous halo," that surrounds us, something that cannot be defined exactly, neither can it be circumscribed by the materialistic everyday life. This "luminous halo", the actual true reality can be comprehended by everyone, individually in a different manner — she argues. The notion of this true reality is based rather on one's perceptions, impressions and experiences than on people's general understanding and social system.

Virginia Woolf's vision of life makes her lay stress on the fluidity of human personality rather than its fixity. For her, it is the subjective element that is all important. The soliloquies of the characters represent their stream of consciousness which flows so incoherently.

Stream of consciousness technique finds beautiful exposure in *Mrs. Dalloway*. The novel opens with the interior monologue of a middle-aged woman who walks leisurely through a London street. She thinks of preparations for her party in the afternoon and admires the fine morning. Then there is a memory flashback, and she thinks of her life at Bourton 20 years ago and recalls Pete Walsh who loved her. Time montage and a free association of ideas and images determine the flow of her consciousness. The past, present and future amazingly intermingle in her egocentric consciousness. Later on, we move in space from the consciousness of Clarissa Dalloway to that of admirable effect in the Tenth Episode in *Ulysses*. He represents eighteen unrelated scenes taking place in various parts of Dublin at the same time.

4. Symbolism

In *Mrs. Dalloway* also Mrs. Woolf has not forgotten the use of her favourite symbols, the lighthouse, the wave, the voyage and the seacoast. Peter wanders back to his time spent in the company of Clarrisa and other young friends once upon a time in Bourton in Old Parry's (Clarissa's father) country residence. He remembers Clarissa's old aunt, Miss Parry thoroughly conservative, refusing medicines and other modern amenities clinging to the past:

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sushma Chaudhary
Style and Technique of Virginia Woolf: A Critical Study 315

She belonged to a different age, but being so entire,
So complete would always stand up on the horizon,
Stone-white, eminent, like a lighthouse marking some
Past stage on this adventurous, long,long voyage,
This interminable… (179) (4)

The flower symbol is very significant in Mrs. Dalloway. When the lady starts walking along the crowded streets of London in the morning, it is to purchase flowers for her evening party. Richard Dalloway thinks of all sorts of presents for her on his way back home from lady Bruton's Lunch. He finally decides on purchasing a bouquet of roses to be taken as a gift to Clarrisa which she proudly displays in the evening party on the mantel-piece. Late in the novel Elizabeth is instinctively compared by Walsh to the hyacinth flower, the very symbol of youthfulness.

In other novels like   *The Waves*, there is the use of symbols derived from Nature-the sun rising from the morning slowly higher and higher until in the afternoon there is the fall towards the evening. There are the 'waves' which changes in other novels like The Waves, there is the use of symbols derived from Nature-the sun rising from the morning slowly higher and higher until in the afternoon there is the fall towards the evening. There are the 'waves' which changes their rhythm every hour of the day, from the slow gentle rhythm in the morning to the roar and fury in the late evening and night. In *To the Lighthouse*, there is dominating of the 'Lighthouse' which stands sentinel over a dangerous submerged lock in the sea, with the waves dashing against it day in and day out, for years and years. The visit to the Lighthouse is an ordinary routine programme. But even the routine programme of a visit to the Lighthouse, rowing out to the sea a few miles, cannot be immediately carried out. When finally the trip is carried out by Prof. Ramsay, the family itself has lost Mrs. Ramsay, Andrew and Prue. The fall of the waves against the shore is brilliantly described in this novel as frequently as in *The Waves*-"the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tatto to her thoughts and seemed consolingly to repeat over and over again as she sat with the children the words of some old cradle song, murmured by nature, "I am guarding you –I am your support"…like a ghostly roll of drums remorselessly beat the measure of life, made one think of the destruction of the island and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after another that it was all ephemeral as a rainbow….." (5)

5. Poetic style

Virginia Woolf's style is poetic. The experience dissolved into fleeting glimpses is so organized that it assumes the form of lyric poetry. She used words in a way which may be regarded as poetic. The metaphors she has used linger long in the memory after the purpose which they serve in the novel has been forgotten. In the long meandering simile of the body lying in the sun on the beach she seems to live half in and half out in the world of metaphor. Her metaphors in the novels evoke in such scintillating ways that we find in poetry more vivid and startling than the metaphors of ordinary prose. For instance, "a great brush swept across through his mind like the pulse of a perfect heart of life struck straight through the street; then for that moment she had illumination: a match

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sushma Chaudhary
Style and Technique of Virginia Woolf: A Critical Study   316

burning in a crocus, an inner meaning almost expressed". These images are poetic of the type as "A bracelet of bright hair about the bone" or "I should have been a pair of ragged claws," and cannot be said to belong to prose, "Life striking through London like the pulse of a heart, such an image one does not expect in a work of prose". Her images are all drawn from the visible world. Her allusions and images, rhythms, refrains and metaphors, all of them join together to make her style poetic.

6. Narrative technique

Another narrative style, which Virginia Woolf, James Joyce, William Faulkner and other modern writers have preferred, is to present each one of the characters to speak for himself, or herself, expressing the innermost feelings. In this method of narrative, external events only provide the links in the chain of episodes and the stimuli, as for example, in Mrs. Dalloway, external events like an advertising aeroplane letting out smoke in the shape of letters to popularise some commercial were to the London public, or a closed distinguished looking car moving slowly up the street, or a more serious incident like the suicide of Septimus Warren Smith. The novelist dwells more on what responses are created within the consciousness of characters rather than describe the event directly. External events like the aeroplane giving out "a thick ruffled bar of white smoke which curled and wreathed upon the sky in letters", call forth different reactions in different people. The sudden burst of the car's engine makes Mrs. Dalloway walking down the street, jump in surprise as though a pistol had been shot. It makes Septimus, "aged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat, with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too"(7) think of retributive punishment on this world for all its evils- "the world has raised its whip; where will it descend ?" The loud sound of a motor car engine sets off a series of waves within Septimus and the novelist brilliantly "expresses" through her imaginative style these vibrations within the poor Smith:

> *The world wavered and quivered and threatened to*
> *Burst into flames. It is I who am blocking the way, he*
> *thought. Was he not being looked at and pointed at;*
> *was he not weighted there, rooted to the pavement,*
> *for a purpose?   But for what purpose? (18)(8)*

7. Conclusion

In summary, Virginia Woolf's novels seek to give fleeting glimpses into reality. She could not do it in ordinary prose. For doing it she needed the assistance of a style, which would be highly individualised and peculiar. She deals in her novels with human experience dissolved into tenuous insight, which had to be imparted a form and order into it by deft manipulation; she seeks to destroy or to transcend the dividing line, the horizon of experience, vision and understanding which isolate one individual from another, and to exhibit in its reality everything that contributes to the making of a human personality. It was not an easy task to accomplish, and for this she needed a new style, if the experiment was to succeed. She had to evolve a style of her own and she has done it. Her style is a really individual, peculiar style, in keeping with the task she had set herself to accomplish. Her style even in her novel, Jacob's Room, is different from that of her contemporaries. This novel opens with

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Language in India www.languageinindia.com ISSN 1930-2940 18:11 November 2018
Sushma Chaudhary
Style and Technique of Virginia Woolf: A Critical Study   317

the following sentence: "so of course wrote Betty Flanders pressing her heels rather deeper into the sand, there was nothing for it but to leave". This is in contrast with the opening of Samuel Butler's The Way of All Flesh: "when I was a small boy at the beginning of the century I remember an old man who wore knee breeches and worsted stocking, and who used to hobble about in the streets of our village with the help of a stick…." The two kinds of style are, it will be seen, poles apart from one another. The Style of Jacob's Room is rather experimental, it lacks balance and it abounds in extravagance and imperfection. The opening is unsatisfactory as it leaves much unsaid and often the novelist intrudes herself with confidential asides and rhetorical questions.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Sushma Chaudhary
Style and Technique of Virginia Woolf: A Critical Study   318

Mahatma Gandhi and Ahimsa - A Historical Study

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Introduction

An attempt has been made to trace out the principles of Gandhiji especially Ahimsa or Non-Violence. The peer reviewed journals and standard books which are collected from Manonmaniam Sundaranar University and District libraries in Tirunelveli and Kanniyakumari are referred for writing this study. The aim of this research paper is to make the readers, teachers, students and the general public to make aware of the evil consequences of violence or terrorism and to make all people non-violent, so that all countries in the world can live in amity peace and harmony as peace which is the key to development and progress of the world.

Mohandas Karamchand Gandhi popularly known as the "Father of the Nation" who was one of the greatest nationalist leaders of modern India. He was born on 2nd October 1869 at Porbandar in Gujarat. His father Karamchand Kaba Gandhi was a Dewan of the state Rajkot and his mother Putlibai was a pious and devout lady. Her gentleness left a deep impression on Mohandas' mind.

Mohandas belonged to a middle-class family of Vaishya caste. Initially he was sent to an elementary school in Porbandar. He found it difficult to master the multiplication tables. When he was seven, his family moved to Rajkot. There he attended a primary school and later joined a high school. After matriculating from the high school, he joined the Samaldas College in Bhavnagar. Meanwhile in 1885 his father expired. As suggested by one of his close friends, Mohandas went to England for higher studies at the age of nineteen. His mother was apprehensive about young men going astray in Western society. But her fears were allayed when Mohandas swore not to touch meat, wine and woman. He qualified for the bar from England and came back to India in 1891. He started his practice at Bombay and Rajkot, but he was not a big success at the bar. However, he received an offer from Dada Abdulla & Co to join them as a "Legal Advisor". He was to be posted in Durban, South Africa. Mohandas did not want to lose this opportunity. So, in April 1893, he sailed for South Africa unaided and alone.

In those days the non - whites were given discriminated treatment in Durban. Indians and blacks were treated as inferior races. When Mohandas reached there, he had to face this oppressive atmosphere of racial snobbishness. He could not tolerate the policy of racial discrimination and decided to fight against it. In 1906 when the Asiatic Registration Act was passed which required all Asians to register themselves and give their thumb impressions, he

could not reconcile with the humiliating enactment and strongly protested against this act. He even led a deputation against this law to England but failed to get it nullified.

Thereafter Gandhiji thought of taking direct action. He asked the Indians living in South Africa neither to register themselves nor give their thumb impression. The government put Gandhiji and thousands of other Indians into prison. Ultimately a compromise was found whereby the Indians were to voluntarily register themselves and the element of compulsion which smacked of discrimination was eliminated. Subsequently when the Transvaal authorities violated the agreement, Gandhiji led a procession of two thousand Indians for getting the wrong redressed. This method of putting the evil practices to an end through the methods of disobedience and non - cooperation was a novel one.

After his return to India from South Africa in 1914, Gandhi met both Lokmanya Bal Gangadhar Tilak and Gopal Krishna Gokhale. It was the latter whom he elected to be his political mentor. Gokhale advised him to acquaint himself with the Indians by visiting rural India. Accordingly, he toured the entire country side for full one year listening more than speaking to the people. In the beginning he was loyal to the British Empire. But with the passage of time and with the change in circumstances his attitude to the British Empire underwent a change. He launched three main movements against the empire in a non-violent manner.

Non-Violence or Ahimsa

During the Champaran Satyagaha - Gandhi insisted on truth and non - violence1. In the words of Gandhiji, "I have nothing new to teach the world, Truth and Non - Violence were as old as the hills". It was necessary for Gandhi's inquiry that the government should remain neutral. But the inquiry did not need support from press reporters or leading articles in the press. Indeed, the situation in Champaran was so delicate and difficult that over energetic criticism or highly coloured reports might easily damage the cause which Gandhi was seeking to espouse. So, he wrote to the editors of the principal papers requesting them not to trouble to send any reporters as Gandhi should send them whatever might be necessary for publication and keep them informed.

In spite of those precautions, the planters engineered against Gandhi a poisonous agitation. All sorts of falsehoods appeared in the press and Gandhi's insistence on truth, even to the minutest detail, turned the edge of their sword. The Champaran struggle was a proof of the fact that disinterested service of the people in any sphere ultimately helped the country politically. Thus, the Champaran inquiry was a bold experiment with Truth and Ahimsa.2

To describe truth, as it had appeared to Gandhi and in the exact manner in which he had arrived at, had been his ceaseless effort. The exercise had given him ineffable mental peace because it had been his fond hope that it might bring faith in truth and Ahimsa to waverers.

His uniform experience had convinced him that there was no other God than truth and that the only means for the realization of Truth was Ahimsa. In the words of Gandhiji "Realization of Truth is not at all possible without Ahimsa" Ahimsa means non - injury to any living being in word, thought and deed.

To see the universal and all - pervading Spirit of Truth face to face, one must be able to love the meanest of creation as oneself. In the words of Gandhiji, "I am a staunch Hindu because I love not only all human beings but all living things". But the path of self-purification is hard and steep. As all people know that God alone is perfect, so man is imperfect. But he knew that he had still before him a difficult path to traverse. He must reduce himself to zero. So long as a man doesn't, of his own free will, put himself last among his fellow creatures, there is no salvation for him. Ahimsa is the farthest limit of humility. 3

Non-violence and cowardice go together just as light and darkness go together.

"Non - violence should never be used as a shield for cowardice. It is a weapon for the brave", "I see neither bravery nor sacrifice in destroying life or property for offence or defense."

"It is no non-violence if we merely love those that love us. It is non-violence only when we love those that hate us. Love of the hater is the most difficult of all. But by the grace of God even this most difficult thing becomes easy to accomplish if people want to do".

"It is the acid-test of non-violence that in a non - violent conflict, there is no rancour left behind and in the end, enemies are converted into friends. That was Gandhi's experience in South Africa with General Smuts (1870 - 1950) who is South African Boer General, Gandhi's principal adversary during his time there. He started with being my bitterest opponent and critic. Today he is my warmest friend".

"Truth (Satya) implies love and firmness (Agraha) engenders and therefore serves as a synonym for force. Gandhi thus began to call the Indian movement "Sayagraha, that is to say, the force which is born of truth and love or non-violence. 4

Gandhi's Philosophy of Satyagraha is based on four fundamental pillars, namely, Absolute truth, Absolute love, Absolute discipline and Absolute justice.

"Ahimsa is the attribute of the soul and therefore to be practised by everybody in all the affairs of life. if it cannot be practised in all departments, it has no practical value".

"Ahimsa is not the crude thing it has been made to appear. Not to hurt any living thing is no doubt a part of ahimsa but is its least expression. The principle of ahimsa is hurt by every evil thought, by undue haste, by lying, by hatred, by wishing ill to anybody. It is also violated by one's holding on to what the world needs".

"Ahimsa and Truth are so inter-twined, and it is practically impossible to disentangle or separate them. They are like two sides of a coin, or rather a smooth unstamped metallic disc. Who can say which is the obverse and which the reverse? Nevertheless, Ahimsa is the means, Truth is the end".

Non-violence, in its dynamic condition, means conscious suffering. It does not mean meek submission to the will of the evil doer, but it means the putting of one's whole soul against the will of the tyrant. Working under this law of our being, it is possible for a single individual to

defy the whole might of an unjust empire to save his honour, his religion, his soul and lay the foundation for that empire's fall or its regeneration.

"The force of non -violence is more wonderful and subtle than the material forces of nature, like electricity."

"Strength of numbers is the delight of the timid. The valiant in spirit glory is in fighting alone."

Experience convinces Gandhi that permanent good can never be the outcome of untruth and violence as lying is the mother of violence or terrorism.

"Non - violence succeeds only when we have a real living faith in God" 5

The best punishment of violent harm is to put the doer in pain of shame in good turns (Kural - 314).

Nemesis is always alert to repay you promptly in the afternoon, a harm done to others in forenoon 6 - Kural 319.

From the above ideas, we note that Mahatma Gandhi followed in the footsteps (couplets) of Thiruvalluvar to a greater extent.

India has produced many great men in the past like Lord Mahavira, Lord Buddha, Guru Nanak, Kabirdas, Swami Dayananda who changed the course of human history by their teachings.7 Gandhi made a great contribution towards the struggle for India's independence. He organized a novel method of fighting against the greatest imperialist British power on this earth with the weapon of non - violence and 'Satyagraha.'

Truth, Guandhiji believed, can be realized only by means of ahimsa or non - violence 8. Violence or terrorism which has its roots in divisive propensities like anger, selfishness, lust etc cannot take us to the goal.

The weapon of moral power (courage) has been used and for uncounted time 9. This weapon depended for its strength on several factors. There were men themselves. People felt in some that which they did not feel in most men i.e. terrorists. They could sense and see in the lives of men of moral influence the virtues these men were talking about integrity, honesty, wholeness, love, truthfulness, and unconquerable courage. The satyagrahi acts in accordance with the song of Purananooru by Kaniyan Poonguntranar "The world is one, all its people are relatives" A Satyagrahi's aim is to build a universal brotherhood on this earth. But a terrorist's aim is to kill innocent people mercilessly like a butcher.

Cowardice and Satyagraha, fear and love are contradictory terms. Gandhi declared that cowardice and love do not go together any more than water and fire.

Gandhi's mission was not merely freedom of India, though it undoubtedly engrossed practically the whole of his life and the whole of his time10. As Gandhiji dreamt of establishing

a universal brotherhood of man, so there is no likelihood of the rise and growth of terrorism in the present-day world if people follow Gandhiism in letter and spirit.

It is pertinent to note Dr. Zakir Hussian's foreword given in the book, the 3rd President of India here "Gandhiji lived for peace, harmony and reconciliation and he laid down his precious life for the vindication of these ideals. The core of his teaching (Gandhiism) has relevance for all ages and perhaps because it transcends time and space. We have often strayed from the path he showed us. But I have no doubt that if we are to survive as a strong, united, self - reliant, self-sufficient nation, we will have to heed his sage counsel. But terrorists are not paying any heed to his teaching, so terrorism is sprouting and growing, and terrorists are killing innocent people of the world daily. Thus, Gandhiism is relevant to the terror - stricken world of today.

During the early period of his political career, Gandhi had faith in the good sense of the British.11   He observes, "I discovered that the British Empire had certain ideals with which I have fallen in love and one of those ideals is that every subject of the British empire has the freest scope of his energies and however and whatever he thinks is due to his conscience".

Conclusion

Gandhi laid great emphasis on the ethical side of politics and placed immense value on morality in the pursuit of political objectives. Unlike other politicians he attached great importance to the means and held that ends must be justified by means. It may be noted that the methods advocated by Gandhiji were not the methods of the weak and cowards. They involved great moral courage and deliberate self - sacrifice. Gandhiism for a terror - free world as suggested and practiced by Gandhiji, the apostle of peace. It is remarkable to note that the U.N.O. observes 2nd October the birthday of Gandhiji every year as the International Day of Non-violence.

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A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada

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Abstract

In the process of cognitive learning, understanding the language structure of the speech focused plays a major role. These two processes lead to the next level, that is, application. Furthermore, the learners are required to acquire the skills of problem solving, decision making, etc. This paper concentrates on learning derivation of nouns from verbs in Kannada, which is a problematic area as far as second language learners of Kannada are concerned.

Verbs in Kannada, like any other Dravidian language, are highly productive and hence can be called verb-focused language. There are four types of Nouns, which are derived from verbs. They are 1. Derived Nouns, such as koDuge 'presentation', ooduvike 'reading', etc., 2. Gerunds, such as tinnuvudu 'eating', maaDuvudu 'doing', etc., 3. Participial Nouns, such as, bareyuvavanu, 'the male person who writes, taruvavaLu 'the female person who brings', koDuvavaru 'the person who gives and 4. Personnel nouns, such as naTa 'the male person who acts' and naTisu is 'act', Similarly, caalaka is 'the male who drives', calisu is 'the drive'. The derivational process and contexts of their usages and the problem in distinguishing them, etc., are explained in detail in the paper. The paper concludes that the problem can be solved by cognitive-linguistic approach with ample and appropriate examples.

Keywords: Cognitive learning, Linguistic approach, Kannada verbs, derived nouns, gerunds, participial nouns, personnel nouns, derivation

1. Introduction

Cognition is the mental process of acquiring knowledge and understanding through the knowledge of linguistic features and experience through application of the linguistic features. It includes processes such as knowing, understanding and application at the basic level of learning. In the process of cognitive learning, understanding the language structure of the speech focused plays a major role. These two processes lead to the next level, that is, analysis, synthesis and evaluation (Bloom, 1956) and practice of the learnt rules in newer situations. Furthermore, the learners are required to acquire the skills of problem solving, decision-making, etc., at a later stage.

This paper concentrates on learning derivation of nouns from verbs and their uses in Kannada, which is a problematic area as far as second language learners, are concerned.

2. Verb-focused languages

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Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   325

Verbs in Dravidian languages are highly productive and morphologically rich, hence these languages are called verb-focused languages. Nouns, adjectival participle, that is, relative participle, etc., are derived from verbs and numerous inflections are done using verbs. Inflections have different structures. Kannada, one of the major Dravidian languages, is no exception to this concept. Before going into the details of gerunds and derived or verbal nouns, a cursory look at the inflections will help in the derivation of these verb-based nouns.

3. Inflections

As pointed out earlier, the inflections are abundant in Kannada to express a lot of senses.
Example

1. Conditional: bandare
    Structure   baa/ba-nda-re
    Verb root/stem + past tense marker + conditional marker
2. Verbal participle (VP): bandu
    Structure   baa/ba-nd-u
    Verb root/stem + past tense marker + VP marker
3. Perfect Relative participle (RP): koTTidda
    Structure: koTTu - idd - a
    Verbal Participle +i (ru) + past tense+ RP marker
4. Present continuous aspect: maaDuttiruvavaLu
    Structure: maaDutt + iru + vava + Lu
    Continuous stem+iru+ tense marker + person, gender, number (PNG)
    marker.
5. Negative RP   nooDada
    Structure: nooDu + ad + a
Verb root/stem +negative marker +RP marker

These are only a sample of inflections to give an introduction the inflectional structure of Kannada (Halemane, 1989).

4. Verb-based Derived Nouns

Derivation of nouns from verbs is a very important one in the leaning of Kannada as a second language, in particular and as first language or mother tongue, in general. This is true of other major Dravidian languages as well. The cognate language learners, to a greater extent, learn it easily as similar derivations are available in the mother tongues of these learners, whereas the non-cognate learners of Kannada, like Hindi, Marathi, Punjabi, Bengali, etc. find it very difficult. Only a cognitive-linguistic approach can offer solutions to this everlasting problem.

There are four types of nouns derived from verbs. They are classified as shown below:

```
                              Verb
                    ┌───────────┴───────────┐
             Hybrid nouns            Complete nouns
           ┌───────┴───────┐      ┌────────┴────────┐
Participial Nouns    Gerunds   Derived Nouns    Personnel nouns
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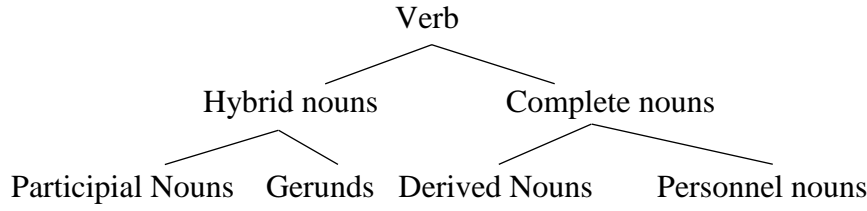
Diagram 1

Each of the nouns has its own structure and use. Before discussing about the focus of this paper, namely, Gerunds and Derived nouns, the remaining two, namely, Participial nouns and Personnel nouns are analysed here to introduce and understand better the verb based nouns. The participial nouns and gerund are hybrid nouns because they are modified by adverbs like verbs and not adjectives, though they are nouns and take case markers.

5. Participial Nouns

These nouns are derived from the relative participle (RP) form of the verbs, which function as adjective and hence called adjectival participle also (Sridhar, 1990). The relative participle form may be in any tense, in a simple or continuous form. The third person pronouns, namely, avanu 'he', avaLu 'she', avaru 'he/she honorific' are added to these forms to derive the participial nouns (PN) and give the meaning of 'the person who does/did the work…'

These nouns are very regular and productive in use. These nouns are used as agentive, experiencer, instrumental etc., as other nouns. However, they take adverbs as modifiers as pointed out earlier.

In the non-past form in Kannada, they have the following structures (1) 'verb root/stem+ tense marker+ RP marker' and (2) 'verbal participle + auxiliary verb+ RP marker'

Example
6. baruva + avanu = baruvavanu 'the person (masculine) who comes'
   taruva + avaLu = taruvavaLu. 'the person (feminine) who brings'
   koDuva + avaru = koDuvavaru. 'the person (respect) who gives'

Sentences
7. ivattu   namma   manege   baruvavanu   nanna   sneehita
   today   we-poss.   house-dat.   come-PN.   I-poss. friend
   'The one who comes to our house today is my friend.'
8. nanage   habbakke   ŚarT   taruvavaLu   nanna   akka
   I-dat.   festival-purp. shirt   bring-PN   I-poss. elder sister
   'The one who brings shirt for me for festival is my elder sister

These participial nouns can be derived from any possible form of RPs.

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   327

Example

9. koTTu +id + a+ avanu/avaLu/ avaru, as in
   koTTida+ avanu 'he who has given'
   koTTida+ avaLu 'she who has given'
   koTTida +avaru 'they who have given'

The first- and second-person pronouns also use these markers only to differentiate gender and number. It depends on the context of usage.

10. naanekoTTida+ avanu '(It is) me who have given'
    naanekoTTida+ avaLu '(It is) me who have given'
    naavekoTTida +avaru '(It is) me who have given'
11. niinekoTTida+ avanu '(It is) you who have given'
    niinekoTTida+ avaLu '(It is) you who have given'
    niivekoTTida +avaru '(It is) you (plural) who have given'

Present Perfect

12. namma   maneyalli   taajmahal   nooDiruvavanu   naanobbane.
    we-poss.   house-loc.   tajmahal   see-PN   I -one-person
    'I am the only one in my family who has seenTajmahal.'
13. iiskuulinalli   paasaagiruvavaLu   vijayalakshmi   obbaLe.
    this   school-loc.   pass-PNvijayalakshmi one-person
    'The only one who has passed in this school is Vijayalakṣmi.'

Past Perfect

14. ii pustaka tandiddavanu   raajaa.
    this book   bring-PN   Raja
    'The one who had brought this book was Raja.'
15. nanage kaagada barediddavaLu lakshmi.
    I-dat. letter   write-PN   lakshmi
    'The one who had written me a letter was Lakshmi.'

Present Continuous Tense

16. alli   uuTamaaDuttaairuvavanu   rajaa.
    there   eat-PN   raja
    'The one who is eating there is Raja.'
17. aDige   maaDuttiruvavaLu kavita.
    cook   do-PN   Kavita
    'The one who is cooking is Kavita.'
18. alli   hooguttiruvavaru   vidhyaarthigaLu.
    there go-PN   students
    'Those who are going there are students.'

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   328

Past Continuous

19. ninne   ninna   jote   baruttiddavanu   yaru?
    yesterday you-soc.   come-PN   who
    'Who is the one who was coming with you yesterday?'

20. avana   jote   haaDuttiddavaLu   yaaru?
    he   soc.   sing-PN   who
    'Who is the one who was singing with him?'

Negative Participle Noun

The negative participle noun is obtained by adding third person human pronouns to negative R.P. The negative participial noun does not show tense distinction.

21. nooDada   + avanu = nooDadavanu
               + avaLu = nooDadavaLu
               + avaru = nooDadavaru

22. jooraagi   maatanaaDadavaLu   niine
    loudly   speak-PN-neg.   you
    'You are the one who didn't speak loudly.'

23. chennaagi baiyyadavaLu avaLe
     nicely   scold-PN-neg.   she
      'She is the one who didn't scold nicely.'

24. veegavaagi   ooDidavaLu   naane
    fast   run-PN   I-emph.
    'I am the one who ran fast.'

25. nidhaanavaagi   heeLidavaru   niivee
    slowly   speak-PN   you-emph.
    'You are the one who spoke slowly.'

26. mukhyavaagi   baradavara   paTTi maaDi
    mainly   come-PN   list   make
    'Make a list of those who have not come mainly.'

6. Personnel Nouns

These nouns are also derived from verbs by adding different markers, like, /-a/, /-gaara/, /-aaDiga/,/-ka/, /-kaara/, /-aaLu/, etc., to derive personnel nouns to mean a person or an agentive noun like, actor, driver, etc.

Example

27.   nata -   actor
       caalaka -   driver
       paalaka -   guardian
       aaTagaara -   player
       huuvaaDiga -   flowers hawker

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   329

moosagaara-	cheater
aparaadhi -	criminal
apaharaNakaara -	kidnaper
abhineetri -	actress
citrakaara -	painter
siDuka -	short tempered person
spardhaaLu -	contestant

7. Verbal Nouns

The verbal nouns otherwise called derived nouns have the quality of pure or complete nouns and hence they take adjectives, they can be declined with case markers, and can take plural suffixes too. To differentiate all the other nouns derived from verbs, this one is called verbal noun. The other one is gerund or gerundial noun. Both are derived from the same verb root. The derivation of these nouns in Kannada is very productive. There are more than eight different markers suffixed to the verb root or stem to derive these nouns. They are/-ike/,/-ige/, /-aata/, /-vu/, /-pu/, /-ta/, /-ø/, /-e/, etc., as derivational markers and there are some suffixes like, /-aNe/ which are used with Sanskrit words only. There are a few verbs, for which the voiced consonants become voiceless to derive a noun.

It is not that easy to condition the distribution of these markers. However, the paper tries to arrive at a formula for their distribution to some extent. Note that in the syllabic representation, C=consonant, V= vowel short and V̈= vowel long are used.

7.1. /-ta/

This is suffixed to disyllabic words with the pattern CVC^2V, where C^2 represents a retroflex consonant.

Example

28.	seLe-ta	'force'
	guNi-ta	'multiplication'
	kuNi-ta	'dance'
	eLe-ta	'attraction'

Example-sentence

29.	niirina	seLeta jas:sti ittu
	Water-poss.	force more was
	'The force of the water was more.'	

7.2. /-Ta/

This occurs with disyllabic words with the pattern $CV̈C^3V$, where C^3 represents the retroflex consonant /-D-/.

30.	aaDu	'play'	aaTa	'game'
	ooDu	'run'	ooTa	'race'
	nooDu	'see'	nooTa	'sight'

Example- sentence

31. avana aaTa chennaagi ittu
    his   play good-adv. was
    'His play was good.'

7.3. **/-ike/**

This marker is used mainly in two contexts: (a) with verb roots and (b) with words (Sridhar, 1990).Thispaper tries to propose conditions for the distribution also.

(a) /-ike/[1]

32. CVC-i as in

    beri   'mix'   berike
    turi   'grate'   turike

33. CV̈C-u as in

    tooru   'show'   toorike   'appearance'
    haaru   'fly'   haarike   'flight'
    baaLu   'live'   baaLike   'long-lasting'

Example-Sentence

34. kaDime beleya vastugaLu   baaLikebarOdilla
    low   price things   durability have no
    'Low price things have no durability.'

35. **/-ike/[2]**

    This suffix is added to full words.

36. kaTTu 'build'   kaTTuvike   'building'
    hoogu 'go'   hooguvike   ' going'

7.4. /-ige/

37. eeLu   'get up'   eeLige   'progress'
    heru   'bear'   herige   'delivery'
    oppu   'agree'   oppige   'acceptance'
    holi   'sew'   holige   'sewing'
    naDe   'walk'   naDige   'walking'

Example-Sentence

38. avara   eeLige   saadhyavilla
    they-poss.   progress   possible-neg.
    'Their progress is impossible.'

Since the occurrence cannot be conditioned, only at the lexical level it has to be taught or given clues about the suffixes. The cognition, therefore, is word level and not suffixes. Take for example; a single verb may take different suffixes to derive different nouns are also available in Kannada. Nevertheless, they are very few in number.

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   331

39. koDu   'give' koDuge   'gift' koDuvike   'giving'

Example-Sentence
40. nimma koDuge   tumba amuulyavaadudu
     your   contribution   very   precious
     'Your contribution is precious.'

7.5. /-ø/
41. haaDu   'to sing'   haaDu   'song'
    hiDi   'to catch'   hiDi   'fistful'
    uuhe   'assume'   uuhe   'assumption'
    kaLe   'subtract'   kaLe   'subtraction'

Example-Sentence
42. aa   dinada   nenapu   innu   hasiraagi   ide
     that   day-poss   remembrance still   fresh   is
     'The remembrance of that day is still fresh.'

7.6. /-pu/
43.   nene   'remember'   nenapu   'remembrance'
     hoLe   'shine'   hoLapu   'lustre'

Example-Sentence
44. ittiicege   kolegaLu   jaasti   aaguttive
     now-a-days   murders   many   happen
     'Many murders are happening now-a-days.'

7.7. /-e/
45. kollu   'to kill'   kole   'murder'

Example-Sentence
46. jiivanada   OTadalli   eshTo kashTagaLannu   kaaNabahudu
     life   course   many difficulties   see- subj.
     'In the course of life, we may see many difficulties.'

7.8. Voiced Consonant Becomes Voiceless
47. teegu   'belch'   teeku   'belching'

Example-Sentence
48. avara   kauŚallyavannuavara ooTadinda   kaaNabahudu
     his   skill-acc.   his   running -abl.   see- can
     'His skill can be seen through his running.'

7.9. /-aNe/

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   332

49.	jooDisu	'to attach'	jooDaNe	'attachment'
	sudhaarisu	'to reform'	sudhaaraNe	'reformation'
	khaNDisu	'to denounce'	khaNDane	'denunciation'

Example-Sentence

50. unnata ŚikshaNadalli innuu sudhaaraNegaLu aagabeekide
     higher education-loc. still   reformations   happen-should
     'In higher education still reformations should happen.'

The Sanskrit words lose their verbalising marker /-isu/ and the nominalising marker/-aNe/ is suffixed to the stem.

It is to be noted that there are no full-fledged rules framed for the selection of the suffixes for the derivations. In the cognitive process of learning the suffixes, only a few linguistic rules can help in learning and the remaining are to be learnt by practice or by rote memorisation (Vijayalaxmi, 2018). The second language learners of Kannada fail many times to give the exact noun forms derived from the verbs. Only a lexical identification is possible in many cases.

To find out the frequency of occurrence of the verbal noun markers, 100 verbs were randomly selected, and the frequency of their occurrence arrived at is given in the table below.

S.No.	Marker	Noun	Frequency
1.	/-ta/	guNi>ta	10
2	/-Ta/	aaDu>aaTa	14
3	/-ike/	tOru>tOrike	11
4	/-ige/	eeLu>eeLige	10
5	/-ø/	haaDu>haaDu	9
6	/-pu/	nene>nenapu	15
7	/-e/	kollu>kole	13
8	Voiced > Voiceless	ODu>OTa	11
9	/-aNe/	jODaNe	7

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   333

Verbal Noun Siffixes

■ /-ta/ ■ /-Tta/ ■ /-ike/ ■ /- ige/ ■ /- o/ ■ /-pu/ ■ /-e/ ■ voiced> less ■ /-aNe?
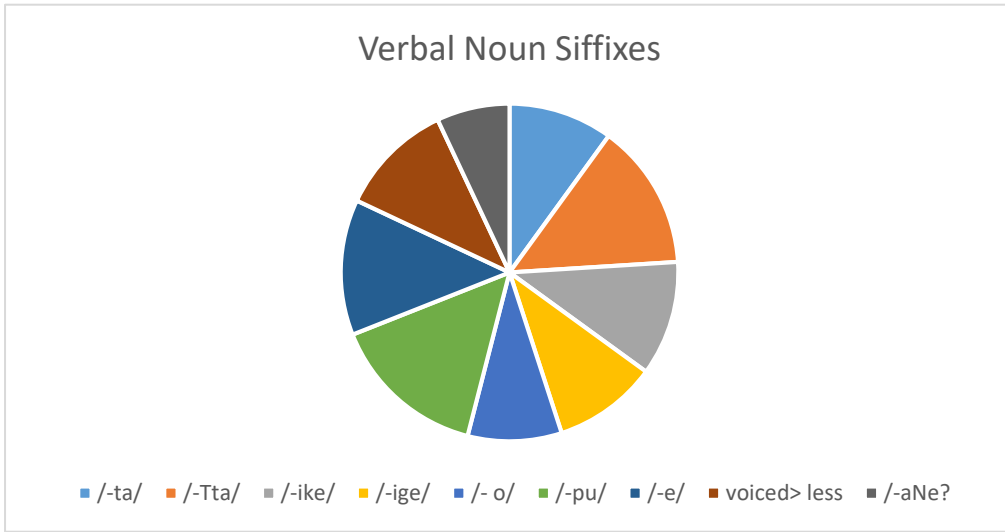
8. Derivation and Relationship

There are nouns derived from verbs, which show relationship between them and others do not show any.

8.1. Derivation of Nouns Related to the Verb

Most of the nouns derived show a relation between the verb and the noun derived from it.Theyreflect the same meaning as expressed by the verb root.

Example

51. oodu 'read - ooduvike 'reading
    nooDu 'see' - nooTa 'sight'

Example-sentence

Homophonous verb roots having different meanings, when undergo the process of derivation, their nouns, so derived, are also different. These are understood only by context and not by their verb roots.

52. kaTTu 'to bind' kaTTu 'a sheaf'
    kaTTu 'to build' kaTTuvike 'building'
53. ii saamaanugaLannu kaTTu
    these items-acc. tie-imp.
    'Tie these items/things.'
54. nooTina ondu kaTTannu nanage koDu
    note-poss. one bundle-acc. I-dat. give-imp.
    'Give me one bundle of note.'

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Language in India www.languageinindia.com**ISSN 1930-2940** **18:11 November 2018**
Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   334

8.2 Derivation of Nouns Not Related to the Verb

These do not show any relationship between the verb and the noun derived from it.

Example

55.	eeLu	'to get up'	eeLige	'progress'
	hiDi	'hold'	hiDi	'a fistful'

9. Gerunds

The gerundial nouns express the action indented by the verb. The gerunds, which are called 'action nouns' have the verbal features also, such as, taking adverbs, not taking plural markers, etc.Since the gerunds have the features of both noun and verb they are called 'hybrid nouns' also, for they take the characteristics of the verbs from which they are derived and the quality of nouns after derivation (Nadaraja Pillai, 1986).The gerunds show past and non-past tense. However, the non-past forms are very frequent in use.

Gerundial nouns are formed by adding/-vudu/ to the verbs. It is equivalent to the English gerundial /-ing/ construction as in eating, writing, reading, etc.

Example

56.	tinnuvudu	'eating'
	maaDuvudu	'doing'
	nooDuvudu	'seeing'
	haaDuvudu	'singing'
	ooDuvudu	'running'
	kolluvudu	'killing'
	aaLuvudu	'ruling'

Example-Sentence

57. heccige   ooDuvudu   deehakke   oLLeyadalla
    more   running   health-dat.   not good
    'Running more is not good for health.'

58. beegane   tinnuvudu   oLLeyadalla
    fast   eating   not good
    'Eating fast is not good.'

59. pratidina   praaNigaLnnu   kruuravaagi   kolluvudee   avana   kasubaagide
    everyday   animals-acc.   mercilessly   killing   his   duty become
    'Mercilessly killing animals everyday has become his duty.'

60. kriyaaŚiilavaagi   kelasa   maaDuvudu   oLLeyadu
    actively   work   doing   good-be
    'Doing work actively is good.'

61. jooraagi   haaDuvudu   kaNThakke   haanikaaraka
    loudly   singing   throat-dat.   harmful

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Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   335

'Singing loudly is harmful to the throat.'

The gerundial form in general is a non-past form with the suffix /-vudu/ added to the verb stems. In the case of past construction, /-iddu/ is added to the verb stem as in (61) and (62).

Example

62. ninne   niinu   haaDiddu cennaagi ittu
    yesterday you   sang   good   was
    'Yesterday you sung was good.'
63. hooda   vaara niinu maaDiddu innuu nenapide
    last   week you   did   still remember-be
    'Last week you did is still remembered.'

9.1. Features and Uses of Gerunds
Gerunds have some special features, which are not accessible with the verbal nouns.

9.1.1. With Case Markers
As discussed earlier, the gerunds take case markers as they have, mainly, characteristic features of nouns. At the same time, as named earlier the hybrid nouns, which   have the features of verb also, these nouns take adverbs.

64. kaafi   kuDiyuvudakke manege   hoogi
     Coffee   drink-purp.   house-dat. go-imp.
     'Go home to drink coffee.'
65. cennaagi   ooduvudannu kali
    Well   reading-acc. learn
    'Learn reading well.'
66. jagaLa   maaDuvudu   sariyalla.
    quarrelling- ger.   not good
    'Quarrelling is not good.'
67. cinema   nooDuvudaralli   nanage aasaktiilla
    Cinema   see-Ger.-loc.   I-dat.   interest no
    'I have no interest in seeing the film.'

9.1.2. Substitution of Infinitive Form
The verbal noun constructions with the dative case marker can be substituted by the infinitive constructions with /-alu/

68. avanu   kaafi   kuDiyalu   manege   hooguttaane
    He   coffee drink-inf. house-dat.   goes
    'He goes home to drink coffee.'

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Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   336

9.1.3. Negative Gerunds

The negative gerundial nouns are formed by the addition of /alla/ to the affirmative noun, and it is used only as a part of the predicate.

69. keeLoodalla   'not to be listened'
    maaDoodalla   'not to be done'

Example-sentence

70. niinu   hiige   maaDoodalla
    you   this way   do-neg.
    'you don't do like this.'

9.1.4. With Comparative Marker

Gerundial noun with comparative marker /-inta/ gives the meaning 'instead' or 'rather than'

71. aa sinima nooDoodakkinta   pustaka ooduvuduoLLeyadu
    that cinema see-abl.   book   read-ger.good
    'Instead of seeing that film, it is better to read a book.'

9.1.5. With Nominative Subjects

Gerundial nouns are used with nominative subjects unlike the derived nouns, which can occur with possessive nouns also.

72. avanu   ooduvudu/ avana   ooduvike   sariyilla
    he   reading/ his   readingis   not good
    'His reading is not good.'

73. avanu   oppuvudu/avanaoppige   namage   beeku
    his   consent/his   we- dat. want
    'We need his consent.'

9.1.6. Gerunds as Habitual

The non-past form is commonly used as habitual and is very frequently used.

74. dinavu   ooduvudu oLLe   abhyaasa
    everyday   reading   good   exercise
     'Reading every day is a good exercise.'

75. brandi   kuDiyuvudu aaroogyakke oLLeyadalla
    brandy   drinking   health-dat.   good- neg.
    'Drinking brandy is not good for health.'

9. Conclusion

This paper discussed, in detail about the nouns derived from verbs, which are of four types, namely, (1) participial nouns, (2) personal nouns, (3) verbal nouns and (4) gerundial nouns. Out of

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Language in India www.languageinindia.com**ISSN 1930-2940 18:11 November 2018**
Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   337

these four, personal nouns and verbal nouns are a challenge always to learn for the second language learners of Kannada, since they do not have well defined conditions for the distribution of the suffixes.

On the other hand, formation of participial nouns presupposes that the learners know the Relative Participle form and that the formation of gerunds presupposes that the learners know the behaviours of verbs for better understanding of the form and use. The best strategy to learn the forms and uses of the verbal nouns and personal nouns is to have a lexical study. The learners are required to group the verbs based on the suffixes they take. In addition to knowing, understanding and application, the learners are to be taught the techniques of analysing and synthesizing the forms of the nouns derived from the verbs. Furthermore, the learners are to be imparted the skills of problem solving, decision-making, etc., at a later stage.

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Dr. Vijayalaxmi F. Patil, M.A. Linguistics, Ph.D. Linguistics
A Cognitive-Linguistic Approach to the Analysis of Verbal Nouns and Gerunds in Kannada   338

Woman as a Sufferer and the Conventional Response to Adultery in Sudha Murty's Novel *The Mother I Never Knew*

M. Vinodhkumar, M.A.

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Abstract

Mukesh narrated a story of an outcaste who was terribly disturbed by the story of his birth. His restless striving in search of his mother changed his view of life. The story threw light on the duel yardsticks that Indians used for men and women. The prestige of the family was related to the chastity of female sex when it should be related to all culprits. Rupinder, Sumati and Nirmala represented different roles that men assigned to the women in India. Mukesh stood out as a dutiful „son" to all the three mothers in his life. In Her novel, women occupy the lowest rung of the male dominated Society. And their sexual rights are virtually nonexistent.

Keywords: Independent identity, Nirmala, Sumati, female sex right, adultery is a social issue, not a religious or moral issue.

This novella shows three different faces of mother. Nirmala had a shamelessly masked face. Rupinder possessed a fatally helpless face whereas, Sumati's face was compassionate and benevolent. Mukesh came across these faces in his journey towards finding his mother.

Mukesh is a story of a relentless search of a son for his missing mother. Mukesh was born of a premarital sex between Nirmala and Anand. Public idea of personal shame and family dignity forced her to disown him immediately after his birth. He was brought up by Rupinder as her own child. When the poverty compelled her to forsake the child in Jalana, Sumati tended him and transformed him into a renowned business.

The novel shows the repression and victimization of female sex in Indian circumstances. Girls and women in India are taken for granted. They are prevented from exercising individual freedom and keeping independent identity. They are solely blamed for the birth of a child through illicit sexual relations before marriage.

Fragile concepts of family honor are built on the chastity of women folk only.

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M. Vinodhkumar, M.A.
Woman as a Sufferer and the Conventional Response to Adultery in Sudha Murty's Novel
The Mother I Never Knew   339

Nirmala had secretly kept sexual contacts with her mathematics teacher Anand. It resulted into her pregnancy before her marriage. Men who had constructed the dictum of ethics declared her immoral. They tried to terminate her pregnancy. When it looked dangerous, they segregated her from public eye in an isolated place two hundred kilometers from their residence. She was also forced to do away with the child immediately after its birth. "After a few days he told his wife, "I have made all the arrangements. My cousin has isolated farm house two hundred kilometers from here. But he lives in Bombay. I have talked to him and told him that Nirmala is unwell and needs a change. So I will send her there with Dulari, but you will stay here with me. Otherwise people will start doubting our story. Please tell Dulari about my instructions. I don't care if Nirmala gives birth to a boy or girl. The child should be given away or left there. Nirmala must come back alone." Nobody thought about her desires and expectations during her pregnancy. The honor of the parents was thought to be more important than physical and psychological condition of Niramala. Real culprit Anand however escaped punishment simply because he was a man. Gudiya in Namita Gokhale's Gods, Graves and Grandmother got fell in love with Kaliki and got married with him without the prior consent of her guardian Phoolwali. She had a series of misfortunes with her husband later on. She was thrown out of house after her husband noticed her pregnancy. She had helped Kalaki to pursue his interests with the money she had saved for her child. Nothing worked in favour of cordial relations.

The same Nirmala had to keep away from openly acknowledging her son in the Minister's bungalow. Mukesh approached her in minister's house. Even when she felt sympathy for Mukesh she was helpless. She had to maintain the masked dignity of her minister husband. She had to keep the secret at the cost of her own happiness.

Rupinder is one more victim of male constructed social code of ethics. She could not conceive after the death of her first child. Though infertility was a result of deficiencies in her drunkard husband, she was held responsible for her barrenness. She brought Nirmala's child Mukesh from Amritsar to Jalana. Nobody questioned her about the child because it was a male child. Had it been a girl child, her in laws would not have accepted the child and Rupinder in their house.

Indian women are expected to submit their entire being to their men. It was not their fault that Nirmala and Rupinder had to hide reality from the world. Traditions and customs expected them to do so. Simon De Beauvoir blamed woman for her condition in the following words. "The truth is that woman's situation is out of equilibrium…that woman sees herself and makes her choices not in accordance with her true nature in itself but as man

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
M. Vinodhkumar, M.A.
Woman as a Sufferer and the Conventional Response to Adultery in Sudha Murty's Novel
The Mother I Never Knew   340

defines her." Novella showed a deplorable condition of an unwed mother in Indian social fabric.

There are innumerable restrictions on a female sex right from her birth to her death in India. She was not allowed any sort of freedom of expression of her feelings and emotions. Ironical part of her life was that she was not allowed to say the things about men that men said about them. Result of such discriminatory treatment given to her was that man was never punished for the same offence. He was exempted from the consequences of their daredevil attitude.

Mukesh was born of Nirmala when she had premarital sex for amusement with her mathematics teacher, Anand. Generally, birth of a child particularly a male child is a moment for domestic celebrations. But Nirmala was segregated from the family till her delivery. She had to throw the baby on the steps of the temple secretly. Rupinder picked the baby from there and brought it to Jalana as her own child.

Social customs and traditions were said to originate and develop for the overall good of the individual in society.

Their purpose was always benevolent at the root. But when the same customs and traditions were manipulated by a handful of people with vested interests, weak persons in the system suffered. The conventions gained upper hand they transform honest people into rogues. It is noticeable that Nirmala had to disown her baby and Rupinder had to own somebody's baby as her own in order to maintain the family customs. Simon de Beauvoir stated, "If woman appears to be inessential, which never becomes the essential, it is because she herself fails to bring about this change."

Hypocrisy reigned in all affairs in Indian domestic life. Nirmala's father could arrange to marry off his spoiled daughter with a minister because he had money and accompanying shamelessness whereas chaste Rupinder had to play with social sentiments by spreading the false information of a child birth. Neither Nirmala nor Rupinder wanted to do it willingly. They were rather forced to play their roles against their wishes. "Finally, Rupinder lifted her head and said, "Munna, you are my son. You are a part of my heart, even today. That's the truth. But your father did not feel the same way and so it became easy for him to leave you."

Anand and Surinder escaped their deeds without any social stigma. Anand was away from Amritsar after the revelation of Nirmala's pregnancy and never was in picture again. The culprit escaped the punishment and innocent Nirmala had to keep low profile throughout her life. Rupinder's husband Surinder was a drunkard and physically impotent

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M. Vinodhkumar, M.A.
Woman as a Sufferer and the Conventional Response to Adultery in Sudha Murty's Novel
The Mother I Never Knew   341

to cause her pregnancy. But sufferer of his inability was innocent Rupinder. Thus, the social practices are based on the injustice to and discrimination against women the novella portrays the tenderness of hearts of Indian mothers even in the face of globalization. Though there are three major women with three different characteristic features, they all have mother's heart. Though Nirmala was compelled to give up her newborn, she carefully handed over it to Rupinder because she was the only lady in the area who could breastfeed him. "She cried and touched his feet, "Beta, please forgive me. I didn't know how a child was born and I brought you into this world in my ignorance. I don't know what your future holds, but I just can't leave you somewhere to die of hunger or cold. Rupinder is a nice woman. At the very least, she will ensure your survival and you won't grow up as an illegitimate child. "This showed Nirmala's inner urge to safeguard the child from future troubles.

Rupinder also possessed a divine heart of mother for Mukesh. She looked after him in spite of her grinding poverty without disclosing his real identity to anybody. Rupinder handed over Mukesh to Sumati without telling her who he really was. "She said, "Sumati, this is the only gift my parents gave me when I was married. I don't have any money to give, but this must always be with Munna. Don't ever tell him about me, unless it is a matter of life and death."

Sumati was a gem of a person. She not only adopted him in her family, she helped him create a special place for himself in the world. She spent her hard-earned money for his education, marriage and business without grumbling against his real status. She accepted her husband's death will in which Mukesh was allotted an equal share in property. The will read, "The coffee plantation in Coorg, the house in Delhi, the other residence in Bangalore and the business goes to Munna". All this showed Suamti's greatness as mother.

Mukesh was grateful to all the three mothers. He came to know that his biological mother was a prey to social conspiracy against women in India. His second "mother" played a role of "Yashoda" in bringing him up. Third "mother" Sumati acquired a pious place of Goddess Mother in his heart for her compassionate considerations and willing sacrifices in life. Sumati had been a friend, philosopher and guide to him all through his life. Mukesh sympathetically understood the inevitability and significance of their roles in proper perspectives. He offered financial assistance and moral support to Rupinder.

Adultery, as evidenced by works such as Leo Tolstoy's Anna Karenina, Nathaniel Hawthorne's The Scarlet Letter and Gustave Flaubert's Madame Bovary. Although guilty party

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M. Vinodhkumar, M.A.
Woman as a Sufferer and the Conventional Response to Adultery in Sudha Murty's Novel
The Mother I Never Knew   342

in these works is always a woman who meets a bad end as a result of her doing, I conclude in this article, adultery is a social issue, not a religious or moral issue.

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The Mother I Never Knew   343

The Ambivalent Sounds in Uṣẹn

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Abstract

Uṣẹn is the term used to refer to the language, its speakers and the location where the language is spoken. Uṣẹn is spoken in Ọvia South West Local Government Area of Ẹdo State, Nigeria. This paper examines the ambivalent sounds in the Uṣẹn language. Ambivalent sounds are those sounds that pose serious problems in phonological analysis. They are speech sounds whose cross-linguistic patterning is especially variable, creating contradictions for theories of universal distinctive features. Data for this work are collected using an Olympic 846 digital voice recorder and the instrument for the study is the Ibadan word list of 400 basic lexical items. Data for this paper are analyzed using the structuralists' approach to phonological analysis by the Prague school of linguistics, in order to ascertain the status of the ambivalent sounds in the Uṣẹn language. Structuralism holds that, according to the human way of understanding things, particular elements have no absolute meaning or value: their meaning or value is relative to other elements Harris (1951). Everything makes sense only in relation to something else. An element, therefore cannot be perceived by itself. In order to understand a particular element we need to study the whole system of relationships or structure. The major goal of this approach is to identify the distinctive sounds of a language using the substitution method as proposed by the structuralists. The finding of our study therefore reveals that the ambivalent sounds are also single phonetic but complex units in their own rights.

Keywords: Sounds, Phonemes, Ambivalent, Status, Analysis.

1. **Introduction**

Uṣẹn is the language of the Uṣẹn people in the Ọvia South West Local Government Area of Ẹdo State, Nigeria. The Uṣẹn language is poorly studied. Not having seen much work on the linguistic aspect of the language, we are compelled to carry out this study on an aspect of the phonology of the language. The impetus for this work is actually to document the language since the foundation for an empirical study of any language starts with the phonetic and phonological aspects of the language. Thus the survival and development of the Usen language greatly depends on the documentation of the language. Data for this study were gathered through primary sources following studies of related languages to Uṣẹn (ie Ẹdo and Yoruba), although their speech forms are quite different from the Uṣẹn.

This paper examines the ambivalent or suspicious sounds which are part of the segmental units of the Usẹn language. Every language has a unique pattern in which its sounds are organized within a word. In some languages, there may be evident clusters of consonants have pattern like CCV, CVCC, CCCV, etc. it is also evident in some other languages that vowel or consonant clusters are not allowed. The Usẹn language belongs to this second language class. Yul-Ifode (1999:58) opines that the way sounds are arranged exerts some influence on the phonemic interpretation of certain segments. She went further to state that the distribution of the phonemes makes it possible for one to determine the syllable boundaries of a language.

The sounds of most languages are categorized into two major classes based on their interpretation in any phonological analysis. These two classes are: univalent class of sounds and the ambivalent class of sounds. While the Univalent sound segment is made up of a single phonemic unit (i.e sounds like /m t g/), the ambivalent class of sounds are complex units whose structure pose a lot of problems to phonological analysis.

1.1 Area of study

Usẹn town is situated at the North-West of Benin City and South East of Ile-Ifẹ in Ọsun State, Nigeria. From Benin City heading towards Ile-Ifẹ, it is about sixty-five (65) kilometers by road. The town covers an area of approximately 16 square kilometers. Usẹn is located in the Ọvia South West Local Government Area of Ẹdo State, Nigeria (Imoagẹnẹ 1990:95-113). The last population exercise conducted in 2006 puts the population of Usen at about a hundred and twenty thousand (120,000).

According to Egharevba (1968:5), the present day Usẹn started as a farmstead about the tenth century AD. It was founded by a farmer called Ọyebo who was an indigene of Bini. It was from Ife that he relocated to Usẹn because of the fertility of the soil. It was as a result of Ọyebo's success that the majority of the people, who left Ẹdo for Ife, and also some of Ife indigenes, migrated to this new land which Ọyebo referred to as 'Ufe-Kekerhe' (meaning 'small Ife'). The first ruler of the present day Usẹn was the eldest son of the Ooni of Ife (Prince Afelogiyan) who on ascension changed the name of the town to 'Odẹ Awurẹ' (land of fortune) because of the fertility of the land and also to avoid conflict with their ancestral home, Ifẹ.

The smaller villages under Usẹn's authority are Arekpa, Aghakpo, Arere, Ogidigbo, Obomẹ, Illorin and Ukankan. These villages were founded by prominent Usẹn farmers for their farm labourers and tenants. These villages have similar speech forms with Usẹn. Around Usẹn town are some other smaller towns which are outside its authority. One of such towns is Okada that was founded by the Olu Awurẹ of Usẹn and is now the headquarters of another Local Government Area in Ẹdo State. Others include Utese, Egbeta, Uhẹn and Iguobazuwa which related to Usẹn commercially and whose speech forms are similar with that of Usẹn although with slight dialectal differences which do not in any way hinder mutual intelligibility. The urge by the inhabitants of these villages and towns around Usẹn for basic amenities has led to an increase in the population of Usẹn.

The natural vegetation is rain forest. Farming is the major occupation of the Usẹn people. Their food crops include yam, cassava, plantain, maize and pineapple. The cash crops in Usẹn are rubber, cocoa and oil palm. These crops are exported to neighboring communities thereby creating room for the languages of the speech communities to come in contact with one another.

1.2 Sociolinguistics Profile of Usẹn

Usẹn lies at the border between Ẹdo and Ọsun States. Despite the fact that it is situated in Ẹdo State, it is a yoruboid language (Ikhimwin 2015). Usẹn is a seriously endangered language due to the fact that it has only a few elderly persons that can speak the language. This is due to the fact that the speakers' attitude towards the use of the language is negative. In addition, the dominance of the Ẹdo language over Usẹn is yet a great threat towards its growth.

Languages are preserved when they are documented. Information about a language can also be transferred from one generation to the other only if the language is documented. The Usẹn language is a language that has been poorly studied. Materials available in the language focus mainly on the history of the people and their culture. There are no readily available documents with which teaching and learning of the language can be enhanced.

This paper therefore set out to provide a linguistic document for the Usẹn language by examining the sounds of Usẹn with special focus on the doubtful segments in the language.

1.3 Objectives of the Study
This paper is guided by the following objectives:
i.   To identify the segmental sounds of Usẹn.
ii.   To show the distribution of the sounds in Usẹn.
iii.   To describe the syllable of Usẹn.
iv.   To identify those sounds that pose serious problems in phonological analysis.
v.   Finally, to determine the status of the sounds identified in (iv) above.

1.4 Methodology
This paper adopts a descriptive survey design which is exploratory in nature since our focus is to investigate the sounds of Usẹn with a view to identifying the ambivalent sounds in the language. We relied on the Ibadan wordlist of Four hundred (400) basic lexical items as our instrument for gathering data. The wordlist is made up of different lexical items which express various aspects of life including body parts, food items, numerals, animals, kinship terms, names of various objects, verbs, adjectives, etc. Our data were collected from the native speakers of the language with the aid of a digital voice recorder. The information solicited from the respondents was tape recorded and carefully written down.

In analyzing our data, we adopted the stucturalists' approach in analyzing phonological data which is associated with the Praque School. This phonological approach is hinged on opposition or contrast since our focus is to ascertain the status of the ambivalent or doubtful segments in the Usẹn language. Ọmọzuwa (2010) opines that one reliable method that is usually employed in determining the phonemic status of sounds is the substitution method which relies on

the distributionalists (Hjelmslev, 1935), American structuralists, the Functionalists (Trutbetzkoy, 1939) and Martinet (1945) Models of phonemic analysis. Attempt is made therefore in this paper at contrasting the ambivalent sounds with their univalent counterparts using the substitution method stated above.

2. Theoretical Framework

The theoretical framework employed in this study is the theory of structuralism. Structuralism originated in the first half of the 20th Century and holds its credit to the Swiss Linguist, Ferdinand de Sassure whose work in linguistics is believed to be the turning point for Modern Linguistics. This approach to language study developed to become one of the most popular approaches in academic fields concerned with the analysis of language, culture, and society. Ferdinard de Sassure left a legacy of modern structuralism that has influenced linguistics generally. Notable linguists associated with this approach were the American structuralists: Leonard Bloomfield and Edward Sapir. Others include Roman Jakobson and Nikolai Trubetzkoy (European structuralists). These persons were all members of the Praque School of linguistics.

The proponents of Structuralism hold the view about the importance of the oppositions among phonemes rather than defining the phonemes. They were more concerned with the functions of the phonemes rather than the phonemes themselves. One very important area where oppositions or significant differences are crucial is language where oppositions between sounds or words are crucial for understanding.

These observations prove the existence of a structural principle in language: in language what makes any single item meaningful is not its particular individual quality but the difference between this quality and that of other sounds / words, or its position within the structure (system of relationships). These observations were made by Ferdinand de Saussure, in the Course in General Linguistics.

To them, this opposition enabled the speakers of a language to become conscious of the differences in sounds and to be able to react to mispronunciation or interference with the system of opposition rather than being a mental image or entity (Clark and Yallop 1990:396). The major focus of the structuralists is studying which sounds can be grouped into distinctive units within a language. These units are known as 'phonemes'. Trubetzkoy (1939) as stated in Hyman (1975:65) defines the phoneme as the sum of the phonologically relevant properties of a sound (here the phonemes are defined in terms of oppositions in a phonological system).

Hyman (1975:67) in line with Trubetzkoy's view about the phoneme defines the phoneme as a minimal unit that can function to distinguish meaning and that the phoneme is defined in terms of its contrasts within a system. However, the major contribution of the structuralists, was the recognition of the phoneme as the fundamental unit of the organization of sounds which is paramount to the phonological study of any language (Yul-Ifode, 1999:12-14). This approach renders a descriptive account of how the different speech forms of a language are to be represented and pronounced. This has aided in revealing the organization of a language as it is spoken and perceived.

3. The Segmental Phonemes of Uṣẹn

Segmentals refer to the sounds and phonemes in a language. Jones (1967) describes phonemes as "a family of sounds in a given language which are related in character and are used in such a way that no member ever occurs in a word in the same phonetic context as any other member." Phonemes are distinct segments that make up the total inventory of sounds. A phoneme is the smallest linguistic unit of a language. Vowels and consonants make up the phonetic inventory of all human languages. These are also attested to in the Uṣẹn language. The Uṣẹn language has a total of thirty nine (36) segmental phonemes which are all produced with the pulmonic egressive airstream. The air movement employed during speech is initiated by the lungs. There are twenty four (24) consonants and twelve (12) vowels in Uṣẹn. The distinction between consonants and vowels is one of the oldest, if not the oldest. According to Abercrombie (1974:39) as citedin Yul-Ifode (1999), the advent of the consonant and vowel segments dates back to the Greek Grammarians in the earliest traditional period of phonological analysis. These classes of sounds are examined below:

3.1 The vowels of Uṣẹn

Just like all languages employ vowel and consonant sounds for the purpose of communication, the Uṣẹn language also employs vowels and consonants as part of its sound system. Vowels are sound segments that constitute the syllabic peak of any word. They are classified on the basis of the height of the tongue, the part of the tongue used and the shape of the lips. In addition to these is the shape of the pharynx, a criterion that applies to most African languages with vowel harmony of which Uṣẹn is one. No word is formed without a vowel. On the other hand, any of the oral vowels can constitute a word in Uṣẹn like most languages. It is therefore a prominent aspect of a word or syllable. According to Ikhimwin (2015), Uṣẹn operates a seven vowel system with five nasal counterparts giving a total of twelve vowels. The oral vowels and their nasal counterparts identified for Uṣẹn are: /i e ɛ a ɔ o u ĩ ɛ̃ ã ɔ̃ ũ /.

In Uṣẹn language, nasal vowels are complex phonemes that can contrast with their oral counterparts mainly vowels in similar environment. However, the status of the nasal vowels in the language has been established based on the examples give above. They are therefore distinctive in the language. The oral and nasal vowels in Uṣẹn can be represented in a phonemic chart as given below:
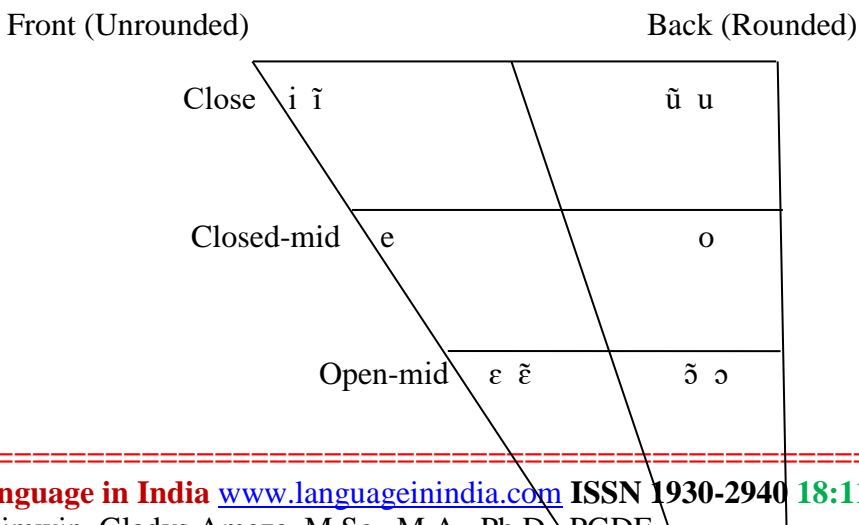
Front (Unrounded)   Back (Rounded)

Close   i ĩ   ũ u

Closed-mid   e   o

Open-mid   ɛ ɛ̃   ɔ̃ ɔ

Open		ã a

Fig 1: The Phonemic Vowel Chart of Usẹn

2.2 Vowel Harmony

Bakovic (2002:1) opines that vowel harmony is a process by which vowels in adjacent syllables in the same domain, typically a word, agree with each other in terms of some distinctive features. In line with Bakovic, Ọmọzuwa (2010:148) defines vowel harmony as a phonetic phenomenon whereby the occurrence of vowels within the same lexical formative is sequentially constrained.

Oyebade (1998:73-4) however asserts that "… languages that attest this process impose the euphonic constraint of allowing a vowel from a particular group to co-occur together in a well-defined domain to the exclusion of members of other groups". Ọmọzuwa (2010) adds that this phonotactic constraint is imposed by the existence of two sets of vowels which are mutually exclusive to their distribution within the same formative in a language that manifest vowel harmony. However vowel harmony has the effect of making segments that are not necessarily adjacent more similar to each other in some domain (typically the word or root) at the cost of changing input properties.

Vowel harmony manifests in languages as either a partial process or a complete one. When partial, it means that some vowels, usually the mid vowels, are mutually exclusive in or within lexical formatives but can co-occur with other vowels in the system. In the case of complete vowel harmony system, the vowels of a particular set can never co-occur with those of another set in the same formative.

Usẹn language operates a partial vowel harmony system. The vowels of Usẹn are classified into three groups based on their distribution: [e o], [ɛ ɔ] and [i u a]. The first group [e o] can co-occur with each other but not with members of the second group. Similarly, the second group [ɛ ɔ] on the other hand can co-occur with each other but never with the members of the first group. Members of the third group [i u a] fall into the neutral category and co-occur with one another as well as with members of the other two groups:

[+ATR] words in Usẹn
1a) eso [èsó] 'fruit'
 b) ewe [ēwē] 'leaf'
 c) egho [ēɣó] 'money'
 d) ekpo [ēkpō] 'oil'
 e) oko [ōkō] 'farm'
 f) ojo [òdʒó] 'name of a person'
 g) rrorro [ròrò] 'think'
 h) ole [ólé] 'thief'

[-ATR] words in Usẹn
2a) ẹyẹ [ɛ̄jɛ̄] 'bird'
 b) ẹjẹ [ɛ̀dʒɛ̀] 'blood'
 c) ẹnẹ [ɛ̀nɛ́] 'poor'
 d) ẹyọn [ɛ̀jɔ̃̀] 'teeth'
 e) ọwọ [ɔ̄wɔ̄] 'hand'
 f) ọbẹ [ɔ́bɛ́] 'knife'
 g) ọkọ [ɔ̄kɔ̄] 'husband'
 h) ọmọjọ [ɔ̄mɔ̄dʒɔ́] 'holiday'

i) oke [ōkē] 'above'   i) ọrrọn [ɔ̀rɔ̃̀] 'week'
 j) oge [ògé] 'cult'   j) ọgẹdẹ [ɔ̀gɛ̀dɛ̀] 'plantain'

/ i u a/ vowels with [+ATR] or [-ATR] vowels

3a) ọka [ɔ́kà] 'corn'
 b) ọma [ɔ̄mā] 'child'
 c) ọja [ɔ̄ʤà] 'market'
 d) usẹ [ùsɛ̀] 'work'
 e) ẹtu [ɛ́tū] 'antelope'
 f) ẹwu [ɛ̀wù] 'dress'
 g) ọba [ɔ́bá] 'king'
 h) eku [ékú] 'rat'
 i) ugbo [úgbō] 'bush'
 j) omi [ōmī] 'water'
 k) iwe [īwé] 'book'
 l) ẹkuli [ɛ̀kùlí] 'toilet'
m) obi [òbì] 'kolanut'

3.3 The Vowel Feature Matrix

Usẹn vowels are distinctive and they can be distinguished from one another with the aid of a feature matrix as presented below:

Table 1: Usẹn Feature Matrix

Feature	i	e	ɛ	a	ɔ	o	u	ĩ	ɛ̃	ã	ɔ̃	ũ
High	+	-	-	-	-	-	+	+	-	-	-	+
Low	-	-	-	+	-	-	-	-	-	+	-	-
Back	-	-	-	+	+	+	+	-	-	+	+	+
Tense	+	+	-	-	-	+	+	+	-	-	-	+
Nasal	-	-	-	-	-	-	-	+	+	+	+	+

4. Consonant System of Usẹn

A consonant is a special sound in which the breath is at least partly obstructed and which forms a syllable combined with a vowel. In describing consonants, Hyman (1975: 38) asserts that consonants are those sounds which involve the presence of air obstruction in the vocal tract. There are twenty four distinctive consonant sounds in Usẹn. Of this number, four are nasal sound segments. However, unlike the vowel sounds, consonants do not occur at all positions in the language.

The consonants in Usẹn are classified under seven basic categories based on their place and manner of articulation as well as the state of the glottis (voicing). These sounds are identified below:

 Plosives: / b t d k g kp gb /.
 Fricatives: /f s ʃ x ɣ h /
 Affricates / ʤ /
 Nasals: / m n ɲ ŋʷ /

Approximants: / r j w /
Trills: /ɾ̥ r /
Laterals: /l/

The distinctive consonants of Usẹn can be represented in a phonemic chart as below:

	Bilabial	Labio-dental	Alveolar		Alveo-palatal	Palatal	Velar		Labial velar		Glottal
Stop	b		t	d			k	ɡ	kp	ɡb	
Fricative		f	s		ʃ		x	ɣ			h
Affricate					ʤ						
Trill			ɾ̥	r							
Lateral				l							
Nasal	m			n		ɲ			ŋʷ		
Approx.				r			j			w	

Figure 2: A Phonemic chart of Usẹn Consonants

Just as we identified the vowel segments and their various features in the language with the aid of a feature matrix, we also present here with the feature matrix of the Usẹn consonants:

Table 2: A Distinctive Feature Matrix of Usen Consonants

	f	b	t	d	k	ɡ	kp	ɡb	h	x	ɣ	r	ɾ̥	ɹ	m	n	ɲ	ŋʷ	l	ʤ	j	w	ʃ	s
voice	-	+	-	+	-	+	-	+	+	-	+	+	+	+	+	+	+	+	+	+	+	+	-	-
Cons.	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	-	-	+	+
Cont.	+	-	-	-	-	-	-	-	+	+	+	+	+	+	-	-	+	+	+	+	+	+	+	+
Son.	-	-	-	-	-	-	-	-	-	+	+	+	+	+	-	+	+	+	+	+	+	+	+	+
Strid.	+	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	+	+
Labial	-	+	-	-	-	-	-	-	-	-	-	-	-	-	+	-	-	-	-	-	-	+	-	-
Ant.	+	+	+	+	-	-	-	-	-	-	-	-	-	-	+	+	-	-	-	-	-	-	-	+
Cor.	-	-	+	+	-	-	-	-	-	-	-	+	+	+	-	-	-	-	+	+	+	-	+	+
High	-	-	-	-	+	+	+	+	-	+	+	-	-	-	+	-	-	-	-	-	+	-	+	-
Low	-	-	-	-	-	-	-	-	+	-	-	-	+	-	-	+	+	-	-	-	-	-	-	-
Back	-	-	-	-	+	+	+	+	-	+	+	-	-	-	-	-	-	-	-	-	-	+	-	-
Nas.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	+	+	+	+	-	-	-	-	-	-

4.1 Distribution of the Consonants in Usẹn

Consonants have a three-term label based on the state of the glottis. The distribution of the consonants in Usẹn reveals that no lexical item ends with a consonant sound in the language. Consonants are only found at word initial (for verbs, adjectives and adverbs) and medial (as for nouns) positions. These sounds can be presented in a tabular form as below:

Table 3: Distribution of Consonants in Usẹn

Sound	Word Initial	Gloss	Word medial	Gloss	Word Final
b	bà	'perch'	ɔ̄bɛ̀	'soup'	-
d	dò	'tear'	àdá	'cutlass'	-
f	fɔ̀	'talk'	èfá	'six'	-
g	gé	'severe'	ógṹgũ̀	'bone'	-
gb	gbē	'take'	àgbà	'elder'	-
ɣ	ɣō	'see'	ēɣō	'money'	-
h	hò	'roast'	èhòhò	'wind'	-
dʒ	dʒɛ̄	'eat'	ɛ̄dʒá	'fish'	-
k	kú	'die'	ékù	'rat'	-
x	xàwá	'come'	àxà	'shoulder'	-
kp	kpɛ̄̀	'share'	àkpò	'bag'	-
l	lɔ́	'go'	ɛ̀lɛ̀dɛ̀	'pig'	-
m	mì	'breath'	ɔ̄mādī	'child'	-
n	ná	'haggle'	óní	'today'	-
ŋʷ	ŋʷɔ́	'measure'	òrúŋʷú	'sun'	-
ɲ	ɲǎ	'to worry'	ìɲǎ́	'pounded yam'	-
ɹ	ɹè	'soak'	ō.ɹī	'head'	-
r	rá	'run'	ērá̃	'soak'	-
s	sé	'do'	āʃɔ́	'cloth'	-
t	tɔ̄̃	'new'	ètá	'three'	-
w	wá	'come'	ēwē	'leaf'	-
j	-	-	ījē	'mother'	-

5 The Syllable Structure of Usẹn

Roca and Johnson (1999:148) define the syllable as a unit of pronunciation made up of a cluster of segments defined by a sonority peak which acts as a structural magnet to other lower sonority element surrounding the peak. In this definition, it is revealed that there is usually a vowel which may be accompanied by a consonant or consonants before or after it. A syllable is a unit in which the word is divided while pronouncing it. It is described as:

> *...a unit of pronunciation uttered without interruption, forming the whole or part of a word and usually having one vowel sound with a consonant or consonants before or after it* (Prasad 2008).

The syllable contains two parts: the onset and the rhyme. These two parts are quite independent from each other and the rhyme carries the weight of the syllable. The onset has no influence on the weight of a syllable. While the onset is made of consonant(s) which occur before the rhyme, it is usually an optional element of the syllable.

The Ambivalent Sounds in Usẹn   352

The rhyme on the other hand can be divided into two parts: the nucleus and the coda. The nucleus is never an optional element of the syllable; rather it is the central part of the syllable around which the consonants are gathered. It is worthy of note to state here that the number of syllable in a word invariable shows the number of vowels in the word. In other words, every syllable must have a vowel segment as part of its constituents.

The basic principles of the syllable structure are universal among all languages but they are language specific in terms of particular settings they allow (Marlett 1988). Many languages allow only CV and CVC syllable patterns. English for example, has very complex syllable patterns which reveal clusters of consonants or vowels. Thus any pattern not permissible in the language will produce ill-formed utterances.

In many languages, there are constraints on the types or number of consonants and vowels that should occur in a syllable. Some languages do not allow clusters of consonants at word initial or word final positions (eg. Ẹdo,Yoruba, Usẹn, etc). Again, it is also observed that some languages do not allow a consonant to begin or end words. Languages in which all words end in a vowel are classified as open syllable structure pattern language. The syllable structure therefore enables us understand how sounds are grouped or organized to form meaningful utterances in a language.

The syllable structure of Usẹn is the pattern of arrangement of its consonants and vowels together with the pitch (tone) into smallest possible units that constitute the breath or chest pulse. The two basic syllable structure patterns in Usẹn are the V and the CV. These are combined in various ways to produce words in the language. Consider the structures below:

i) V Syllable Structure
The V syllable structure type consists of a vowel which can stand on its own as constituting the syllabic peak. It is actually the only element of the syllable. Consider the following example:

4) [à] [ó] 'he/she/it'.

ii) The CV Syllable Structure Type
This syllable structure type is made up of an onset (being a consonant) and the peak.(i.e the vowel). Words having this structure type include verbs and adjectives in the language. Verbs having this syllable pattern include:

5a) lu [lù] 'beat'
 b) sẹ [sɛ̀] 'make'
 c) bọ [bɔ̀] 'put'
 d) lọ [lɔ̄] 'go'
 e) wa [wá] 'come'

the following are CV syllable pattern adjectives in Usen:
6a) gbẹ [gbɛ̀] 'dry'

b) tun [tṹ] 'cold'
c) fun [fṹ] 'white'
d) ro [ɹò] 'bitter'
e) gun [gṹ] 'long'

It must be borne in mind that the V and the CV syllable structures can combine in various ways to produce words in the language. Consider the following examples:

7a) /ē - wē / 'leaf'
 b) / è - kù - lí /'toilet'
 c) /é – ʤò/ 'snake'
 d) /ā – dā - ʤɔ́/ 'judge'
 e) /ɔ̄ - mā – dé/ 'small child'

In the Usẹn language, consonants do not begin any word belonging to the class of nouns as shown in example 12 above. In other words, all nominal elements begin in a vowel. Again it is imperative to state here that Usẹn is an open syllable structure language as all words end in a vowel. Besides, no nasal vowels occur at word initial position in the language but this class of sounds does occur at word media and final positions.

As part of the syllable structure constraints in Usẹn, the language does not allow vowel or consonant clusters. Evidence of the CVV syllable pattern reveals the presence of a glide. These constraints are captured under the sequence structure constraints. These are those constraints placed on the combinations of segments in a morpheme. These constraints are presented in Usẹn using the Positive and Negative Conditions. Below are the Sequence Structure Constraints (SeqSC) in Usẹn:

SeqSC1: In Usẹn, the longest possible word consists of four consonants and five vowels. These are found only with nouns in the language such as the word for star, 'emunẹmunẹ' /ɛ̀mùnɛ́mùnɛ́/ . This is stated with the Positive Condition:

PC [=V C V C V C V C V=]

In addition to the Sequence Structure Constraints presented above, we have the following using the Negative Condition (NC):

SeqSC2: In the Usẹn language, consonant clusters are not allowed.
NC: *CCV

SeqSC3: No word ends with a consonant in Usẹn.
NC: *C#

SeqSC4: Nasal vowels do not begin words in the language.
NC: * #VN

SeqSC5:   In Usẹn the language, vowels do not occur at random as the Mid high vowels cannot

occur with the Mid low vowels (this constraint reveals evidence of Vowel Harmony in the language).

NC:* V   C   V

```
        | -High |   | -High |
        | +Tense |  | -Tense |
```
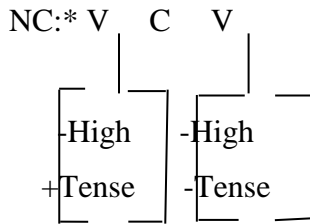
Thus far, we have examined the segmental sounds and the syllable structure patterns of Usẹn. This will help us achieve our aim in this work which is discussed in the following section.

6 Analysis of the Ambivalent Sound Segments in Usẹn
Doubtful segments are those sound segments which create problems during phonemic analysis. Yul-Ifode (1999:58) asserts that some segments or sequences of segments are said to be doubtful, suspicious or ambivalent when there is the possibility of giving more than one phonemic interpretation to them. Therefore, the identified doubtful or ambivalent phonetic segments in Usẹn are: [ʤ kp gb ŋʷ]. Also identified in Usẹn as doubtful segments are the nasals and nasalized vowels in the language.

6.1 The Affricate[ʤ] as a Doubtful Segment
The voiced alveo-palatal affricate [ʤ] is interpreted as a doubtful segment because of its nature. It is made up of two separate sounds: /d/ and /ʒ/. In the Usẹn language, [ʤ] can be interpreted as:
    a) Sequence of two phonemes
     b) Single phonetically complex unit
     i) Allophone of its own counterpart
     ii) Phoneme in contrast with its own counterpart.

If we consider the affricate [ʤ] in Usẹn as a sequence of two sounds (i.e two consonants), we would have the structure as CC thereby giving us a syllable structure reflecting consonant cluster. This will not be acceptable in the language as it does not follow the syllable structure pattern of the language and this will also render our analysis incorrect. See the following examples having the affricate [ʤ]:

8a) ɔ́ - ʤā 'headgear'
    V – CCV

b) ɛ́ - ʤā 'fish'
    V – CCV

c) bà - ʤɛ́ 'spoil'
    CV-CCV

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ikhimwin, Gladys Ameze, M.Sc., M.A., Ph.D., PGDE
The Ambivalent Sounds in Usẹn   355

d) ō - ʤū 'eye'
   V-CCV

e) ā - dā - ʤɔ́ 'judge'
   V- CV - CCV

On the other hand, if we consider it as a single phonetically complex unit, it will be accepted since it agrees with the syllable structure pattern of the language. See the examples below:

9a) ɔ́ - ʤā 'headgear'
   V – CV

b) ɛ́ - ʤā 'fish'
   V – CV

c) bà - ʤɛ́ 'spoil'
   CV-CV

d) ō - ʤū 'eye'
   V - CV

e) ā - dā - ʤɔ́ 'judge'
   V – CV - CV

As a single phonetically complex element, we must note that it is not an allophone of its plain counterpart /d/ since it contrasts with its counterpart in identical environment.

6.2 The Status of [kp] and [gb]
The sounds given above are labial-velar stops. [kp] is the voiceless counterpart of [gb] and these sounds may be analyzed each as:
   a) consonant cluster.
   b) as a single phonetic complex sound.
   i) in complementary distribution with its univalent counterpart.
   ii) or unit phoneme in contrast with its univalent counterpart.

We can illustrate this with the following examples from Usẹn:
10a) à - kpò̱   'bag'
  b) à - kò 'knee joint'

11a) gé   'to care for'
  b) gbé   'dwell'

12a) ò - kpé 'correct'
  b) ò – ké   'cripple'

13a) ɔ̀gbá 'tap'
  b) ɔ̀gá 'name for an elderly man'

      If the sounds are treated as consonant clusters, then the syllable structure pattern for the doubtful segments will be seen as:

14a) à – kpò   'bag'
      V – CCV

  b) kpé - kú 'short'
      CCV - CV

  c) ē - kpō   'oil'
      V – CCV

  d) à – gbà   'elder'
      V - CCV

  e) ú - gbō   'bush'
      V - CCV

  f) ù - gbɛ̃́   'snail'
      V - CCV

    This cannot be accepted as it does not agree with the syllable structure of the univalent sounds. Since this is not possible, we can treat the sounds [kp gb] as single phonetically complex units. If they are taken as single phonetically complex units, it means that the sounds may be in complimentary distribution with their univalent counterparts in the sense that where one occurs, the other may not occur. This is not the case in the language as the sounds [kp gb] contrast in the same environment with their univalent counterparts. See the following examples:

15a) à – kpò   'bag'
      V – CV

  b) à - kò   'knee joint'
      V – CV

 16a) ɔ́ - kpà 'cock'
      V - CV

  b) ɔ́ – kà 'maize'
      V – CV

17a) ɔ̀ - gbá   'tap'
      V - CV

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Ikhimwin, Gladys Ameze, M.Sc., M.A., Ph.D., PGDE
The Ambivalent Sounds in Usẹn   357

b) ɔ̀ - gá   'master'
    V – CV

18a) gbé   'dwell'
     CV

b) gé   'severe'
    CV

The sounds [kp, gb] however, can best be viewed as unit phonemes since they contrast minimally with the sounds [k, g] in the same environment as shown in the examples above.

6.3 The Status of [ŋʷ]
[ŋʷ] is identified and described as a labial-velar nasal consonant sound in the Usẹn language which may be analyzed as:
a) either a sequence of two phonemes
b) single phonetically complex unit
c) allophone of the labial-velar consonant [w].
d) phoneme in contrast with its plain counterpart.

If [ŋʷ] is treated as a sequence of two phonemes, it will violate the univalent syllable structure pattern of the language yielding a CC sequence. It is more appropriate to analyze the sound [ŋʷ] as a single complex phonetic unit. It should be considered, not as an allophone of its oral counterpart[w] but a separate phoneme since both sounds can contrast in identical environment as presented below:

19a) à - ŋʷɔ́ 'measure'
    V- CV

b) ā - wɔ́ 'doctor'
    V - CV

20a) á - ŋʷá   'vulture'
    V - CV

b) á - wá   'bush dog'
    V - CV

6.4 Nasal Vowels
In Usẹn, a sound is referred to as a nasal sound if during its production, air is allowed to pass through the nasal cavity despite a closure in the oral cavity. In other words, it is the absence of a velic closure that qualifies a sound to be referred to as a nasal sound segment.
The feature 'nasality' refers to both the class of inherent nasals and the phonetic forms as the output of nasalization. In Edo, a distinction is made between intrinsic nasal sound segments and nasalized ones. A sound is referred to as a nasal sound if it has nasality as part of its features. On the other hand, a nasalized sound is that which takes on the nasality feature from a neighboring sound that it co-occurs with.

Uṣẹn has five phonemic nasal vowels: / ã ĩ ɛ̃ ɔ̃ ũ / and five phonemic nasal consonants: /m n ŋ ɲ ŋʷ /. The nasal vowels contrast with their oral counterparts in the environment of oral consonants. Consider the following examples:

21a) ɛ/ɛ̃
   /ɛ̀kù/ 'door'
   /ɛ̀kṹ/ 'waist'

 b) i/ĩ
   /tì/ 'from'
   /tĩ̀/ 'fly'

c) ɔ/ɔ̃
   /tɔ́/ 'to live long'
   /tɔ̃̀/ 'hot'

  d) u/ũ
    /fù/ 'to be satisfied'
    /fũ̀/ 'white'

e) a/ã
   /bà/ 'perch'
   /bã̀ / 'avoid'

In the above examples, /a/ and /ã/, /u/ and /ũ/, /ɛ/ and /ɛ̃/, /i/ and /ĩ/ together with /ɔ/ and /ɔ̃/ are phonemic for they contrast in identical environment as depicted in the data above. The nasalization of a sound can be traced to its environment as this feature is copied from a neighboring sound segment. However, the seven oral vowels /a e ɛ o ɔ i u / in Uṣẹn are automatically nasalized if they are preceded by any of the five nasal consonants in the language. Consider the following examples:

 22a) / ɡbónā /   → [ɡbónā̃] 'hot'
  b) / ìmɔ́/ → [ìmɔ̃́] 'nose'
  c) / àmàlà/ → [àmã̀là] 'plaintain flour'
  d) / mé / → [mɛ̃́] 'I'
  e) / ìɲá / → [ìɲã́] 'pounded yam'
  f) / òní / → [ònĩ́] 'today'
  g) / sɔ̀nɔ̀ / →[sɔ̀nɔ̃̀] 'irritating'
  h) / mòsè/ →[mɔ̃̀sè] 'beautiful'
  i) / ɔ̄mā / →[ɔ̄mã̄] 'child'
  j) /ɔ̄mí / →[ɔ̄mĩ́] 'water'
  k) / ɔ̀mìjàbɛ̀/ →[ɔ̀mĩ̀jàbɛ̀] 'romatism'
  l) / ùŋʷa / →[ùŋʷã́] 'tongue'

The five phonemic nasal vowels in the language are /ĩ ɛ̃ ã ɔ̃ ũ/. They contrast freely with their oral counterparts in identical environment. Beside this, all seven oral vowels automatically become nasalized if they occur immediately after any of the nasal consonants in the language. In other words, nasalized vowels only derive the nasality feature from the environment of nasal consonants as shown above. Nasal and nasalized vowels are represented in the same way using the diacritic:[˜] which is marked on the vowel sound segment. Phonemically, every nasal vowel in Usẹn may be interpreted as either:

 a i) a single sound segment or;
   ii) allophone of its oral counterpart;
 b) a phonetically complex phoneme, or;
c) sequence of oral vowel with an addition of a nasal consonant

    If we therefore treat these nasal vowels as constituting sequences made up of oral vowels and nasal consonants /VN/, then we will obtain the structure as below:
 23) Examples of nasal vowels:
     a) ì - gìn 'wood'
        V - CVC

     b) ú - sɛ́n 'name of a town'
        V - CVC

24) Examples of nasalized vowels
     a) ō - mīn 'water'
        V - CVC

     b) ɔ̄ - mān 'child'
        V - CVC

    The structures above are not accepted in the Usẹn language as every word in the language ends in a vowel. The only permissible way to analyze these sounds without violating the syllable structure pattern of the language is to consider each of them as a single complex phoneme that can contrast with its oral counterpart in similar environment in the language.

    Thus, since the language does not permit word final consonant, the illustrations below provide answers to the problem showing that the 'n' usually attached to utterances at word final positions in orthography simply show that the sound is a nasal as shown below:

 25) The nasal vowels:
  a) ì – gì̃ 'wood'
     V- CV

   b) ú -sɛ̃́ 'name of a town'
     V- CV

26) The nasalized vowels:

  a) ō - mĩ̄ 'water'
    V-CV

  b) ɔ̄ - mã̄ 'child'
    V - CV

Conclusion
      So far in this paper, we have examined the ambivalent or suspicious sounds in the Uṣẹn language spoken in Ọvia South West Local Government Area of Edo State, Nigeria. Uṣẹn is an endangered language and lacks available document for teaching or learning the language. However, the Edo language is taught in the schools in Uṣẹn and due to this, the language is fading out. This study aimed at examining the sounds of the language with special focus on the ambivalent segments.

      In the Uṣẹn language, the sounds /ʤ kp gb ŋʷ/ are ambivalent sounds whose status have been investigated in this work. They are single phonemic units as they contrast with their univalent counterparts in the language. This finding also goes to agree with the syllable structure of the language in which consonant clusters are not allowed. Apart from the sounds mentioned above, this paper also identified the nasal vowels in the Uṣẹn language as ambivalent segments. These vowels are five in number: /ã ĩ ũ ɛ̃ ɔ̃/. They are best analyzed each as single segments in their own right and not as a sequence of phonemes comprising of a vowel and a consonant /VN/. Thus when analyzed as a combination of a vowel /V/ and a consonant/N/, it will not be acceptable to the speakers of the language. This is because the VC syllable pattern is not evident in Uṣẹn as all words in the language end in a vowel.

      However, in this research effort, it is revealed that the ambivalent sounds in the language are nine (9) in number and have the same phonemic status as their univalent counterparts. Therefore, the ambivalent sound in Uṣẹn should be treated as a single phonetic unit and never as a sequence of two phonemes since it can contrast with its oral counterpart in the same environment.

      Finally, the findings from this study will help researchers interested in revitalizing dying languages to come to the aid of the Uṣẹn language and save it from natural death. This can only be achieved by documenting the language. It is therefore hoped that this document serves as a reference material for further studies in the Uṣẹn language spoken in Edo State, Nigeria.

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Portrayal of Displacement in Amitav Ghosh's *The Shadow Lines*

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Abstract

In this paper an attempt is made to explore the inquisitive concern for identity in Amitav Ghosh's *The Shadow Lines*. People from the ancient times displace themselves from place to place, in order to fulfill their primary need for the survival. At the same time, they never forget their original identity. Displacement in its various forms widens the social network and imaginative world of the displaced. Displacement is of different types, some displace themselves voluntarily and some are forced to leave their motherland. There have been different reasons for the displacement of Asian people. In the novel **The** *Shadow Lines* one way another almost all the characters are displaced for several reasons.

In postcolonial fiction, the theme of 'displacement' charts out the damage or loss that the colonizers have done to the colonized. This damage is both in the physical and the psychological form. The biggest harm is noticeable in the form of economic breakdown,

Keywords: displacement, identity, colonization, alienation, sufferings, quest, crisis, transformation, sacrifice, India, England and Amitav Ghosh.

In modern literatures across the world, specifically in writings of the postwar period, displacement has been treated as an upshot of warfare, imperialism and colonization on the literal level, and as severance from the native culture or tradition and resultant breakage or crisis of identity on the metaphorical level. In the words of Ghanashyam, "The Shadow Lines is primarily a novel of lines, borders, freedom and nationalism. The novel is a painful saga of partition, and a reminiscence of the problems and plights of people stranded in riots and wars. Through the novel, Ghost exposed the impact of the shadow lines, the lines that demarcate people and nations on a psychological level." (47)

The postcolonial writers have given profound psychological insights in the pain and predicament of the colonized. Displacement in any form shatters the whole being of a person.

In *The Shadow Lines* Amitav Ghosh vividly expresses the features of diasporic condition. It takes its origin from movement of the displacement. The narrator's family is the Hindus who fled from their home in Dhaka to Calcutta after the formation of East Pakistan. There, during the Second World War, when Europe itself lies in the ruins, they befriend in English family, the Prices. The two families are woven together by a complex series of cultural crossings. Beginning in the colonial

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
M. Mohamed Anwar and Dr. A. Dastageer
Portrayal of Displacement in Amitav Ghosh's *The Shadow Lines*   363

times and ending a little later after the creation of Bangladesh. The setting of these events is equally extensive and includes three countries - India, England, and Bangladesh which make the novel truly international.

The Shadow Lines begins with an Indian passage to England and the westerners travel to India to serve an ancient and self-contained culture. In the first part of the novel 'Going Away' the author examines the movement of the characters away from a point of fixity. The irony of the novel is that the characters come and go in so many directions that the narrator is obliged to know what is home, and wonders if there is such a thing as a discrete homeland separable from one's experience elsewhere. At the very beginning, Mayadebi is going away from India to England with her family. Here the concept of displacement is introduced.

She was born and brought up in Dhaka. She received education in Dhaka. After her marriage to Sahib, she left her native place and accompanies her husband to the different parts of the world. Her husband Sahib was a diplomat, an officer in the Foreign Services. So it was the consequence of his job which led him to displace himself with his whole family. He and Mayadebi were always away, abroad or in India. His post in the British Empire made him to displace his family to different places. The impact of displacement on the displaced is evident even in the introduction of the novel.

The change in the attitude of Mayadebi is evident from her appearance in the society, as she has been outside the country for a long time. The culture, in which she has been placed, has marked a great change in her attitude. Her appearance to her relatives is like of Queen Victoria. During her college days she was a shy type, she never used to mingle with her classmates. Now the adopted country has made her to face even the unknown audience. On the other hand, Sahib's appearance has totally changed by the culture in he has been placed by the consequences of his job. He is always away from the home town either abroad or in some other part of the country. His day to day living in different environments with the people of England and the officials of higher rank has changed him entirely. It is evident through his dressing as well his speech which he has learned in the displaced state. He has shifted his whole family in this direction. The elder son of Mayadebi takes up a job with UN as an Economist and he too has been always away somewhere in Africa or South-East Asia with his wife and the only daughter Ila. Tridib is the second son of Mayadebi and the third son is Robi. Tridib is in India. Robi is his parents. Thus, the whole family is displaced by the situation which beyond their control. The materialistic world changes the whole family. In the case of the first son Jatin, because of his busy schedule he unable to control his daughter, as the narrator is controlled by his grandmother. This makes her flexible and she marries of her own choice.

Grandmother Tham'ma's birth place is Dhaka. She has been brought up in Dhaka and married to a railway employee. She resides with her husband in Burma, where her husband works. Her husband is transferred to different places, during his service. After her husband's death she moves to Calcutta and finds a job in a school. India becomes her invented country only because of the partition, a historical accident which has dislocated her geographically, emotionally and spiritually. She takes care of her only son. She rejects the help of her relatives. She wants that all the family members should be busy with their work. As the narrator says, "all worked hard at whatever

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
M. Mohamed Anwar and Dr. A. Dastageer
Portrayal of Displacement in Amitav Ghosh's *The Shadow Lines*   364

we did: my grandmother at her schoolmistressing; I at my homework; my mother at her housekeeping; my father at his job as a junior executive in a company" (4).

Tridib was born in 1932. First, he had been to England with his parents in 1939, during his father's medical treatment. Tridib accepted every place as home, even on that fateful trip to Dhaka. He did Ph.D in Archeology. His research was related to the study of the Sena dynasty of Bengal. Tridib in his book-lined room feeds the imagination of the narrator, with stories of the years he spent in London during his displacement, with the Price family. Tridib's displacement from India to England from one real space to another perhaps is a quest for freedom. He displaces himself for the sake of cultural, emotional and intellectual freedom. He mentally displaced, because of his passion for May Price and the things which are there in England. He fills the imagination of the narrator with the stories related to England and the people who are related to May Price. He becomes a walking tour guide for particular streets and houses in London, even before visiting them. The passions are created by Tridib in the narrator about the place, to which the narrator is displaced in his later life. He enjoys the years he spends in the place which he has seen in the imagination. "The Narrator's acquaintance with the unknown or half known relatives is developed in the same manner as Tridib or Ila help him to know far off countries on the map through their diverse experience." (177)

The narrator of the novel is unknown to the reader. He is born and brought up in Calcutta. His grandmother is always against his connection with Tridib, because she considers Tridib as a wasteril. She never approves of him. On the other hand, the narrator is fascinated with Tridib's acquaintance. Psychologically he is displaced in his childhood by Tridib. He speaks always about the places which Tridib has shown him through the Atlas. But he proves to be the model for the narrator. The narrator always takes an advantage of Tridib's experience about the whole world. He moves from India to England, from one real space to another and it perhaps is a quest for freedom. He is physically displaced for the first time when he is sent to Delhi for the purpose of education. He wants to be free from the bondage of culture. He has spent most of his life in displacement. He goes to Delhi then to London and to various places and consequently discovers the meaninglessness of the life. His passion for Ila forces him to love the things which she likes, every time he tries to defend Ila from his grandmother. It is in England that the narrator realizes the truth, when he emerges from the shadows of Ila and Tridib. He returns to his birthplace because he is aware of what Ila has lost and learns what his real home is. Brinda Veerappa says, "Home is not the geographical entity, but an emotional, moral and intellectual entity, which can be identified in the shadows of one's own inner being." (172)

Ila as a girl is displaced from the soil of her origin. Her acquaintance with the new culture makes her feel that the culture of her motherland is bondage, and she wants to adapt herself to the foreign culture. Ila has traveled the world over since childhood days but has been unable to understand the world. Ila's journey is through real geographical space, but none of them is her own. They are only transit points and they never belong to her. The pathos of a child's search for a space of her won is brought out by Amitav Ghosh through Ila. She wants freedom from her middle-class orthodoxy. She is fascinated by the romance of freedom that life in London offers. "Ila's quest for a

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
M. Mohamed Anwar and Dr. A. Dastageer
Portrayal of Displacement in Amitav Ghosh's *The Shadow Lines*   365

space of her own can be seen from the time she is a young girl: schools are that mattered to the young Ila – probably because they are close to real space in her every shifting childhood" (164). To be free from the bondage she adapts herself in the foreign land. She is the citizen of the world, placed in the centre of the great prolixity and heterogeneity of cultural production. It is indeed difficult for her to imagine like her narrator cousin, the wonders that the untraveled lands can hold for her. She is a product of such an education that she rejects her roots, her relatives, her cars and servants in india and seeks an identity for herself all alone in an alien land because she wants to be free. She goes to England believing that she could physically live there and adopt western ways and style. But soon she realizes that she is not really free even in England. She has been subjected to racism as a child in London; Nick Price also avoids her because he does not want to be seen with an Indian. In her later life after her marriage to Nick Price, with whom she has been in love, she discovers that Nick has been and is going to be unfaithful to her. Ila's preference for Nick and her later disappointment exposes her wobbly transplantation in the western culture. In the words of Ghanashyam, "Ila feels free in the West but in fact she binds herself in her love and marriage with Nick Price. Freedom comes not in nations or notions but from within ourselves." (48).

Nick Price has displaced himself from London to Kuwait for the material world. He has been working there in the company and later on thrown out of the company on the charges of embezzling money. From there, he returns to his native land. His father Lionel Treswawern was stationed in India and he had developed friend ship with Tridib's grandfather who was a judge in the Calcutta high court. The job which Lionel Treswawern had, made him displace form England to India, to fulfill the demands of his family, as he came out of his native place leaving his every concern, he was fascinated with the Indian culture.

Amitav Ghosh describes the displacement of his characters across continents and how inter-personal bonds across cultural boundaries cannot be sustained. All the characters of this novel have been displaced from their homes by the circumstances which were beyond their control. He portrays the conditions of the displaced in the other land through his characters.

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
M. Mohamed Anwar and Dr. A. Dastageer
Portrayal of Displacement in Amitav Ghosh's *The Shadow Lines*   366

The Angle of Ecocritics:
The Study of Environment and the Narrative Situation in
Flight Behavior

G. Rajadivya, Ph.D. Research Scholar
Dr. R. Palanivel

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Abstract

Barbara Kingsolver is an award-winning author whose books are not only well-known in the United States but have also been translated into various languages. Born on April 8th, 1955. Barbara Kingsolver is one of the numerous prominent Southern writers who have deals with to describe the county vibrantly and in a fascinating approach to their readers. In her novels, Kingsolver demonstrates her powerful correlation to the areas that she writes down about, which is why natural world and the environmental surroundings play essential roles in her novels. *Flight Behavior* is Kingsolver's latest novel, which was published in 2012. The foremost incident in the story is that millions of Monarch butterflies decided a valley in Tennessee to hibernating as an alternative of roaming to their natural places in Mexico. It must be elucidated that these actions are fantasy and that, until now, this has not happened in real world. This novel is categorized by those who reject or resist the reality that climate change is factual and that it influences their lives. It is a significant novel which concentrates on dissimilar restricted as well as world-wide ecological problems. Its major apprehension is climate change and its root causes, which are established throughout a detailed, yet imaginary instance, namely an alteration in the *flight behavior* of the Monarch butterflies.

Keywords: Barbara Kingsolver, *Flight Behavior,* Ecocritics, Nature, Environment, butterfly, climate change.

Flight Behavior articulates Kingsolver's immense attention in the environment and the interdependence of persons and their surroundings. Kingsolver's scholarly knowledge about biology and ecology, achieved during her years of study and research at various universities, agrees her to portray biological progression, for instance, the immigration of the Monarch butterflies, in enormousfeature and give her readers with biological awareness that is based onscientific facts. Her personal view and thinking concerning the plentiful ecological interest's deals with by her are characterized by the major characters, while other characters are likely to symbolize more universalway of life and statements.

Ecocritical literature and science appear to be stalwartly associated for the reason that they split parallel aims. Heise disputes that "the relationship between modern environmentalist thought

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
G. Rajadivya, Ph.D. Research Scholar and Dr. R. Palanivel
The Angle of Ecocritics: The Study of Environment and the Narrative Situation in
Flight Behavior   367

and the sciences has always been fraught with contradictions, paradoxes, and reversals" (Heise, p.22). On the individual hand, science is supposed to present resolutions for contemporary troubles but, alternatively, science is analysed as contributing to the whispered struggles because the thought of that humans stand up aside from the respite of the natural world andhave the aptitude, the accurate, and possibly still the responsibility to discover and reform it have guided to our cooperative irony of ecological difficulty, our ignoring of other living beings' wants and privileges, and in excess of evaluation of our individual understanding and ability. (Heise, pp. 22, 23)

Kingsolver also look as if to be concerns with the question of how people interrelate with the environment and how people exercise their power over the environment, for instance cultivating methods or the use of pesticides. The connection between scientists and cultural critics has been an unsure one, having also changed over the past few decades. One of the essential and critical questions posed in this context was as to whether nature was only a constructed concept, and, if so, by whom and how the construction had been influenced (Heise, *p.* 23). Heise observes that the confidence in science has revisited in the last many years and that "large sectors of the environmentalist movement once again rely on science to provide the ethical guidelines for how to live in nature" (Heise, p. 24, 25).

Frequenting problems and themes are, for example, "environmental toxins and their often subtle but destructive impacts on the human body", the dealing of endanger species and, in an exacting in the last two decades, typical weather change and its castigations (Heise, p. 26-28). This tendency can also be pragmatic in Kingsolver's novels, which we will now be analysing in better background.

Flight Behavior is Kingsolver's most new book and formerly yet again an incredibly essential novel which deals with different home as well as universal environmental problems. Its foremost concern is climate change and its effects, which are established through a detailed, yet fictional example, which is an alteration in the flight behavior of the Monarch butterflies.

Monarch butterflies are best known for their charming mass migration; each year they cross about 3.800 kilometres from the south of Canada to California and Mexico to hibernation (National Geographic, *Monarch Butterfly*). In *Flight Behavior*, Kingsolver portrayed a fictional situation in which the Monarchs do not move to their usual winter places but dwell in Tennessee as an alternative – a locality where the winters are much too freezing for them, and certainly would endanger their continued existence waiting for spring. The cause for this abnormal behavior is understood to be positioned in the global climate change, which it seems also affects Monarch butterflies.

In conditions of genre, *Flight Behavior* can be described as tentative imaginary tale, because it deals with a fictional event in a rather realistic way. Another probable genre, to which *Flight Behavior* might belong, is climate creative writing (Wagner-Martin, p.193). One of the characteristics of tentative fiction is that "it encourages readers to believe in the reality of the

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
G. Rajadivya, Ph.D. Research Scholar and Dr. R. Palanivel
The Angle of Ecocritics: The Study of Environment and the Narrative Situation in
Flight Behavior   368

fictional worlds it constructs" (Heise, p. 31). Environmental literature comprises a number of different genres, fictional as well as non-fictional. In general, approximate fiction has enlarged increasingly during the last years. It look likes that "the rise of speculative fiction as a central genre of environmentalist thought seems to lay to rest the idea that   environmentalist writing and criticism is overly committed to realism" (Heise, p.30). *Flight Behavior* can be considered as a genuine example for this literary genre because "Kingsolver challenges the reader to dwell upon the cross-border politics of climate change, using the case of the Monarch Butterfly and its extraordinary migratory patterns to connect and write about the similarities in rural changes in the US and in Mexico" (Fraser, p. 143). In the author's prologue in *Flight Behavior*, Kingsolver includes a statement about the factual events that are partially referred to in the novel:

> In February 2010, an unprecedented rainfall brought down mudslides and catastrophic flooding on the Mexican mountain town of Angangueo. Thirty people were killed, and thousands lost their homes and livelihoods. To outsiders, the town was mainly known as the entry point for visitors to the spectacular colonies of monarch butterflies that overwinter nearby. The town is rebuilding, and the entire migratory population of North American monarchs still returns every autumn to the same mountaintops in central Mexico. The sudden relocation of these overwintering colonies to southern Appalachia is a fictional event that has occurred only in the pages of this novel. (*Flight Behavior, p.* 598)

This quote authenticated that the proceedings which take place in *Flight Behavior* are of an entirely fictional nature, while there are also indications to actions that really did happen.

One of the directlyreferences to real events is through a Mexican family, whose daughter Josefina goes to school with Dellarobia's son Preston, who had to come to Tennessee because their hometown Angangueo was smashed by a flood. The charges of climate change are represents here as especially personal stage because the family tells their story to Dellarobia through their daughter, who is the only one of them who speaks English. They also are intimatelyassociated to the Monarchs because Angangueo used to earnings from the hibernating insects. Josefina's metaphors of the proceedings in Angangueo can, withinadding up, areunderstood as prediction to the fate of the Monarchs in *Flight Behavior* (Wagner-Martin, p. 8, 9).

Climate change itself is an idea that moves towardsfrequently in the choice of the novel. Accurate at the creation, for instance, the reader gains knowledge that the harvests on Bear's farm have been unsuccessful due to heavy rain or that Cub has to make strong effort bring in stone because the roads are regularly washed out. Also, "trees were getting new diseases now. [...] The wetter summers and mild winters of recent years were bringing in new pests that apparently ate the forest out of house and home" (*FB*. p.12). All of these happenings can be draw back openly to climate change and thus provide to highlighting environmental troubles as the story discloses (Wagner-Martin, p. 6).

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
G. Rajadivya, Ph.D. Research Scholar and Dr. R. Palanivel
The Angle of Ecocritics: The Study of Environment and the Narrative Situation in
Flight Behavior   369

Many characters in *Flight Behavior* experience an individual growth in the way of the novel. Dellarobia's husband Cub ultimately rises up against his father and so contributes to preventing him from classifying the trees behind their farm. Hester, Dellarobia's mother-in-law is affectionate of Dellarobia and as a result they start to comprehend each other and slowly become closer. Heise monitors that Kingsolver centralize the novel through characters who are inclined to distrust the scientists, environmentalists, and eco-tourists who go down upon their village to research and admire the butterflies. Without patronizing to climate deniers, Kingsolver on the other handpowerfullyprotects climate knowledge and scientists through her protagonist's alteration from a stay-at-home mother to a growing protection ecologist. (Heise, *p.29)*

The most understandable improvement is that of Dellarobia, the main protagonist. The readers can know-how Dellarobia's development directly because of the story situation that spotlights on Dellarobia's feelings and thoughts. In the commencement of the novel, for instance, she has an extremely passionate feeling towards the Monarchs, but by reaching more implicated with Ovid and accepting his scientific approach, she progressively accepts a more intentional thoughts toward the butterflies (Wagner-Martin, p. 7). Ovid has great influence on Dellarobia's growth because she appears to be very fascinated by him and, in addition, he advocates her attention in the Monarchs on a scientific level. Ovid presents Dellarobia with basic scientific knowledge, about surveillance techniques and a lot of information facts about the Monarchs and climate change in general; Dellarobia looks like to be "untapped potential" for Ovid (Wagner-Martin 14). On a personal level, it happens too obvious that Dellarobia admires Ovid and the open-minded learning he symbolizes. Also his communications with his wife Dellarobia shows how harmonic and inspirational a loving marriage can be (Wagner-Martin, p. 11). Not only Ovid has influence on Dellarobia, but Dellarobia also inspires Ovid, although her educational background is entirely different from his. For example, he is attracted in her theory about her examination and conclusions of the community members' approach towards science, in exacting in the background of climate change (Wagner-Martin, p. 14). This declaration is intimately related to Kingsolver's personal experiences, as she explains in an interview:

> I live in southern Appalachia and I'm surrounded, literally, my home is surrounded by farms and by coal mines. Our agriculture here has gone through one disaster year after another, so climate change is not some kind of abstract future threat here. [...] And it strikes me that these [local small-scale farmers] are the same people who are least prepared to understand and believe in climate change and its causes. (Wagner-Martin, p .19)

Farm life is simply speaks to a definitelevel in the novel. Dellarobia and Cub live on a farm and Cub's parents, Hester and Bear, also live doing farming. They increase sheep, and plant different harvests. In *Flight Behavior*, some of the significant problems that diminutive range farmers have to face nowadays are pointed out in this novel. It appears that "poverty that seems to be unmanageable has arrived: plans must be changed, neighbors must admit to needing help from each other, the patriarchal structure of the Tennessee families has been shaken" (Wagner-Martin, p. 5). As a final remedy, Cub's father means to project the mountain side forest at the back of Dellarobia and Cub's

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
G. Rajadivya, Ph.D. Research Scholar and Dr. R. Palanivel
The Angle of Ecocritics: The Study of Environment and the Narrative Situation in
Flight Behavior   370

house, even though this would intend to danger landslides if there was any heavy rain. Eventually, the family could persuade him not to cut down the trees. Nevertheless, the difficult economic situation of the Turnbows' is acknowledged frequently in the way ofthe novel. An endangered living being, the Monarch butterfly, arises at the centre of this novel. Still, it seems clear that the connection between humans and this species only partly also mirrors the main apprehension of Kingsolver as spoken in this novel. As a replacement for, it appears that she employs the Monarchs as a sign to observe the relationship of humans and the environment itself. It is a general aspect of environmental literature to argue "individuals' and communities' attitudes and beliefs in facing the loss of a sizable part of the natural world, and on the possibilities for keeping these losses as small as possible" (Heise, p. 29, 30). Kingsolver does so by presenting a variety of characters that are different in their morals and happiness. Dellarobia is offered as a person who is overwhelmed by the form of the butterflies and demonstrates a well-built attention in thoughtfulness, the root causes and significances of the animals' strange behaviour.

Her mother-in-law, in dissimilarity, looks to be not as much involved as in earning money because she starts to charge guests for seeing the butterflies. Dellarobia's father-in-law exists as being not at all involved in the Monarchs because his main attention throughout most of the novel is to timber the trees and earn money by doing timber business. This demonstrates that Kingsolver attempts to give different approaches towards the unreal circumstances in *Flight Behavior*. Climate change and its costs as such are not enquired but the focal point is set on people's accepting of it and also their approach towards it.

One more problem raises in *Flight Behavio*r is the role of science and scientists in the demolition as well as protection of the environment. Ovid Byron is the character in the novel thathe symbolizes the connection between scientists, nature and the community is. Byron is a university professor who studies the Monarch butterflies, which gives him reasons to reside in Dellarobia's yard. He appears to be somewhat pessimistic concerning the continued existence of the Monarchs, stating rather resentfully that "Not everyone has the stomach to watch an extinction" (FB, p. 440).

Science and ecocriticism are connected but they are far away from each other, as they are troubled with many problems. Heise disputes that on one hand, science is vision as a main cause of environmental weakening, mutually in that it has throw nature as a thing to be analysis and controlled and in that it has gives the earnings of developing nature more fundamentally than was probable by pre-modern resources. On the other hand, environmentalists are conscious that the environmental politics and their personal perceptions into the condition of nature mainly depends upon science. In ecocriticism, this opposing feeling has transformed into different insights of how the sciences should tell civilizing in quest.

It can be said that most of the academic work of ecocritics is significantly predisposed by science, although more ultimately than openly (Heise, p. 169). Observing Barbara Kingsolver's work, it demonstrates predominantly she is strongly persuaded by science due to her own academic background, which, clearly, has a great impact on her books.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
G. Rajadivya, Ph.D. Research Scholar and Dr. R. Palanivel
The Angle of Ecocritics: The Study of Environment and the Narrative Situation in
Flight Behavior   371

An additional theme that is spoken with some intensity in the novel is the association between religion and nature as well as the association between the individual and the spiritual community. Dellarobia and her family go to church habitually. However, it seems that she does not go to church because of her trust, but because it is considered as a social meeting and as she does not desire to hurt Cub's family. Dellarobia exists as an extremely thoughtful and significant person who does not wish for to blind trust in something she is not fully persuaded of. On the other hand, when she perceives the Monarchs for the first time, she questions her earlier view points and ethics and likely believes the butterflies as a symbol to alteration in her life. This yearning for alteration remains on and happens powerful in the way of the story, while her faith in the role of God through the form of the butterflies enlarges. Instead of junction to God, when the town society acquires attention of the Monarchs and particularly in the truth that Dellarobia exposed them, she rejects to be represented or to be treated in a different way only because she was the first one to discover the animals.

Dellarobia is not a spiritual person and believes slightly uncomforted with all the importance by the church society but she does become aware of the implication she has in this way of proceedings (Wagner-Martin, p. 9). Wagner-Martin argues that the "Turnbow's participation in their church is a stable, consistent link with the author's belief that saving the earth and its people, its animals, its living organisms is a spiritual act" (Wagner-Martin, p. 9). In *Flight Behavior*, the church seems to be centres of community, where people assemble, bond and a big division of the town's social announcement and communication takes place. In conditions of describing, it can be pragmatic that Kingsolver comprises several biblical phrases and references in the novel (Wagner-Martin, p.10, 12).

The town's pastor, Bobby Ogle, is one of the most significant characters of the town neighbourhood. Dellarobia and her mother-in-law Hester approach him to ask for help when Hester's husband Bear does not desire to adjust his plans of taking down the woods where the Monarchs hibernate. The church plays an optimistic role in this dispute because Pastor Ogle, who ultimately turns out to be Hester's undisclosed son, persuades Bear not to cut down the trees. The pastor is presented as a very down-to-earth and self-effacing person and he keenly contributes to discover a solution for the Turnbows' dispute.

The role of the medium and its association to science is one more problem that is spoken in *Flight Behavior*. The media stand by a journalist who comes to perform Dellarobia's house two times to conduct interviews, at first with Dellarobia and later with Ovid Byron. The journalist, Tina Ultner, is represented as a fairly disliked person because while being somewhat pleasant in the opening, she ignored the facts and made bitter Dellarobia's answers to make the story more attractive for the audience. When Tina comes back to carry out the interview with Ovid, it twists out that he is very sorrowful with the technique the media express the actions:

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
G. Rajadivya, Ph.D. Research Scholar and Dr. R. Palanivel
The Angle of Ecocritics: The Study of Environment and the Narrative Situation in
Flight Behavior   372

"Dr. Byron, you've studied the monarch butterfly for over twenty years, and you say you have never seen anything like this. It seems everyone has a different idea about what's going on here, but certainly we can agree that these butterflies are a beautiful sight". "I don't agree," he said. "I am very distressed." [...] "This is evidence of a disordered system," he said at last. "Obviously we're looking at damage. At the normal roosting sites in Mexico, in the spring range, all over the migratory pathways. To say the take away lesson here is beauty, my goodness." (FB, p. 503)

While the quote is pragmatic, the reporter expressed a somewhat inconsiderate, untrained and ignorant idea of the sense of the alteration in the Monarchs' flight behavior. She gives the impression she is not attracted by the actual sense of the butterflies, but merely provided an exhilarating story for the audience. Once again, this relatively pessimistic description of the reporter's effort serves up as fairly straight criticism of the media and their apparently warped perception.

To wind up, it can be said that Kingsolver uses *Flight Behavior* discuss environmental significance that are personally related to climate change and that she attempts to observe the significance from different viewpoints.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
G. Rajadivya, Ph.D. Research Scholar and Dr. R. Palanivel
The Angle of Ecocritics: The Study of Environment and the Narrative Situation in
Flight Behavior 373

A Note on Features and Problems of Teaching Written Language Also as a Spoken Language

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Abstract

This note discusses briefly the features and problems of teaching written language and in which it is also spoken language, in the context of Tamil teaching and learning in the Republic of Mauritius. Teaching and learning Tamil at Primary and Secondary schools and at the University in the Republic of Mauritius focuses on Written Tamil. Issues relating to this process are presented. Tamil is an ethnic identity language. Written Tamil is more easily accessible and lends itself better grading of the complexity of materials presented to students who learn Tamil. Problems relating to learning subtle lexical and accent usage of humour, sarcasm, anger, love etc. are pointed out.

Keywords: Teaching Written Language, Spoken Language, parallels between written and spoken dialects, Tamil teaching and learning.

Introduction

Language is a means of communicating ideas, thoughts and ideals. It is a tool which is being used by every people throughout the world. Though a person does not converse in the respective language of the country he will try to pass on his message and thus makes things done. However it is to be noted that there is a difference between spoken and written varieties in languages is very widely prevalent all over the world.

In Tamilnadu, India, the distinction between Written Tamil and Spoken Tamil is clearly maintained. The nuances and style of speaking in each district in Tamil Nadu are prominent and the Tamils are proud of their heritage. However, the Teaching of Tamil in schools and colleges focuses mostly on the Written Tamil.

The Students write their materials and examination scripts using Written Tamil. Mixing Spoken Tamil in writing text in written Tamil is considered as an error unless the texts are being quoted for reference in the case of Literature.

Situation in Mauritius

The situation in Mauritius as regards Tamil calls for teaching Tamil as a written language. Tamil is not spoken at home or in the market place. Just to highlight that the exposure to the language at the societal level is to the minimum. Tamils in Mauritius do not use Tamil in their

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Uma Allaghery
A Note on Features and Problems of Teaching Written Language Also as Spoken Language 374

daily activities. In some sense, while Tamil identity is preserved through various nonlinguistic means, it does not depend on the use of Tamil language.

The Question before the Tamil Teachers and Learners in Mauritius

Since there are now opportunities created by the Mauritius Government to learn Tamil and other Indian languages by respective linguistic/ethnic groups as part of the school curriculum, the question before the Tamils is whether they should learn Tamil first as the spoken language and then move to the written language, the strategy adopted in teaching and learning languages as Foreign Language in most European/American language teaching/learning centers.

Learning Written Tamil as the Spoken Language

This strategy of teaching/learning written Tamil also as the spoken language is certainly valid, practical and useful for various reasons. Spoken Tamil could be different from region to region as spoken in Tamilnadu. Regional variations are also linked to caste identity as well as the level of education of the speakers. Spoken Tamil accent is hard to follow without continuous exposure to the social, geographical and professional contexts.

While modern Tamil movies may be a good source of learning and understanding Spoken Tamil, most movies and episodes telecast tend to carry captions (translation) in English. This does not really help immersion into the spoken Tamil but at least those who does not know the language will learn the common words of Tamil during the course of time.

In addition, humour, sarcasm, anger, love and other emotions have subtle lexical and accent usage and this is hard to follow without some deliberate listening and learning.

Advantage of Focusing on Written Language

The advantage of focusing on written language is that it is based on textbooks, print medium. Ready reference, and easily graded material, and in many ways some control over the meaning based on the context, and the possibility of strict management of the structures and sentence types introduced help both teachers and students learn Tamil in some systematic manner. The materials producers are also to produce well graded materials. So, students go through the learning process without worrying about the regional variations, caste identity, mixing of borrowed words primarily from the English language. The motto is that the students at least learn the basics of the Tamil Language ad write in the Language without errors and they have a mastery of the Language at different levels.

Mastering Spelling and Allophonic Variations, etc.

Learning the spelling of words also becomes easier, when we learn written Tamil. Phonetic variations are kept minimum.

At the same time, the common features of allophonic variations, an absolute necessity in Tamil, both in the spoken and written Tamil, must be learned. Reading the written Tamil text is not exempt from the application of allophonic distributions. So, students must learn to understand

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Uma Allaghery
A Note on Features and Problems of Teaching Written Language Also as Spoken Language   375

and produce appropriate allophones. In addition, the problems regarding pronunciation and distribution of nasals, laterals and trills also must be learned.

Mastery of the Script

Mastery of the script involves various subskills: students must learn the hand movements to write the Tamil letters; they need to learn the order in which the Tamil letters are presented in the Tamil script, an absolute necessity to make use of dictionaries. They must learn the pronunciation of the Tamil letters as traditionally pronounced in Tamil Nadu or in a manner that suits the context in Mauritius. All these are made possible with the training that the trainee teachers get before becoming full fledge teachers. During the lapse of time the teachers develop their own teaching pace with the experience acquired and they have to adjust to related strategies depending upon the levels of the students which are not same throughout the years of teaching.

The above item is closely related to the spoken form of the language. Yet the students will learn these as part of learning the written language.

Preference of Written Style Causes Some Problems Too

Choice of Written Tamil has led the textbook writers, creative writers and teachers in Mauritius to go for a style of language that uses minimal number of loan words and for the use of "Pure" Tamil words to certain extent. This could cause some problems of communication for Mauritius Tamil students of lower Grades when they communicate with the Tamils from or in Tamil Nadu. However, in Upper Grades materials of different but relevant nature are being exposed/ guided to the students so that they learn the different variances of the Tamil Language. This is only possible with the use of media.

Secondly, it creates some amusement among the Tamil speakers from Tamil Nadu. And yet Tamils in Tamil Nadu admire this style and praise the earnestness of Mauritius Tamils to learn and use Tamil to maintain their identity.

Speed of Delivery of Words, Sentences, and so forth

Learning Written Tamil also as the Spoken variety may reduce the speed of delivery of words. Learning appropriate sentence intonation may take more time. While repetition drill may help, sentence length becomes a crucial point here. It looks like that more care is taken to write and learn grammatically correct sentences than on the pronunciation of the sentences with greater facility.

Now, Not an Early Childhood Language

Since Tamil is not learned in most cases as home language in early childhood, fluent production of sentences will take several years and will be highly dependent on continuous practice in the class and outside classroom.

Need for More Research

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
Dr. Uma Allaghery
A Note on Features and Problems of Teaching Written Language Also as Spoken Language   376

What Exercises are Found to be More Useful to Increase Productivity?

Many explanations, examples and drilling exercises are included in the Tamil Textbooks so that the students get exposed to write in the language. The main focus will be on vocabulary, Grammar and sentence structures. The same are being introduced through varied texts. At the beginning of schooling the students learn the basics of the language. Gradually the students have to write sentences, sequential sentences and essays of different forms, and short stories to show their creativity and mastery of the language.

What is the Role of Translation in Learning Written Tamil?

Translation is one component in the syllabi of upper classes. The students have to translate small texts from Tamil to English and English to Tamil. It has been observed that students do better in the translating of text from Tamil to English. In the process of translating students develop knowledge at the level of lexical items and mastery at the syntactical level. The translation helps them to understand the Tamil Language better in a context where the exposure is less. They learn to translate simple sentences at the very outset and gradually move to small texts which are mainly base on combination of all sorts of syntaxes.

What are the Learning Errors We Notice More in Using Written Language Also as the Spoken Language?

1. Interference of Mother Tongue
2. Pronunciation
3. Grammar application
4. Misuse of appropriate vocabulary
5. Varieties of sentence structures
6. Lack of reading appropriate materials

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
Dr. Uma Allaghery
A Note on Features and Problems of Teaching Written Language Also as Spoken Language   377

Subject of Self-Identity in Arun Joshi's *The Last Labyrinth*

A. Cruz Thivagaran
Dr. A. Rathina Prabhu

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Abstract

Arun Joshi an outstanding Indian English novelist delves deep into the crises of the contemporary Indian life and establishes the supreme significance of humanistic values in the life of modern man who is under the vicious impact of westernisation and modernisation. The reality which is hidden in one's real life, is discovered by him. He creates a world for his characters that who are confronted by the true self. Also, man is encountered by their existence which is a riddle to him. He presents the inner life of his protagonists so skillfully that it becomes universal. The protagonist comes under various pressures during the process of living. Sometimes, this pressure is exerted by the society. At other times, this pressure is psychological, political, cultural, and spiritual. This paper examines how Som Bhaskar the protagonist, suffers the reasons for his suffering and how far his quest for his lost self becomes successful.

Keywords: Arun Joshi, *The Last Labyrinth*, Westernisation, Modernisation, Innate nature, Quest for self.

Generally, Man is unsuccessful to be aware of the purpose behind his life. He is weak to perceive the pertinence of his existence in a world which is hostile. The contemporary man personalizes himself in searching his self in a mess which is always tragic. The problem of meaninglessness is so pervasive that it threatens to corrode every sphere of human life. This search keeps on going however; there are achievements in technology and trailblazing science. He is subject to shock to understand the fact that he is no longer to be the master to decide his destiny. He is also shocked to find the forces that menace his life, the joys and the hopes in it.

Arun Joshi, a novelist of human predicament, expresses his existential vision that becomes clearer and he seems to insist upon the realisation of the eternal self that leads to emancipation from all the anguishes of life. His *The Last Labyrinth* is more Indian than the other novels and is deep and unfathomable. It is Som Bhaskar's search which is not only for money but also for the joy of life. It is an abstract search and hence the target as well the means of achieving it is traversing through a complex maze. He suffers from spiritual hollowness for he has become a spokesperson for westernised Indians who have lost their spiritual roots. It is the

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
A. Cruz Thivagaran, Reseerch Sholar, and Dr. A. Rathina Prabhu, Research Supervisor
Subject of Self-Identity in Arun Joshi's *The Last Labyrinth*   377

failure of science and reason which Som Bhaskar suffers from. His intellectual rationalism leads him nowhere. Life to him is dark and the antiquity.

Som Bhaskar, a millionaire industrialist, he has an eternal longing to possess anything he desires. He understands that he is paralyzed in the fundamental hence that cannot be controlled by him to foresee things. Some considers the world as a labyrinth and is groping through reality in order to beget the material and sensual pleasures, the business shares of Aftab Rai and even his concubine Anuradha. Som's failure to control his weaknesses and flaws ditches him into agony and anxiety. The internal and external conflict has been presented through Joshi's earlier artistic flair of narrator-protagonist technique in first person narrative point of view.

Additionally, he is an obsessive and highly sensitive individual; he has his grappling with the feeling of emptiness and void at the core of his being. He is an ambitious son of a prosperous industrialist. In his pursuit of realizing his ambition, his efforts are futile. He even rushes to the arms of innumerable women but every time he experiences just void. He becomes mentally shattered and physically exhausted with dreams and insomnia. As a result of his anxiety to acquire more and more, he maneuvers a sort of alienation and restlessness and even loses faith in God, in friendship, in marriage and even in fatherhood.

Psychologically, Som is fissured psychologically because he is completely immersed in the labyrinth of life which leads him through innumerable sufferings. The reason for the disorder in psyche, from another point of view, is that the defined desire in him to possess everything chases him relentless. A mysterious voice, which always hunts him, is audible only to him. To know the reason void in his psyche, Som makes many attempts that are futile. He feels void, loneliness and is lost in the labyrinth of thoughts. He is at a loss to know how to fill this emptiness. This void leaves him with insomnia and he can do nothing about it at the conscious level.

Notably, Som has made several unsuccessful attempts to find out the reason for the void in his psyche. He, with the spirit of a business tycoon and the guidance of the dictum 'Survival of the fittest,' tries name and fame and also wealth. Money has added to his misery. Even tranquilizers and sleeping drugs could not afford to soothe him, instead the voids return with a relentless ferocity. He has gained melancholia from his father. Moreover, his grandfather is a womaniser and booser. It is this lack of stability that has created dilemma in the psyche of Som Bhaskar.

Besides, his mother is a religious woman who believed in God and divine healing. Science and religion created a strain in his psyche. Som is a representative of those modern men who may have gained the whole world but have lost their souls, their spiritual and cultural

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
A. Cruz Thivagaran, Reseerch Sholar, and Dr. A. Rathina Prabhu, Research Supervisor
Subject of Self-Identity in Arun Joshi's *The Last Labyrinth*   378

moorings. His conflicting self, with its endless desire to possess, is resolved through his association with Anuradha, Gargi and Geeta. Anuradha showers love and sympathy on him and miraculously saves him from his ailment. Gargi makes him realize the meaninglessness of wordly possessions. Geeta, his patient and tolerant wife, saves him from the sin of suicide and rouses him from ignorance. This trio of women in their own way helps Som to move on the path to faith. This faith can be attained only after passing through a painful ordeal and overcoming the impasse of intellectual doubt through knowledge of human suffering and through spiritual commitment.

However, Som Bhaskar narrates in a flashback how he was confused in understanding the difference between 'being' and 'having' and this has made his life a void which later on resulted in his endless pursuit of mystical 'wanting' which further increased his fornications and turned him into a womanizer. Thus, he narrates his confession. Therefore, he is very curious to know the secret by his objective approach which does not solve his dilemma but aggravates instead and he continues to suffer in the mystic hollow of the empty and void world. He thinks:

> If only one knew what one wanted? Or maybe, to *know* was what I
> wanted. To know. Just that. No more. No less. This then, was a
> labyrinth, too, this going forward and backward and sideways of
> the mind. I felt again the faint stirrings of a curiosity that I had first
> felt near the marble sarcophagus, a secret curiosity that I dare not
> share with another. (48)

Moreover, Som's suffering is more aggravated when he begins his education in two cultures. Born in India and brought up under a religious mother, he imbibes religious faith and spiritual learning. During his study abroad, he comes into contact with the western way of thinking. His confidence in direct reason, wisdom in practical life and attitude related to science go sharp thereupon. When his father comes back to India, they all are strengthened by the help of his father. Thus, he possesses a baffled personality devoid of faith and rest in mind. His life becomes a rudderless boat being tossed on turbulent waves 'horrified by "going forward and backward and sideways of the mind (48)".

In order to settle himself and in search of the final answers to his wanting wishes, he turns in a compulsive fornicator and runs to different women to satisfy himself. It is to be experienced by a direct intuition and by wisdom that only suffering can give. Man is often alone and helpless in this planet. In the sparkling moments of life, the troubled mind longs for such a loving heart that may himself appears from somewhere to bestow love upon him, sooth him and support him. In the most difficult situations of life, if the easiest and most spontaneous imagination comes to the mind, it will certainly be none, but the omnipresent and omnipotent

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
A. Cruz Thivagaran, Reseerch Sholar, and Dr. A. Rathina Prabhu, Research Supervisor
Subject of Self-Identity in Arun Joshi's *The Last Labyrinth*   379

God, the last hope, support and strength. Even if it is a deception, it is acceptable. The over rational attitude like Som is only a foolish attempt. Aftab tells Som:

> That is what you think. I told you, you are different. You don't
> understand us. You work by logic. By your brain. You are proud of
> your education or what you consider education. There is an
> understanding that only suffering and humiliation bring... You are
> empty of understanding (200)

As it happens, Som is empty of understanding because reason and faith are the two different aspects of the same coin. The intellect is operated by our logical mind and faith arises from the innermost reality of our heart. Furthermore, these two parts have been created by the same creator whether we designate Him as God or Nature. Reason is an acute genre of intellect. Its distinguished functioning can be used in understanding only those objects which may involve our sensory organs. To understand that subject which is beyond our senses, the rational interpretation cannot help us; however, it may protect us to avoid superstitions so that the individual may realize the true nature of God.

Joshi seems to support a religious scientific attitude towards life to disentangle the puzzle of existential problems and come out of the maze of life. The realisation of God needs surrender; sacrifice and strong will to change one's mind and accept the reality. Introspection itself is not enough unless there is strength in mind to fiercely alter one's mind, thinking and the existential conditions. Som's gradual development to realize this fact of life becomes the substance of the novel. The labyrinth of the life need trust, faith and prayer, done open heartedly, to get settled. Som's problem is that he is constantly longing for satisfaction, but he fails to identify that it is spiritual rather than the material phenomena that he is searching for. Changing of relationships and pursuit of different women can satisfy only the hunger of the body, never the spirit.

Thus, in this way, what comes out from the forgoing analysis is that lack of faith results in doubt which further characterizes into rejection of self-reliance and lack of inner strength. Som has all these caricatures one by one. He cannot take any decision despite his realization that one has to find the way alone. To put it in a nutshell, Joshi reveals that this world is a labyrinth, an intricate web where man has to carve his way out for himself. He through this story, beautifully states that life is so full of distractions like lust, greed, wrath and pride which serve as different layers of a labyrinth that man is most likely to get deviated from the right path of redemption.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
A. Cruz Thivagaran, Reseerch Sholar, and Dr. A. Rathina Prabhu, Research Supervisor
Subject of Self-Identity in Arun Joshi's *The Last Labyrinth*   380

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A. Cruz Thivagaran, Reseerch Sholar, and Dr. A. Rathina Prabhu, Research Supervisor
Subject of Self-Identity in Arun Joshi's *The Last Labyrinth*   381

Voices of the Suppressed and the Oppressed:
An Exploration of the Select Novels of Buchi Emecheta

P. Eswaran, Research Scholar
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The varying part of women has been one of the tangible issues in African ladies' fiction. This paper explores the manner by which Emecheta turns into the voice of the stifled and the oppressed in her novels. The paper reasons that Emecheta's female characters demonstrate an expanding comprehension of the basically self-assertive nature of gender roles, as they look to understand their potential as individuals and as women. The female was impeded by the reality of her gender, her part restricted to family life, and barred from more elevated interests, for instance, education. These impacts kept on frequenting women. In male centric culture gender construction uncovers that maleness is socially regarded and femaleness is in subordination or in bondage. The difference between a man and a woman is because of biological difference. A woman is constantly comprehended in connection to man. Simone de Beavoir in her *The Second Sex* composes:

> Woman is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the Subject, he is the Absolute — she is the other. (Beauvoir)

The dialect the women characters have employed is the dialect of subaltern. Exploitation, enslavement, marginalization and domination are reflected in the discourse of Emecheta's characters. However, aside from that Emecheta has opposed against the supremacy. The cries of women ought to be heard by all. She tried and expected to decolonize women from manly colonization. Being a women's activist Buchi Emecheta centres on the exploitation of women in her community. The titles of Emecheta's works are amusing. The titles like *The Bride Price*, *The Joys of Motherhood*, *The Slave Girl*, *Second-Class Citizen* and *Double Yoke* all emulate the predicament of women in Igbo people community. Like different cultures and society in this culture too women confront issues. It is conceivable that the level and kinds of issue vary. They are smothered by the men people. The real issues are frontier belief system and male centric philosophy. Women's voice is subdued, and they are underestimated in the general public.

Emecheta was one of the main African women writers to bring up the different ways in which winning social standards and qualities deny women the opportunity to create to their fullest potential. In novels like *In the Ditch* (1972), *Second-Class Citizen* (1974), T*he Bride Price* (1976), *The Joys of Motherhood* (1979) and *Double Yoke* (1982), she depicts female characters who gallantly battle for survival and advance notwithstanding tremendous chances put in their way by an obstinate male-

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Language in India www.languageinindia.com **ISSN 1930-2940** 18:11 November 2018
P. Eswaran, Research Scholar and Dr. P. Santhi, Research Supervisor   382
Voices of the Suppressed and the Oppressed: An exploration of the Select Novels of Buchi Emecheta

ruled social structure or male centric society made up of fathers, spouses, siblings, sweethearts and supervisors. Her straightforward style of composing hides a surprising nuance, refinement, and understanding into the complexities of women's lives. Her novels for the most part centre on women's issues when all is said in done, and the topics of sex predisposition, marriage, parenthood, desolateness, polygamy and sexual misuse specifically. They are stifled and mistreated in different strolls of life and Emecheta turns into their voice to express their trials and turbulence in her books. Emecheta does not enable her courageous women to acknowledge vanquish. Rather she influences them to set up protection, challenge their destiny and develop as 'New African Woman'.

The term oppression offered by Nkereuwem (1997) states that "any burdensome exercise of power or authority over somebody with continual injustice and cruelty that makes the person being oppressed feel worried, uncomfortable or unhappy" expresses the realistic working mechanism of the word oppression (3).

Emecheta's *Second-Class Citizen* depicts maternal oppression of the female child in the home. Mother denies her young woman child same prospects that she permits the boy are sufficient discrimination to the young woman to cause her misery, other than impeding of her desire. It is on account of Adah''s mother does not put stock in the training of females that Adah does not start school before her sibling who, truth be told, is more youthful than she is. As such, the misery which Adah encounters because of not being in school is caused by her mother who might need her girl to remain at home to assist with house work as opposed to leave home to be taught. Also, when the youthful Adah makes it intense and strolls into a school, her apprehensions toward the finish of school that day was not that her dad would beat her for she asserts that:

> Pa would be alright: he would probably cane her, you know just a few strokes - six or so, not much but Ma would not cane, she would smack and smack, and then nag and nag all day long. (126)

Adah has possessed the capacity to distinguish her mother just like the one who oppresses her in the home and due to the awful relation, that exists between them, the young woman gets herself not coordinating with her mother by any means. Emecheta states that the young woman "would lie, only for the delight of lying; she rejoiced in light of ignoring her mom" (P.9), a reprobate circumstance achieved by the mental mistreatment that she endures on account of her mother.

Adah's appearances both racial and sex separation in London. Racial separation because of the colour of her skin and gender discrimination because of her husband who dependably tries to keep up his African male power and amazingness over her, beating and abusing her. On understanding that she is dealt with as a peon and this citizenship is gotten more from life structures than shading, she makes a stride towards freedom by defying her better half's oppression lastly abandoning him with her kids there by putting a conclusion to all types of abuse.

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Language in India www.languageinindia.com **ISSN 1930-2940** **18:11 November 2018**
P. Eswaran, Research Scholar and Dr. P. Santhi, Research Supervisor   383
Voices of the Suppressed and the Oppressed: An exploration of the Select Novels of Buchi Emecheta

In this novel, Emecheta's apprehension is not only the male ruled society's disposition to gender, she is similarly bothered about how sexual orientation predisposition influences the state of mind of work. Through Adah's refusal to settle down for a below average status, Emecheta uncovers the quality of woman in abusive climate. She demonstrates how with new mindfulness and assurance women can triumph over everything unthinkable and pick up the status of 'New African Woman.'

In *The Bride Price*, Emecheta focuses on the absence of bond amongst mother and daughter and efficiently, she influences the young girl child to understand the absence of bond amongst her and her mother consequently "Aku-nna realized that there was a sort of bond amongst her and her father which did not exist amongst her and her mother" (12). This absence of bond amongst mother and daughter is the ensuing consequence of the considerable number of abuses that the young woman endures on account of her mother in the home.

Similarly, this absence of bond amongst mother and daughter graduates into a circumstance of selling out. Aku-nna's father having kicked the bucket, she, her brother and their mother move from Lagos to Ibuza where the mother is immediately acquired by their father's elder brother, Okonkwo. Okonkwo nice looking and solid even in maturity, effectively gets Aku-nna's mother, Ma Blackie pregnant, a child that Ma Blackie has searched for, for quite a long while after the introduction of her last child. For the way that her very own advantage has been satisfied, Ma Blackie sells out Aku-nna who goes gaga for an Osu man called Chike.

She favours the whole family unit to dismiss Chike as a pariah despite the fact that she realizes that her daughter's satisfaction relies upon her wedding Chike. Furthermore, to betray her in this way, Aku-nna is said to have begun to despise her mother subsequently: "...she was starting to loathe her mother for being so inactive about everything" (120). The young woman is baffled in the mother since she, her sibling and her mom utilized Chike's little introduces of drinks and jars of drain and other clean blessings. So, it shocks her that her mom could all of a sudden participate in the judgment of Chike to the degree that "Mama Blackie cried and reviled her fortune in being saddled with such a little girl" (125) to all present to hear. This really crushed Aku-nna and she questions that one's mother would ever be one's closest companion. Moreover, she thinks about whether her mom has "urged her to acknowledge Chike's companionship keeping in mind the end goal to simply utilize him like an advantageous instrument, to ship them through a troublesome time of modification?" (126). This acknowledgment conveyed to Aku-nna extraordinary severity, which is said to have gone past tears. Maternal abuse along these lines is a critical part of a young woman child's formative life in light of the fact that as she experiences childhood in the home with her mom or other women, she gets the chance to feel her first squeeze of sharpness from the exercises of the mother or whoever it is that assumes the part of a mother to her.

The Joys of Motherhood is a remarkable story which investigates the disastrous ramifications of a customary African mother. The protagonist of the novel, Nnu Ego, is the most conventional, persecuted, frail, and unskilled of the greater part of Emecheta's courageous women. The writer describes Nnu Ego's life by concentrating on her desire for parenthood, and after that her subjugation

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Language in India www.languageinindia.com **ISSN 1930-2940 18:11 November 2018**
P. Eswaran, Research Scholar and Dr. P. Santhi, Research Supervisor   384
Voices of the Suppressed and the Oppressed: An exploration of the Select Novels of Buchi Emecheta

to her youngsters, her forfeits, her acknowledgment of challenges and sufferings associated with parenthood lastly, her grievous passing.

Nnu Ego's first marriage ends up being a disappointment due to her fruitlessness. This time her dad picks a city abiding man Nnaife to be her significant other. In spite of the fact that she discovers him too revolting to hold up under with, she acknowledges him with the expectation that he may transform her into a productive woman. He surely does however lamentably her first conceived bites the dust and unfits to hold up under with this, she tries to kill herself, yet is spared. Later she turns into the mother of nine children. She wrestles for the duration of her life so as to be an impeccable mother and her children frustrate her completely through their imperfectness. As indicated by the conviction of her customary society, a mother of such huge numbers of children, particularly the young men, is relied upon to appreciate a favoured condition of satisfaction yet Nnu Ego encounters not delights but rather distresses of parenthood all through. She steadily understands that there were not picks up but rather just agonies in parenthood. At last one day she kicks the bucket a hopeless demise out and about side isolated, as some other infertile woman. At the point when an altar is worked in her memory, she declines to concede the desires of the fruitless ladies who come to revere her for children. Despite the fact that past the point of no return, arousing goes to her in her passing. While taking a gander at The Joys of Motherhood, Gloria Chukukere states that conventional Africa respects women "as a vehicle through which a man fulfills his needs and satisfies his aspiration. A genuinely prudent woman should neither inquiry nor defy these traditions" (186). By influencing her hero to dismiss the male centric glorification of parenthood, Emecheta transforms her into 'Another stirred African Woman'.

This paper has explored that women are not isolated and that they have the expected required inertia to oppress people of their own gender. Additionally, Buchi Emecheta's novels have adequately, depicted the generally concealed realities that the young girl child gets her first brush with abuse from the home and because of her mother or with whom she lives. So also, pursuers can without question, relate effectively the inconspicuous steady undercurrent of the recurrent idea of such oppressions as conceivable to show in the connection between the sufferers of such destiny with their own particular female children or other female youths put under their care. The negligible actuality that African women authors like Emecheta have mirrored these impactful bits of knowledge into the forces of women and without a doubt the source of women's persecution makes everything the more valid.

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Voices of the Suppressed and the Oppressed: An exploration of the Select Novels of Buchi Emecheta

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P. Eswaran, Research Scholar and Dr. P. Santhi, Research Supervisor   386
Voices of the Suppressed and the Oppressed: An exploration of the Select Novels of Buchi Emecheta