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From Rooted to Uprooted: An Environmental Apocalypse in Amitav Ghosh's *Sea of Poppies*

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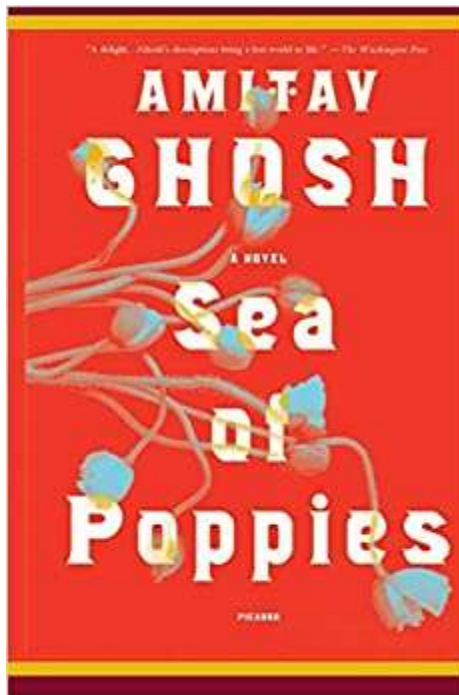
Courtesy: https://www.amazon.com/Sea-Poppies-Novel-Ibis-Trilogy/dp/0312428596/ref=sr_1_2?crid=1MQ5CSR7A6423&dchild=1&keywords=sea+of+poppies+by+amitav+ghosh&qid=1606588685&s=books&sprefix=Sea+of+Poppies+%2Cstripbooks%2C1401&sr=1-2

Abstract

Amitav Ghosh's *Sea of Poppies* entails the issue of displacement to the level of environmental degradation. Any dislocation or displacement involves vulnerability of ecosystem. This paper will try to show how the British settlement in *Sea of Poppies*, by causing the rooted native uprooted from their own place, gives way to environmental disaster. Ghosh shows in *Sea of Poppies* how the pre-colonial pristine pastoral remains untainted for a long time until the occupation of the British settlers. This settlement destroys natural vegetation of the place to such an extent that the lives of the farmers become unbearable. The land is losing its fertility. The indigenous crops are uprooted only to produce non-native

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products. The local people are forced to become displaced. The capitalist mentality induces the non-native to drive away the native from their rooted place. More importantly, Ghosh also shows that British exploitation has resulted in the crime against humanity, forced displacement, impoverishment of people, animals and their environment. It has also created 'either/or' situations in contexts of land and resource shortage or degradation. The women, in particular, are shown as the most vulnerable. Even the colonizers are uprooted in order to be settled in an alien land. So are their animals and crops only to be acclimatized in a foreign land. So this paper will try to focus on the adverse effects of displacement on the ecosystem in Amitav Ghosh's *Sea of Poppies.*

Keywords: Amitav Ghosh, *Sea of Poppies,* migration, displacement, dislocation, imperial rulers, capitalism.

Amitav Ghosh in *Sea of Poppies* introduces us to a wide variety of displacement and dislocation. If it is observed broadly, first the migration of colonial masters takes place to the colonized areas and then the natives are evicted to migrate to other colonized areas to promote capitalism and new form of slavery. It is a two-way traffic. This paper will demonstrate how degradation of environment, caused by human activity, is responsible for migration. There are socio political and socio economic reasons behind displacement and migration. So, the paper will look into whether the environment is affected by migration/settlement and also whether the environmental problems are responsible for migration. Therefore, the hypothesis of the paper is that the environment is affected by migration and environmental problems are responsible for migration. Precisely, opium cultivation and consumption caused the environment and the people to face long term catastrophe.

According to UN Migration Agency, a migrant is a person 'who is moving or has moved across an international border or within a State away from his/her habitual place of residence, regardless of (1) the person's legal status; (2) whether the movement is voluntary or involuntary; (3) what the causes for the movement are; or (4) what the length of the stay is' (United Nations, Migration). It also states:

> Since the earliest times, humanity has been on the move. Some people move in search of work or economic opportunities, to join family, or to study. Others move to escape conflict, persecution, terrorism, or human rights violations. Still others move in response to the adverse effects of climate change, natural disasters, or other environmental factors. (United Nations, Migration).

Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *Post-Colonial Studies: The Key Concepts (2000)*, define colonialism as "a radically diasporic movement" which involved "dispersion and settlement of millions of Europeans" throughout the world. (Ashcroft, Griffiths and Tiffin, 2000, p.56). Discussing the common features of movement of the

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oppressed diasporic people they show that they were "moved against their will from their homelands to serve the economic needs of the empire in the societies that evolved from the wave of European expansion from the sixteenth century onwards"(Ashcroft, Griffiths and Tiffin, 2000, p.5). So, colonialism is one of the reasons of mass migration. The geographical location of Europe was considered to be 'centre' not only in terms of physical but also metaphysical. Hence, places lay outside this centre was defined as margin and periphery. Bill Ashcroft, Gareth Griffiths and Helen Tiffin argue, "The colonial mission, to bring the margin into the sphere of influence of enlightened centre, became the principal justification for the economic and political exploitation of colonialism, especially after the middle of the nineteenth century" (Ashcroft, Griffiths and Tiffin, 2000, p.30) Ghosh sheds light through this novel on the lives and sufferings of the migrant labourers whose stories have been suppressed by the colonizers.

Amitav Ghosh, in *Sea of Poppies*, brings into light what remains unnoticed or untrodden for a long time. Opium trade and war, as a historical saga, got little or no attention in literature. Ghosh makes this neglected incident a wondrous fictional reality. This mega event caused settlement and resettlement in the Indian subcontinent during the colonial period.

As far as the methodology is concerned, a qualitative method is applied under the theoretical framework of postcolonial ecocriticism. Under the jurisdiction of this theory, it is shown how imperialist capitalism causes disaster to both human and nonhuman settlement resulting in widespread displacement and dislocation. The transatlantic human movement was the consequence of the colonial repression and hegemony continued to endorse capitalism and globalization. Graham Huggan and Helen Tiffin in *Post-Colonial Ecocriticism* opines:

> Once invasion and settlement had been accomplished, or at least once administrative structures had been set up, the environmental impacts of western attitudes to human being- in-the -world were facilitated or reinforced by the deliberate (or accidental) transport of animals, plants and peoples throughout the European empires, instigating widespread ecosystem change under conspicuously unequal power regimes. (Huggan and Tiffin, 2015, p.6)

The West also tried to prove that the plan behind the massive human transference was to accelerate development which according to Huggan and Tiffin is a "little more than a disguised form of neocolonialism, a vast technocratic apparatus designed primarily to serve the economic and political interests of the west." (Huggan and Tiffin, 2015, p.29) The immigrants lost their identity not only in their native areas but also in the migrated land. Their treatment as lesser human is equal to slavery.

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Ghosh's narrative has witnessed the mass migration from South Asia during the colonial period. A large group of Indians have been scattered because of this system. This human trafficking causes geographical and cultural displacement, indentured, and forced labour, fraudulency, familial disconnection, resistance. (Ramos, 2016, 86) However, breaking the taboo of crossing 'Kalapani', some take the challenges in order to embrace a new life. History shows that the movement of people is quite common among the Indians. However, their settlement mostly took place within their vast country. They never sailed across the Indian Ocean which was considered to be forbidden.

The social, environmental, and economic costs of imperial rule on the place and people of the colonies are unimaginable. The colonies played the pivotal role to establish capitalist hegemony. The basic crops that satisfied the regular need of the common people were no longer cultivated in order to give way to the production of new cash crops like sugar, opium, indigo, tea to boost the British coffer. The economic and social impacts of the production, distribution and transhipment of these crops destabilized the traditional living standard. Life was easy and comfortable before the arrival of the British. Deeti, one of the central characters gives a vivid account of her childhood memories. According to her, the people of her locality used to grow the winter crops like wheat, pulse and vegetables in the fields leaving a small space for the production of poppies which was nothing but 'luxury' (Ghosh, 2008, p. 29) item, because it was grown as spice or for medicinal purpose.

Those days have now become good old memories for Deeti:

"In the old days, farmers would keep a little of their home-made opium for their families, to be used during illnesses, or at harvests and weddings; the rest they would sell to the local nobility, or to pykari merchants from Patna. Back then, a few clumps of poppy were enough to provide for a household's needs, leaving a little over, to be sold." (Ghosh, 2008, p. 29)

So, the production of poppy was not important at all since it was not an essential crop. Farmers showed their disinterest to grow poppy because they had to pay a lot for cultivating the crop -

"no one was inclined to plant more because of all the work it took to grow poppies- fifteen ploughings of the land and every remaining clod to be broken by hand, with a dantoli; fences and bunds to be built; purchases of manure and constant watering; and after all that, the frenzy of the harvest, each bulb having to be individually nicked, drained and scraped" (Ghosh, 2008, p. 29).

Therefore, in terms of cultivation and production, poppy is not a staple crop. Rather it is considered to be oppression and therefore, meaningless, sparing time, effort and money for producing poppy –

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"Such punishment was bearable when you had a patch or two of poppies- but what sane person would want to multiply these labors when there were better, more useful crops to grow, like wheat, dal, vegetables?" (Ghosh, 2008, p.29)

However, the local people were disenfranchised of cultivating the basic food grains in order to produce the cash crop like opium by the imperial rulers and their agents. The production of winter crops was steadily going down because of the increasing demand of opium by the British traders to be transported to China. To do so colonial oppression took a distinct shape –

"Come the cold weather, the English sahibs would allow little else to be planted; their agents would go from home to home, forcing cash advances on the farmers, making them sign *asami* contracts. It was impossible to say no to them: If you refused, they would leave their silver hidden in your house, or throw it through a window. It was no use telling the white magistrate that you had not accepted the money and your thumbprint was forged: he earned commissions on the opium and would never let you off. And at the end of it, your earnings would come to no more than three-and-a-half sicca rupees, just about enough to pay off your advance" (Ghosh, 2008, p. 30).

The benefit of poppy cultivation was not only limited within the employees of the East India Company but also the British traders with the assistance of their local employee started taking the advantage of opium production and trading. This local employee in order to safeguard his interest provoked his employer to usurp the property of the local feudal leaders causing bankruptcy to the owner of the estate and miseries to the farmers. Baboo Nob Kissin, the employee of the British trader Benjamin Burnham, instigates him to acquire the Raskhali estate in order to grow poppy since the East India Company is rumoured to give up the production of poppy in Eastern India "Were that to happen, poppies might well become a plantation crop, like indigo or sugarcane: with the demand rising annually in China, merchants who controlled their own production, rather than depending on small farmers, would stand to multiply their already astronomical profits" (Ghosh, 2008, p. 215). To achieve this objective, Burnham, with the assistance of Baboo Nob Kissin, filed fake accusation against Raja Neel Ratan Halder, owner of Raskhali estate and in a farcical trial convicted him and it ended up confiscating his large estate and deporting him as indentured labourer to Mauritius.

Deeti's husband became physically ill working in the opium factory. Later he died and Deeti was forced to die on the funeral pyre with her dead husband Hukum Singh which was widely known as 'Sati'. She was given an alternative choice to marry his brother-in-law, a depraver, against her will. She dared to escape from the funeral pyre and decided to marry Kalua, a lower caste, disregarding the entire social stigma. However, this undertaking led her

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and her newlywed husband to sign the contract of 'girmitya' or indentured labourer since the social class and caste system of India would never allow her to live with a husband belonging to lower caste. So, Ghosh very aptly portrays how the Indians became migrant labourers either by choice or by force.

Profit of any sort is given the highest priority by the British merchants. Their Indian employees also act promptly to provide them with necessary information and ideas to strengthen their positions. Baboo Nob Kissin, the gomusta of Mr. Burnham, persuaded his employer to transport the migrant workers when Burnham's main concentration is in opium trade- "The gomusta was well aware that Mr. Burnham considered the transportation of migrants an unimportant and somewhat annoying part of his shipping enterprise, since the margins of profit were negligible in comparison to the enormous gains offered by opium" (Ghosh, 2008, p. 213). But the gomusta could influence his employer in taking an alternative course of making profit by transporting the migrant workers to Mauritius when a possible threat of opium war with China is looming large. In addition, the gomusta himself is willing to board the migrant ship as an overseer of the migrant labourers because that would enable him to make profit. In fact, the gomusta plays the role of a middleman in human trafficking, so he does not even hesitate to cross the Black Water which was a stark infringement of religious dogma.

In Ibis Trilogy Ghosh brought together a diverse set of characters ranging from a bankrupt king, a widow, an opium trader, a mulatto American and so on. Their old family ties are no longer existent, so they become a global family involving various continents, races and generations. Ghosh said, "The characters of my new book may be different, the setting is different and the time period different, but it is not unlike my other books because it also focuses on migration. I have been writing about migration and exodus long before globalisation. It is the reality of my times- the Asian times."

So, these men and women willingly or unwillingly left their rooted land due to famine, poverty or transformation of the cultivable land. This dislocation from their rooted homeland to the colonies turned them into migrants. Regiane Correa de Oliveira Ramos in his PhD dissertation titled 'Amitav Ghosh's *Sea of Poppies* (2008): A Web of Gender, Cultural and Mythic Relations in the Nineteenth Century Colonial India' says "the act of leaving the land transforms them temporarily into migrants" (Ramos, 2008, p.108). These people then moved from villages to port cities. Ramos also shows how the recruiter of the labourers plays a double role of illusion and disillusion in the mind of the migrants. The recruiter sometimes betrayed the migrants by promising alluring opportunities and profit which they did not fulfil afterwards. Crispin Bates and Marina Carter in *Enslaved Lives, Enslaving Labels A New Approach to the Colonial Indian Labor Diaspora* shows the role played by the middleman:

"Recruiting sirdars, men and sometimes women who had been overseas and
could speak with first-hand experience of conditions in the colonies, emerged-
- both formally and informally (they did not always bear the title of sirdar)-as

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a "middleman" network between the subaltern and employer. This undoubtedly typified the involvement of sirdars in recruitment for industrial labor within India as much as abroad." (Bates and Carter, 2012, pp.67-92)

In "The Sea is History": Opium, Colonialism, and Migration in Amitav Ghosh's *Sea of Poppies*, Anupama Arora says, "Through following the "routes" of people, commerce and capital, Ghosh investigates the "roots" of the strength of imperial Europe and the "roots" of diasporas in the Caribbean—and emphasizes these intimate ties." Ghosh, in fact, captures true historical events to transform it into the fictional reality. In Ibis Trilogy he shows how Indian Ocean bursts into sudden life with the exodus of vessels moving at different directions across the sea. These vessels are employed to transfer human or non-human from one part of the globe to another. The ecological impact of this mass migration is immense. In *Sea of Poppies,* Ghosh vividly illustrates the plight of the farmers deeply rooted with the soil. Later, these people either chose or were forced to migrate overseas in quest of new life. The fertile land is used for producing opium, the cash crop that changed the fortune of the company but brought havoc for the natives. The East India Company and those associated with it were also dislocated and displaced only to get the benefit of capitalism and globalisation from the colony they brought under their control. The petty self-interest of these settlers cum colonizers changed the environmental landscape of the entire region.

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Token Test -
A Screening Tool For Children With Reading Disability

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Abstract

Aim: The aim of the study was to compare reading and listening comprehension in typically developing children and children with reading disability using the Token Test.

Method: Two groups of children, 48 typically developing children from Grade III and IV (Group I) and 6 children with the diagnosis of 'learning disability' (Group II) who manifested disabilities in reading were recruited from two English medium schools.

Procedure: Listening comprehension and reading comprehension skills of the participants were assessed using the Token Test (De Renzi & Faglioni, 1978). The participants were tested individually in a quiet room.

Results: A marked discrepancy between listening comprehension and reading comprehension was observed between Group I and II with moderate correlation between the two skills for Group I.

Conclusion: The Token Test may be adopted as a screening tool to identify children with reading disability. The test differentiated among children with decoding, auditory perceptual and language based comprehension problems. The test may be translated into other languages without cultural constraints.

Keywords: Token Test, reading comprehension, listening comprehension, children, cognition

Introduction

Language is a system of arbitrary verbal or non-verbal symbols used for communication within a particular community. Shared experiences of persons are coded as symbols and the consolidation of experiences that is built into memories over time are conceptualized for communication purpose. The foundation of language, therefore, is the formation of concepts the majority of which is universal. The depth of understanding of concepts for communication refers to comprehension.

It is well known that development of comprehension starts at infancy that continues through adulthood (Antonucci & Alt, 2011). Development of comprehension in infants is deeply rooted in sensori-motor experiences with the objects and people in its environment (Piaget, 1952). The emergence of object-permanence heralds the awakening of comprehension in an infant. During this process comprehension evolves from the simplistic understanding to mature understanding of concepts. Comprehension skill is a pre-requisite for the acquisition of spoken language and therefore, it appears much before the child is able to name or label the objects and people in its environment.

In the course of development of spoken language words appear in the first year followed by phrases and sentences in the subsequent years. This blossoming of language gives further impetus to the development of comprehension as well. At this juncture the interdependence of language and cognition each contributing to the development of the other in a cyclic manner (Vygotsky, 1978) becomes evident during the preschool years of children.

Successful transition to schooling happens through language and listening skills that children acquire through play activities. Preschool period in particular, is very crucial for children to expand their linguistic, cognitive and cognitive-linguistic abilities. The linguistic abilities being - phoneme awareness, phonics, fluency, vocabulary and language; the cognitive ability being short-term memory, episodic memory, meta-cognition and world knowledge; and the cognitive-linguistic abilities consists of making inferences, use of meta-linguistic skills, and reading strategies.

Children gradually move from the 'learning to read' phase to the 'reading to learn' (https://www.readingrockets.org/article/learning-read-reading-learn.phase). They are also introduced to print from kindergarten where they are taught decoding strategies which leads to fluency in reading, generally achieved by third grade. Children's listening comprehension that is often ahead of reading comprehension determines the success of the transition to the stage of 'reading to learn'. Studies have indicated that while the relationship between listening and reading comprehension is weak in primary grades for expository than for narrative texts,

reading comprehension is higher than listening comprehension irrespective of text type by eighth grade. However, after seventh grade, when decoding becomes automatic reading comprehension parallels listening comprehension (Diakidoy, Stylianou, Karefilidou, & Papageorgiou, 2005).

Listening and reading are not simple acts supported by the sensory system. Both are products of information processing mechanism as described in cognitive psychology. The significance of attention and memory (short term memory, episodic memory, and semantic memory) cannot be ignored in the mechanism of information processing discourse in particular. The Construction Integration Model by Kintsch (1998), which is a hybrid model, a combination of connectionist bottom-up theory and hierarchical top-down theory, proposes a theory for the comprehension of discourse. The model suggests that comprehension of discourse takes place independent of modality of input be it, listening or reading. According to the Construction Integration Model, the text is represented at three levels, the text base, the propositional base and the situational base. At the text level the words are decoded, and their surface structure is extracted. At the propositional level meaning, both the linguistic and inferential, is extracted along with related factual information, past experiences, etc. and held active in the working memory. These two levels constitute the micro-structure. At the third level a mental representation or image of the text is created through the integration of the information within and between levels. The flexibility of the model allows mental representation to be updated as new information is processed.

It is evident that the mechanism of information processing is extraordinarily complex, where information enters at the input stage of the system through the senses that gets processed with the help of the memory systems in the second stage. At the output stage it is reflected in the form of speaking and writing. In view of its complex nature, children with reading disability (the term 'Reading Disability' is used in this paper instead of 'Dyslexia' and 'Learning Disability' to denote disabilities seen in all the skills associated with learning to read and write) face challenges with comprehension of information.

Children with reading disability are described along many dimensions to highlight their characteristic features. A mismatch between intellectual potential and reading performance has emerged as a common feature that is included in the discrepancy definition. Due to the drawbacks of this definition and high variability across children (Aaron, 1991; Stanovich, 1991, among others), listening comprehension replaced intelligence consequent to which several authors advocated the use of both listening comprehension (abbreviated as LC) and reading comprehension (abbreviated as RC) abilities to identify children with difficulties in reading and writing (Badian, 1999, among others).These studies undertook comparing LC and RC using sentences (Bedford-Feuell, Geiger, Moyse &Tunmer, 1995), short passages (Elbro, 1998) or with whole texts (Nielsen & Petersen, 1992) with different types of linguistic complexities.

Spring and French (1990) examined LC and RC in two groups of fifteen children with dyslexia and fifteen normal readers, from grades four to six, using the Peabody Individual Achievement Test (PIAT) (Markwardt,1970). They reported that while both the groups performed similarly on LC, the dyslexics performed significantly poorer on RC. The discrepancy between the two skills clearly indicated large modality effect in their results. In a longitudinal study on the development of LC and RC from first to fourth Grade, Juel (1988) reported that poor reading may have detrimental effect on LC at text level. Snyder and Downy (1991) found that the disparity between good readers and poor readers retelling of stories increased between nine years eleven months and twelve years six months. Bedford-Feuell, Geiger, Moyse and Tunmer (1995) studied the differences between LC and RC in five groups of ten children aged between 9-10 and 13-14 years of age using Sentence Verification Test (SVT) (Royer, Greene & Sinatra, 1987). The groups comprised of children with moderate learning disabilities, children with dyslexia and a group of normal controls aged between nine and ten years. The results showed that the dyslexics obtained poor scores in RC, but, on LC better scores were observed in both normal controls and dyslexics. Thus, dyslexics were identified by the large discrepancy between LC and RC, and the children with moderate learning disability showed a smaller discrepancy and performed poorly in both the skills, but much poorer on RC. Varghese and Rao (2000) used the Token test on three groups of children to compare LC and RC. Forty eight typically developing children from third and fourth Grade and six children with the diagnosis of learning disability in the age group of 8-9 years along with six teacher identified children with reading disability of sixth and seventh Grade. The findings revealed a marked discrepancy between the skills in children with learning disability, minimal discrepancy with below grade level performance for the teacher identified children with reading disability and insignificant discrepancy between the skills for the typically developing children group. Therefore, majority of studies that investigated LC and RC produced mixed results (Bedford-Feuell, Geiger, Moyse & Tunmer, 1995 among others). The reasons for equivocal results are attributed to the study population with reference to nature of disability, age, Grade, test materials, the nature of response elicited and above all, the discrepancy criteria between potentials and performance adopted in the studies. It is known that the goal of LC and RC is comprehension of the message received and perceived through the oral or written mode. Any problems at the input stage or at the processing stage of the message in either mode would lead to problems at the output. Since the capacity to comprehend correlates with the intelligence level of an individual, the discrepancy construct holds good in the case of children with reading disability who manifest higher intelligence, but not for those with lower intelligence. Children with lower intelligence manifesting reading disability experience a host of linguistic and cognitive-linguistic deficits. Since acquisition of reading skills facilitate the development of cognitive structures that lay the foundation for successful reading at more advanced levels (Stanovich, 2016), comparing LC and RC appears to be the best way to identify children with all types of reading disability, be it with lower or higher intelligence levels.

Generally, the ability to comprehend in children with lower intelligence is below that of children with higher intelligence. This could offer a fair explanation for the discrepancy between LC and RC in children with different levels of intelligence. Children with reading disability alone with specific decoding problems without problems in listening skills encounter problems at the input level, i.e., reading. On the other hand, children with reading disability coupled with lower intelligence often do not manifest decoding deficits but evidence poor comprehension due to generalized processing deficits. Therefore, performance of such children on comprehension whether the input is through listening or reading would be equally poor, while the good readers without any difficulty in decoding or auditory perceptual issues with adequate processing capacities perform comparably well in both the modalities. In order to assess these skills, tests for LC and RC have been developed for children and adults like the Sentence Verification Test (SVT) (Royer, Greene, & Sinatra, 1987); Peabody Individual Achievement Test (PIAT) (Markwardt, 1970); and Profiles in Listening and Reading (PILAR) (Carlisle 1989a). However, the reports of these tests are often inconsistent owing to high variability in the test items used. Therefore, the debate on the usefulness of the two parameters - LC and RC - for identification of children with reading disability has remained unsolved.

A study on LC and RC reports moderate correlation between LC and RC among Indian typical readers of third and fourth grades (Mullimani, 1997). Research on dyslexia and learning disability from other disciplines also discuss the challenges involved in the diagnostic process (Ramaa, 2000; Venkatesan, 2017), and yet other research has focussed on the impact of orthography on reading through cross-linguistic studies (Karanth, 2003).

Given the intricacies in identification of children with reading disability, it appears logical to compare LC and RC in children with all types of reading disability. Varghese and Rao (2000) used the Token Test (DeRenzi & Faglioni, 1978) to compare LC and RC performance in three groups of children as detailed earlier. The original test was developed by DeRenzi and Vignolo (1962) to examine subtle receptive language deficits in persons with aphasia. Over the years, the Token Test has been modified, adapted and translated (Gallardo, Guàrdia, Villaseñor, & McNeil, 2011) for several clinical applications. Persons with aphasic or non-aphasic focal damages, right hemisphere brain damage, dementia (Fontanari, 1989), children with specific language impairment, learning disability and typically developing children (Amorosa, Kleinhans-Lintner & Von Bender-Fisser, 1980; DiSimoni & Mucha, 1982; Cole & Fewell, 1983; Willinger, Schmoeger, Deckert, Eisenwort, Loader, Hofmair, & Auff, 2017) have been assessed on several adapted versions of Token Test. It was also reported that a strong correlation exists with Preschool Language Scale Scores (PLS) (Zimmerman, Steiner & Pond, 1979; Cole & Fewell, 1983) and language and cognitive section of Memphis Comprehensive Developmental Scale (MCDS) (DiSimoni & Mucha, 1982) when Token test was administered on typically developing children. Hence, the Token Test is recommended for use as a part of the standard pre-school admission test battery. Willinger, Schmoeger, Deckert, Eisenwort, Loader, Hofmair & Auff (2017) observed that performance on Token Test was related to both the verbal and non-verbal intelligence scores on Wechsler-Preschool-and-Primary-Scale-of-

Intelligence (WPPSI) (Wechsler, 1967). The tasks are said to involve the ability to receive verbal information, process it in working memory and execute the instruction. Therefore, Token Test serves as an indicator of intellectual development besides receptive language skills. The Token Test consists of coherent set of instructions which can be used to compare the performance on LC and RC skills, and where the response is execution of instructions through specific actions. Further, the test is designed to tap LC, and is also standardized with established validity and reliability. Token Test is not influenced by the culture or language, as the stimuli are designed with decontextualized language. Hence, it appears suitable for use in the multi-cultural and multi-linguistic Indian context.

Given the scope to utilize the Token Test for comparison of LC and RC and the reported drawbacks of other tests with reference to stimulus type and responses, the present paper is a report of part of the study that was carried out earlier (Varghese and Rao, 2000). The paper describes the possibility of using the shortened version of the Token Test (DeRenzi & Faglioni, 1978) to identify children with reading disability.

Background Information for the Present Study
The inherent potential in comparing LC and RC in children with reading disability warrants a tool that is sensitive, cost and time effective for use with young children. Hence the objective of the study was to examine the feasibility of application of Token Test (DeRenzi & Faglioni, 1978) as a screening tool for children with reading disability in speech-language clinics and primary schools.

The study employed a cross-sectional correlation design with random sampling. The participants consisted of two groups of children:

a) Participants
Group I: 48 typically developing children, 24 boys and 24 girls from Grade III and IV studying in an urban English medium school coming from middle socio-economic background. The mean age of the participants in Grade III and Grade IV was 8 years and 9 years respectively.

G*roup II*: Consisted of six children 3 boys and 3 girls in the age range of 8 to 9 years identified as children with learning disability (reading disability) by the school clinical psychologist from an integrated English medium school, in an urban area (Table 1)

Table 1: Age, gender and Grade of participants of Group I and Group II

	Group I		Group II	
Gender	Grade III	Grade IV	Grade II	Grade III
Boys	12	12	**	3
Girls	12	12	1	2
Age (years)	8	9	9	8*

***One participant was 9 years old

** There were no boys in Grade II, Group II

b) Test Materials

The short version of the Token Test (DeRenzi & Faglioni, 1978) was used in the study. The test consists of thirty six commands distributed across six subsections. Although the level of difficulty within each subsection is uniform, the difficulty level of items increases across the subsections. The total number of items in the Token test was divided into two equal sets, one set was used to measure LC and the other set to measure RC.The test material consists of twenty tokens comprising ten circles and ten squares with five small and five big tokens of each shape. Each set of shapes is depicted in five colours - red, yellow, green, black, and white. The test comes with a set of thirty six commands divided into six subsections. A sample of the questions from each subsection is shown in Table 2. The responses are scored on a fifteen point scoring system, where fifteen represents full score.

Table 2: Number of commands in subsections with examples

Sl No	Subsections	No of Commands	Examples
1	i	7	Touch a **square**. Touch a **green** one.
2	ii	4	Touch the **black circle**.
3	iii	4	Touch the **large yellow square**.
4	iv	4	Touch the **red circle** and the **green square**.
5	v	4	Touch the **small black circle** and the **large yellow square**.
6	vi	13	Put the green square **next to** the red circle. Touch the black circle **with** the red square

The test was administered individually in a quiet room in a single session lasting for about fifteen minutes for each participant. The performance was assessed on a fifteen point scoring system. The scores obtained by each participant on the eighteen test items were added. The compiled scores of the two groups on both the tests for LC and RC were subjected to statistical analysis. The data was subjected to descriptive statistics. The mean, standard deviation for Group I was obtained. The t-test of significance of difference in means and Pearson's correlation coefficient were also computed.

Results

The aim of the study was to compare LC and RC in children from Grade III and Grade IV (Group I) and in children with a diagnosis of learning disability (reading disability) (Group II) from Grade II and Grade III using the Token Test.

Performance on Token test by Group I children

The mean scores and standard deviation for LC and RC of typically developing children (Group I) are tabulated in Table 3 and depicted in Figure 1.

Table 3: Mean scores and SD on LC and RC

Sl.no.	Gr.	Gender	Skill	Mean Max.15	SD	Gender	Skill	Mean Max.15	SD
1	III	B	LC	12.84	0.85	Both B & G	LC	12.9	0.82
2			RC	11.72	0.94				
3		G	LC	12.96	0.79		RC	12.04	0.88
4			RC	12.36	0.82				
5	IV	B	LC	13.13	1.08	Both B & G	LC	13.13	1.26
6			RC	12.5	1.43				
7		G	LC	12.82	1.43		RC	12.63	1.28
8			RC	12.77	1.13				

LC = Listening Comprehension; RC= Reading Comprehension
B= Boys; G=Girls

Table 3 shows that the performance of Grade III and Grade IV children was better on LC (12.9 for boys and 13.13 for girls) than on RC (12.04 for boys and 12.63 for girls). Results on the t test for significance of difference between the mean scores for LC and RC showed no significance (0.23 and 0.57 respectively, $p > 0.05$, 2-tailed test,).

Figure 1: Performance of Group I on the subsections of the Token Test
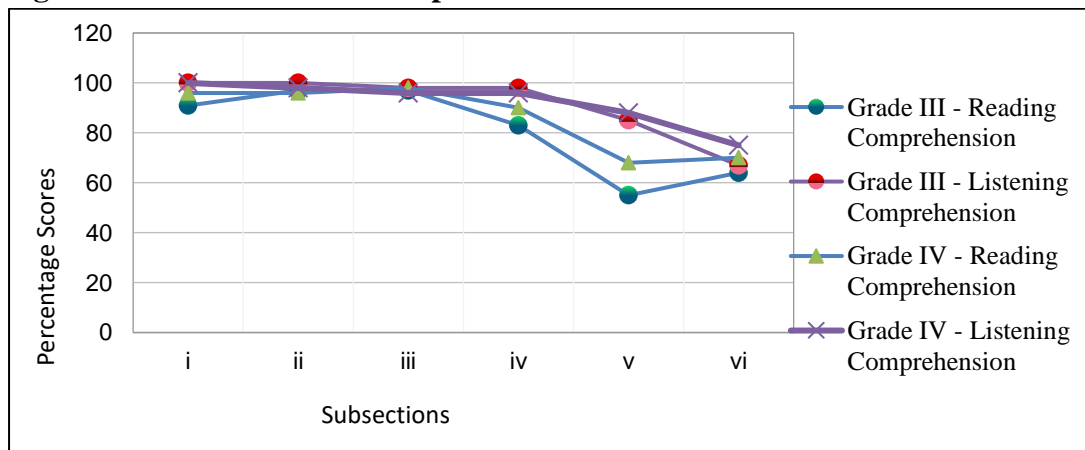
Figure 1 shows the performance of typically developing children on the subsections of the Token Test as it traces an interesting path. On the subsections 1, 2, and 3 the scores on LC and RC reached ceiling (100, 100 and 98 respectively) suggesting that the task was easy for the children of both the Grades. Although a difference in scores on LC and RC was observed on subsection 4 and 5 in both the Grades, scores on subsection 5 was poorer on RC compared to LC for both the Grades. On subsection 6, scores showed slight improvement.

Further, Pearson's correlation analysis was carried out to explore the relationship between LC and RC which revealed a moderate correlation (0.473, 2-tailed) (Table 4).

Table 4: Pearson's correlation coefficient between LC and RC.

	Parameter	LC	RC
Pearson's correlation	Reading Comprehension	0.473	1.00
Significance (2 tailed)	Listening Comprehension	1.00	0.473

Performance on Token test by Group II

The mean scores for LC and RC of children with reading disability (Group II) are tabulated and depicted as shown in Table 5.

Table 5: Grades, ages and scores on LC and RC for Group II participants

S. No	Gender	Age (years)	Grade	LC (Max 15)	RC (Max 15)
1	G	9	II	10.77	0
2	G	8	III	12.11	10.22
3	G	9	III	10.44	0
4	B	8	III	11.72	8.66
5	B	8	III	9.88	11.11
6	B	8	III	11.44	9.94
Average for Group I participants				12.9	12.04

Table 5 presents the performance of Group II, children with reading disability (learning disability identified by the school clinical psychologist). The participants 1 and 3 scored zero on RC but fairly good scores on LC, while the participants 2, 4, 6 performed better on LC (12.11, 11.72 and 11.44 respectively) than on RC (10.22, 8.66, and 9.94 respectively), while

participant 5 performed better on RC (11.11) compared to LC (9.88). The results indicate that Group II has variants of children with reading disability despite having been diagnosed with a label of learning disability.

Consolidating the findings of the study, although the study is very preliminary with a small sample, the potential of the Token test as a screening tool cannot be undermined. Subsections one, two, and three consist of simple questions involving one, two or three linguistic concepts such as shape, size and colour. Therefore, scores on these three subsections were closer to ceiling level in both LC and RC for children from Grade III and IV. Whereas subsections four, five and six appear to place demand on verbal short term memory with increase in syntax complexity with multiple conceptual units in the sentences. The scores for both LC and RC declined for both the Grades, but the decline was more for RC and therefore, a considerable discrepancy between the two skills on these subsections in both the Grades was evident. These subsections appear to be sensitive to the second stage of information processing i.e., the stage in which information that has been received through the senses is processed with the help of the memory. Impaired comprehension on subsection four, five and six may be reasoned out as selective impairment of syntax due to short-term memory impairment for verbal units. The percentage error on the syntactic markers of subsection six of the Token test by Group I indicated in Table 6 suggests that poor comprehension of complexities in syntactic units could be an indicator of poor verbal short-term memory. The findings are in consensus with Barnes, Wang, Swanson, Dardick, Li, Tao and Peng (2017) who reported a strong relation between reading and short-term memory in children of Grade four and below.

Table 6: Percentage error on the syntactic markers of subsection 6 by Group I

Listening Comprehension				Reading Comprehension	
Sl No	Syntactic Marker	Percentage Error	Sl No	Syntactic Marker	Percentage Error
1	Away from	77.08	1	With	97.91
2	Next to	56.25	2	If	89.58
3	Between	37.5	3	Or	50
4	No!	31.25	4	Slowly/Quickly	37.5
5	On	18.75	5	Instead	31.25
6	In addition	16.66	6	Except	18.75
7	And	8.33		*	

*The syntactic marker 'and' was not used in RC stimuli.

To summarize, the aim of the study was to compare the performance of typically developing children and children with a diagnosis of reading disability on LC and RC using

the Token Test. The results show that the short version of the adapted Token Test has the potential to identify children with RC problems based on the discrepancy between the two skills or the lack of it.

The results of Group I participants revealed a moderate correlation between LC and RC, and a minimal discrepancy between the two skills. Overall, the children performed better on LC compared to RC, though the differences were not statistically significant. The performance of Grade IV participants was better than Grade III participants suggesting progress with increase in Grade.

The results of Group II identified only two children, participants 1 and 3 as being typical children with reading disability as there was a considerable discrepancy between LC and RC. The performance on RC was very poor (zero) indicating a large modality effect. Similar findings have been reported in earlier studies (Spring and French, 1990; Royer, Greene & Sinatra, 1987). The other four children of Group II appear to be variants of reading difficulty probably due to environmental, socio-emotional, or educational factors. The sensitivity of the Token Test is reflected in the identification of two children from among the six children of Group II.

Listening permits a direct access to the meaning from sounds, while reading requires a two-step process for accessing meaning from print. As a result, the syntactic complexity of commands increased the load on verbal short-term memory in subsections 4, 5, and 6. These subsections appear to be sensitive to cognitive-linguistic abilities such as verbal short-term memory and adequacy in syntactic skills.

Conclusion

It is important that children comprehend what they are taught in schools, aurally or through the written mode, by their teachers in each subject of the curriculum for academic success. Sometimes comprehension of educational material is impeded due to issues decoding the written material or due to poor auditory processing issues or because the decoded message is processed poorly due to inadequate linguistic skills. It is important to be able to identify the point at which comprehension breaks down in order to remediate it effectively. The Token Test differentiated among children with decoding, auditory perceptual and language based comprehension problems in Group II. Thus, the Token Test stands out as a sensitive tool for screening reading disability by comparing the performance on LC and RC. In the multi-cultural and multi-linguistic Indian context, it offers a promising outlook to be a screening tool that can be translated into other languages without linguistic and cultural constraints in both English language medium schools and in schools that offer other Indian languages as medium of education. Further studies can be carried out to establish norms across larger and wider population of children.

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Charulata as an Adaptation of 'Nastanirh':
Satyajit Ray's Craftsmanship in the Recreation of Tagore's Work on Celluloid

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Abstract

Tagore's short story 'Nastanirh' ('The Broken Nest') shares with us the intricately etched characters created by the master himself and brought onto the small screen by the visionary director Satyajit Ray in his film *Charulata*. Set in a politically unstable period, Tagore's 'Nastanirh' is constantly shifting in the social world of the early twentieth century in undivided Bengal. The audience in our times too will find this world engaging as well as challenging, feeling attached to their emotions, issues, drama and anxieties. Ray retains Tagore's narrative style even in the visual medium and enhances the words of his pages by casting talent that truly captures the essence of the social and cultural contexts of his work. This study is an analysis on how Ray makes the film powerful, credible and appealing on celluloid in transition with songs, music, cultural references and its newfound political and social expressions, a little more than the actual described world within Tagore's narrative. This paper aims at exploring how Tagore's words in 'Nastanirh' and Ray's vision in Charulata have amalgamated into a show that transports us back in time to a world as complicated as this one but with far more appeal and beauty.

Keywords: Satyajit Ray, Charulata, Tagore, Nastanirh, Literature, Film, Adaptation, Recreation, Celluloid.

Literature functions as an inspiration for a film. A film adapted from literature would contain something of the chemistry of the mind of the filmmaker. There can be several reasons for such adaptations ranging from the director's love for the story, reinterpreting the word text into a film text and the director's belief that a period in history can be beautifully recreated in the visual medium. Since Tagore's works are universal — in time, space, emotions, and human relationships, they offer filmmakers a challenge to make the film as powerful, credible, and appealing on celluloid as it is in printed text. Satyajit Ray's (1921-92) *Charulata* (1964) an adaptation of Rabindranath Tagore's (1861-1941) short story 'Nastanirh' ('The Broken Nest', 1901) is known for its historical significance and its exquisite cinematic crafting. The film stands on its own merits

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with Ray able to transform his abiding interest in the culture and ethos of nineteenth-century Bengal as well as his veneration for Rabindranath Tagore's fiction that captures it so well into an exemplary work. The film explores Tagore's vision of rural-urban division, colonialism, women's emancipation, and nationalism. In order to transpose Tagore's works across time and media, Ray took a poetic liberty in his method of adaptation. He has brought change into the beginning and ending of the short story as well as has reshaped the plot of the story, focused on the intimacy of Charu and Amal as lovers , added his concept of "nabina" and "prachina" and introduced entirely new set of events and exchanges in his cinematic version of 'Nastanirh'. Just as Tagore exercised his discussion in written mode, Ray audio-visually expanded the author's vision in filmic mode and pushed the author's argument further than the original.

In the opening segment of the film (roughly 7 and a half minutes) Ray takes full advantage of the cinematic apparatus at his disposal, in search of a language entirely free from literary and theatrical influences. Dialogue is almost done away with sound cues and music are carefully selected and introduced with pin-point precision and the action and camera movement are orchestrated to mediate between Charu's reflective pauses and moments of acceleration. The original story of 'Nastanirh' though focuses the loneliness of Charu, starts with the description of Bhupati. The wealthy Bhupati is wrapped up in his work as the proprietor and editor of an English-language newspaper and fails to notice when his child-wife Charu grows into a young woman. This incident is described as:

> "The newspaper editor failed to react to this momentous piece of news. His overriding concern was that the Government of India's border policy of gradual expansion might break all bounds and precipitate chaos. In this affluent household Charulata had nothing to do. Like a flower with no hope of fruition she came into bloom, quite superfluous, and somehow whiled away the useless, endless hours. She lacked for nothing. In such a situation a young wife, if given the chance, fusses too much over her husband, violates domestic border policy and steps from being timely to untimely, from proper to improper. Charulata had no such opportunity. The barrier of paper guarding her husband seemed well-nigh impenetrable" (Tagore 376).

This passage comes near the beginning. Ray's challenge was how to express Tagore's metaphors and his bantering tone as soon as the film started. His solution is an extended opening sequence – some seven and a half minutes long – containing hardly a dozen spoken words and none of them between husband and wife. In Ray's own words, "except for one line of dialogue … the scene says what it has to say in terms that speak to the eye and the ear" (Ray 63). Charu merely wanders from room to room, picking up a book here, playing a note on the piano there and catching glimpses of the intriguing outside world through half-closed shutters with the help of eye-glasses,

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a lorgnette. Finally, from his adjacent office, Bhupati appears, fetches a book and slowly returns, nose buried, failing to notice his wife right beside him. As he disappears down some steps, Charu playfully watches him through the lorgnette and then suddenly, frustrated by the game, lets it drop from her eyes. As her arm falls, Ray's camera abruptly pulls back from a close-up of Charu watching her husband to a long shot of her standing alone, framed by wealth – the lonely wife of the film's title. Ray's use of the lorgnette which brings Bhupati and his book physically closer while simultaneously emphasizing his mental distance from Charu, is a masterly cinematic realization of Tagore's line, "the barrier of paper guarding her husband seemed well-nigh impenetrable" (Tagore 376).

Though *Charulata* is based on Tagore's 'Nastanirh' ('The Broken Nest'), Ray who has written the screenplay in addition to directing the film, refashioned details from Tagore's story. For example, Tagore's Amal is a demanding man. He pesters Charu to the point of seeming insensitive to her feelings and situation. She has to tolerate many of his endless tantrums which include providing him with incentives for eating in hotels, buying expensive books of English literature and inviting his friends over for a lavish feast. Charu has accepted all of this as her sole responsibility. Bhupati has no demands on her, on the other hand Amal's demands on the slightest pretext of tutoring are never-ending. Charu sometimes feigns anger and rebellion over this but deep within, it is necessary for her to bear with these little outbursts of affection. Charu's response to him, as Tagore words it seems almost needy: "That someone should ask her for something—in the whole world this is the only person who asks of her and she cannot bear to leave his desires unfulfilled" (Tagore 384). Ray, on the other hand, adds an endearing tenderness to Amal and the gifts he receives from Charu are given to him freely. Even Ray does not show these details description in his film. He just avoids the affection of Charu for Amal and mainly focuses on the love and passion between them. He shows the gifts which Amal find from Charu as the tokens of her attraction towards him. By this Ray has distorted the message which has provided by Tagore in his original story.

The filmmakers are free to rewrite the plot of the story if he feels it is necessary for the development of the story of the film. Ray has successfully utilized this freedom in his film *Charulata.* For instance, in the original story of 'Nastanirh' we find Amal as a college student of 23- year- old who has been given shelter by Bhupati. But in the film, we see that Amal who has already completed his study enters at the home in a stormy day for an extended stay. Even Ray has changed the sequence of the short story. In the very beginning of the film we find Charu needling a B letter on a handkerchief which she has given her husband. On the contrary, the original story presents that Charu has made the handkerchief for Amal. Though the 'B' letter does not carry any significant meaning in the original story of Tagore, it uses as the representation of the idea of the

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writer named Bankim Chandra Choudhury in Ray's film. This proves that very often filmmakers have distorted the original story for including a new idea which is totally their own.

Charu and Amal's literary pursuits are another aspect of the story that Ray translated to cinema in a way that added nuance and poignancy. Even in Tagore's story, literature brought Charu and Amal together but Ray used their shared love of writing to create a haven for Charu and Amal- one that kept the real world away, one in which they were equals and unburdened by convention and hierarchy. In the original story Tagore exposes the intimacy between Charu and Amal based on literature at the middle of the story, but Ray is in hurry. After showing Charu's loneliness he abruptly goes to Amal's and Charu's literary interest. Ray has done this because he is interested to show the intimacy between Charu and Amal. While Tagore uses literature as a means of comparison between Charu and Amal and tries to establish the equality between man and woman, Ray on the other hand uses the practice of literature as the means by which Charu's extramarital affair with Amal can be developed.

Change is essential and practically avoidable, mandated both by the constraints of time and medium but how much is always a balance. This will be clear to us if we consider the incident of the notebook that Charu gives Amal in both the short story and the film. In the short story Amal has requested Charu to give him a nice notebook for his writing. Charu gives it because of her affection towards Amal. But in the film Charu has given Amal a notebook abruptly and like a magic the notebook is filled up by Amal's writing. Ray has done this because it is impossible for a filmmaker to present details description of a printed text within a short duration of two or three hours. For this reason, where Tagore takes time to describe Amal's preparation for writing, Ray is in hurry to show how Amal's notebook is filled up by his writing like a magic. Ray has no enough time to elaborate this episode because he has to reach to the climax within a short time. This is the feature of film adaptation which has been strictly maintained by Ray.

Adaptation is constantly evolving in response to changes in its contemporary perspective. On a basic level it is concerned with the transport of form and/or content from a source to a result in a media context. In the film, Charu tells Amal that whatever he writes in it must not be printed elsewhere. When something Amal had written in the notebook is published as an essay in a reputed magazine, it is a breach of trust for Charu. Their world has been exposed to other people's gazes. In the short story Amal also makes sure something Charu had written is published, acknowledging her talent in an act that is in equal parts generous, supportive, and arguably patronizing. In the film Ray helped by a more modern sensibility, showed Charu getting her article published on her own merit, without any help from Amal. That she was able to do so made Charu his equal. At the same time, it showed how differently the two saw their relationship. For Amal she was an inspiration and she made him a better writer. For Charu Amal was the one person with whom she shared a

sense of intimacy and no amount of the public recognition that came from published articles was worth the feeling of belonging that Amal gave her. Ray has brought this change because though he represents 1870's India in the film, his target is the contemporary audience who are eager to see the emancipation of new women who are able to assert her independence.

In most cases of adaptation, the films are required to create identities (for example, character's costume or set decor) since they are not specified in the original material. This is also applicable to Satyajit Ray's film *Charulata*. Some of *Charulata*'s most beautiful moments are the wordless sequences, shot with mesmerizing grace by Ray and his cinematographer Subrata Mitra. The camera spoke using angles, shadows, and perspective. The famous sequence showing Charu on a swing was a feat. The use of binoculars early on in the film perfectly communicated the idea of Charu as a caged beauty who wants to watch, touch, feel and experience the world but is forced to remain cloistered. Rarely has sadness been both so subtle and so beautiful. The short story with its wordy sentimentality certainly does not have the restraint that Ray introduced to Tagore's story. Remaining faithful to the plot Ray removed every sign of excess and every high-strung sentence. The silences made *Charulata* less naive than 'Nastanirh' and certainly less melodramatic.

Ray is merely paying lip-service to what has been recognized by many as the theme of 'Nastanirh': the breakdown of conjugality in the face of Bhupati's knowledge of Charu's deep attachment with his cousin Amal. In Tagore's fiction this is an understanding that slowly dawns on Bhupati in the face of Charu's distracted state, his failure to engage her in literary pursuits and her sense of pain and loss at Amal departure. The text dwells on detailed and painful process of the gradual disintegration of the marriage through eight chapters (chapters XIII to XX). The film, however, not only compresses these long chapters into a single moment of revelation but moves to an entirely different ending. In the film Bhupati comes to know of Charu's desire for Amal when he accidentally enters their bedroom and finds a grief stricken Charu prostrate on the bed, weeping inconsolably for Amal. Though Bhupati is shocked by this sudden realization, when he returns home after a period of distracted rambling though the streets, the expression on his face shows that here is a man who does not have the will or courage to confront his wife. Indeed, when he does extend his hand, after an initial hesitation, the close up of Bhupati's face indicates that he is almost helplessly submitting to his wife who has clearly taken charge of the situation.

Adaptation is used as a process of change or modification by which a film becomes better suited to its contemporary situation. Sometimes a filmmaker adds a new scene or incident for maintaining the sequence of the plot of the film. For example, the film's portrayal of Charulata's responses once she becomes aware that her husband has inadvertently seen her weeping and thus is in the know of things is startling to say the least. Here is a wife who expresses neither guilt nor anxiety at what is a potentially disastrous situation; instead she prepares her toilette carefully and

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waits for her husband to return. The penultimate shot of Charu in which the camera focuses on her face half lit by the lamp that she is carrying, shows a positive glint in her eyes as she extends her hand and invites her husband to come in. Ray's Charulata stands at the threshold of the home and the world indicating her initiative to rebuild the conjugal relationship on its ruins. It establishes beyond doubt what has actually been for Ray the central theme of his film, the emergence of 'nabina' or the 'new woman'. But there is no scene like this in the original text of Tagore.

Filmmakers are able to shift an act of a particular character for fulfilling his own purposes. They even distort the aim of the original writer and present the act of the characters in a different way. In both 'Nastanirh' and *Charulata* it is Bhupati who, in an attempt to alleviate the loneliness of his wife, suggests a companion in the form of her sister in law, Mandakini or Manda, the wife of Charu's brother Umapada. He is both in Tagore's text and Ray's film deeply engrossed in politics and with the publication of his English newspaper. But in the film Ray has used the incident to introduce a new concept which is absent in the main text. With the arrival of Manda, the scene is set for Ray to cinematically explore the discursive framing of the binary of 'prachina' and 'nabina'. That the illiterate Manda whose world revolves around the making of paan and a desire to eat kulfi is the putative prachina is underscored in the film when Amal in a tone of mock seriousness reads out a section of Bankim's essay 'Prachina or Nabina' in the presence of Charu and Manda. He passes a verdict on Manda as the prachina and exhorts her to leave the room. Needless to say, this is one of the major additions or commissions that Ray makes in his film.

An aspect of film adaptation is the inclusion of sound and music. In a literary text a specific sound effect can often be implied or specified by an event but in the process of adaptation, the film-makers will have to determine specific sound characteristics which subliminally affects narrative interpretation. Having firmly established Charu as the nabina, Ray goes on to immediately explore her sexually transgressive potentials in the famous swing scene in the garden. As she is lifted on the upswing Charu who is humming a lilting Tagore love song, Phule Phule, has her eyes fixed on Amal lying on a carpet on the ground engrossed in his world of literary pursuits. Her expression is playful and buoyant but with a hint that here are the beginnings of longings that can hardly be contained within the licensed intimacy of the sister-in-law and brother-in-law. This is hinted at when Charu' s lorgnettes pick up a scene between a mother and her infant on a balcony and the camera pans to reveal that she has moved down to focus on Amal's profile. The significance of this juxtaposition can hardly be lost. What one wonders is the cause of Charu's childlessness? Has the marriage ever been consummated? Missing of course as Ashok Rudra has pointed out is the longish passage in Tagore's text devoted to the childish and fanciful plans about reconstructing the worn-down garden that Charu and Amal indulge in. Ray's film has no time and patience for leisurely exploration of the burgeoning but innocent companionship between Charu

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and Amal. His screenplay is focused on tracing the development of his Charulata's erotic longings for Amal.

Adaptation is the way in which we associate the entity or product as both similar to and a departure from the original. Ray is in his cinematic adaptation of Tagore's story. He even changes the relationship between Charu and Amal. In the main text of 'Nastanirh' Tagore presents the relationship as a friendly relationship between a brother-in-law and a sister-in-law based on affection. But in the film the relationship is presented as an affair based on erotic longings for each other. The first instance of such encounter that Ray conjures up is that of Amal playing the piano and singing 'Ami chini go chini tomare ogo Bideshini' as Charu enters evidently still in pique from an earlier tiff between the two over publication of Amal's writing. Aware of his bouthan's mood Amal attempts to lighten it through a playful flirtation. Its effect on Charu is dramatic. As she sits on the chair watching Amal come towards her, her face is suffused with desire and longing. She buries her face in her palms and gradually tentatively peeks. One assumes her heart is beating wildly with anticipation. That this gradual arousal, a veritable foreplay should reach a climax is inevitable and occurs in the scene in which Charu buries her face in Amal's chest, clings to him and begins to sob unaccountably. In between her sobbing she repeatedly says that she should never write again. The reference is to the publication of her essay 'Amar Gram' in the prestigious and snooty Biswabandhu. Ray takes total liberty with Tagore's text in these episodes concerning Amal and Charu's writing and the publication of these essays. In 'Nastanirh' it is Amal who sends his sister-in-law's essay to the monthly magazine Saroruho with the obvious intention to surprise her. In the film it is Charulata who takes the initiative to send off her essay to Bishwabandhu to prove to Amal that it is she, the nabina, who is worthy of attention and not the prachina Manda, with whom Amal has been hobnobbing.

It is perhaps slightly regrettable that Ray in his single minded pursuit of establishing his nabina as a woman capable of deep desires and a love that dares not utter its name totally erases the heroine of Tagore's story, for whom her writing is an expression of selfhood and autonomy and not a weapon in a sexual intrigue. Yet even Ray will not transgress limits of propriety to allow his heroine the momentary bliss of an embrace by her beloved 'thakurpo'. The last shot in which they are seen together shows a clearly uncomfortable Amal trying to disengage himself from Charu who clings on to him trying to gain an assurance that he will not leave her.

Filmmakers bring change or distort the interior thought of the characters, even they make a dramatic change in the act and behavior of the characters. In the film, acting like a faithful brother Amal decides to leave the household and makes a dramatic departure that very night. Shocked at this betrayal Charulata reacts violently to the news, expressing her sense of loss and betrayal by shouting at Brajo the old servant for neglecting his household duties. But in the original story we

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find that Amal agrees to marry and goes to London because he wants to help Bhupati. His departure is not an abrupt one. Charu and Bhupati bid farewell to Amal. Bhupati even goes with Amal and comes back to Calcutta after completing the marriage ceremony of Amal. On the other hand, Ray makes a mystery about Amal's departure. Charu and Bhupati even do not know the address of Amal and after a long time they find a letter from him where he confirms that he is not married, and he has been staying with a friend. Ray changes this because he may want to avoid the long description of Amal's departure and may also show the disaster of the life of Charu.

Ray's *Charulata* has little similarity with 'Nastanirh'. Ray has made a new story and cut a large portion of the original story. The film even leaves its location of the interior of Bhupati's luxurious mansion in Calcutta and travels to a seaside at Puri where the couple is holidaying: Bhupati needs to recover from the trauma of betrayal by Umapada. Instead of Tagore's heroine who is devastated by Amal's departure Ray's Charulata is perfectly composed; she is decked in all her finery and the famous lorgnette is back in her hands. As she watches a fishing boat tossing in the waves through it she casually but firmly suggests to a forlorn and listless Bhupati that they could begin a newspaper jointly with he taking care of the political news and she in charge of the literary and cultural column.

Ray rewrites the ending of the film. Tagore's ending is ambiguous. Bhupati is about to accept a job as a newspaper editor in far-off South India. The ending is described as:

"Charu suddenly seizes his hand and requests 'Take me with you.' For a moment he studies her face. Then his hand goes slack and drops hers. Bhupati moves away to the veranda and reflects, 'How long could I bear embracing someone whose heart was dead? I cannot face the rest of my life like that.' He goes to Charu in the bedroom and says, 'No, I cannot do that.' He sees the blood drain from her face. She clenches the edge of the bed. At once Bhupati urges, 'Come, Charu, come with me.' 'No,' she replies, Thak" (Tagore 417).

In the film, Bhupati leaves the house in mental turmoil but eventually after nightfall and after much anguished reflection, he returns. He meets Charu on the threshold and with extreme hesitation, accedes to her gentle request to enter. Charulata simply holds out her hand and Bhupati hesitates to take it and just before their hands can touch the image freezes. The freeze frame shows a page of Bhupati's newspaper lying in the background, the newspaper that was once Charulata's rival for Bhupati's attention and instrumental in bringing her close to Amal. The film finishes with a brief photograph album of still images: the hands about to touch, the individual shadowed faces of Charu and Bhupati, the face of their manservant bringing a glowing lamp, Charu and Bhupati together in mid-shot, hands poised to meet, finally a long shot down the veranda of these three

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people with the title of Tagore's story in ornate Bengali script superimposed on the screen – 'Nastanirh'.

Incidentally, this ending is actually not in the original script. Ray has originally written that Bhupati would take Charulata's hand and the camera would see them walk to their bedroom, hand in hand. While shooting, however, Ray changed his mind and struck upon the idea of a more open ending and the freeze frame because:

> "Rabindranath's ending was a kind of very abrupt, logical conclusion and I wanted a visual equivalent of 'thak' instead of the word, an image which would suggest that the two people are about to be reconciled and then are prevented from doing so. I could not end with a word because I have a feeling that the really crucial moments in a film should be wordless. It's very difficult to express what was precisely meant to be achieved with that series of still shots but it was something that told me instinctively that it would be the right conclusion for the film. I cannot explain beyond that" (Ray 82).

Ray's adaptation of Tagore's short story explores the fact that plot is of very little significance in 'Nastanirh', its chief asset is a subtle and empathetic analysis on the psychology and interpersonal relationship of its three central characters in a particular social and political contexts. The rest of the long essay is devoted to a detailed discussion of the key changes in the film accompanied by a justification of the investigations Ray has done into the social and cultural contexts of the short story. Ray has made these changes in the social and cultural contexts of the short story in order to adjust his own contemporary social and cultural contexts. Thus it can be claimed that Satyajit Ray's film *Charulata*, an adaptation of Rabindranath Tagore's 'Nastanirh' makes the adaptability and the vitality of the original story visible as well as examines Ray's inquiry into the social, political and cultural contexts of the short story.

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Revisiting Simone de Beauvoir's Defense of Female Sexuality in
Brigitte Bardot and the Lolita Syndrome

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Abstract

Simone de Beauvoir was a French author and an existentialist. In 1949 a book titled *The Second Sex* was published in which the author, Beauvoir, discussed in length about women's precarious position in society throughout history and in her times. She took the discussion on women's liberty and sexuality forward in her treatise *Brigitte Bardot and the Lolita Syndrome* which she wrote for an American men's magazine, *Esquire*, in 1959. Traces of *The Second Sex* were conspicuous in the essay whose subject was the rising starlet of French cinema Brigitte Bardot and the sexual, carefree image she projected on the silver screen. Bardot's turn as an object of desire for men in *And God Created Woman (*1956) coupled with a devil-may-care attitude, made Beauvoir curious to say the least. The term Lolita in the catchphrase 'Lolita Syndrome' comes from Vladimir Nabokov's genre making novel *Lolita* (1955), which deals with the risqué topic of an adult man in love with a 12 year old girl. The essay in focus here is a unique combination of feminist outlook, cinematic discourse, and literary credentials. The following paper is an attempt to revisit the essay from the point of view of contemporary times.

Keywords: Simone de Beauvoir, Brigitte Bardot, Female Sexuality, Lolita Syndrome, *The Second Sex*.

Introduction

Brigitte Bardot and the Lolita Syndrome – the name of the essay itself is a perfect synergy of real life, reel life and literature. Simone de Beauvoir was already an established writer when the task of writing a piece on Brigitte Bardot befell upon her, on the request of the American editor of Esquire magazine.[i] It was the perfect opportunity for Beauvoir to express her thoughts on a person who has already captured her imagination on the account of being a fellow Frenchwoman. Beauvoir was not the only creative person to be inspired by Bardot. Marguerite Duras, the French author, compared her persona to that of a queen, Pablo Picasso, the Spanish painter, used her beauty as an inspiration for his paintings and Andy Warhol once infamously

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called her the first modern women. Bardot's persona might seem commonplace today but back in the 1950s, she was unconsciously ushering in an era of sexual liberation for women for whom their own sexual gratification was always secondary to that of men's.

The Lolita Syndrome

In the motion picture *And God Created Woman* Brigitte Bardot's character Juliette is on a constant mood trip of her own. She loves men without any inhibition and pursues them with even greater fervour. Roger Vadim, the helmer of the film, and her then husband, presents her as the symbol of eternal femininity. Through deliberate skin show and a flimsy storyline, the film aimed to highlight the difference between a nymphet, and its victims – men. *'That girl was made to destroy man',[ii]* casually remarks one key player of the film towards the end. The main intention of the movie was to make Brigitte Bardot a star – a sex symbol like never before seen on the big screen. However, in its execution, the film accidentally creates a lead female protagonist who is unafraid to act on her whims and constantly runs away from societal restrictions of any kind. It is this free-spirited nature of Bardot's on-screen persona that struck a chord with the feminist sentiments of Simone de Beauvoir and the rest is literary history.

Vladimir Nabokov's novel *Lolita* is controversial for myriad reasons. Its depiction of a forbidden relationship between a 12 year old girl (nymphet) and a middle-aged approaching professor (a symbol of intellectual wisdom) is a matter of constant debates and discussions even today. The impact of the novel on our popular consciousness was such that the term Lolita became synonymous with sexual precociousness of a young girl. It is the general agreement among literary connoisseurs that the term is devoid of any negative interpretation as can be noticed in Simone de Beauvoir's application of it in her famed essay. Beauvoir was admittedly influenced by Vladimir Nabokov's bestselling novel *Lolita* in crafting the idea of a child-woman. In simplified words, a child-woman is an adult woman with the attitude of a child – going after what she wants with all guns blazing and destroying everything in its way that poses a stumbling block to the process of fulfillment of her desires.

Bardot's child-woman aura is also beautifully put together in words by her first husband Roger Vadim as – "*Like a child she demanded too much from those she loved. If one failed to pay attention to her for one moment, she would be filled with anxiety.*"[iii]

In Beauvoir's view Bardot is impulsive and yet in total control of her life decisions. Of course, this image of the star is completely based on her career making role of Juliette in *And God Created Woman.* In her portrayal of a sexually opinionated young woman, she knowingly or unknowingly paved the way for sexual liberation of women in France and the rest of the world, one impulsive action at a time.

Review of Literature

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The essay was originally written in French, but it first came to public notice when it appeared in the popular American men's magazine Esquire in August 1959. It was translated into English by Bernard Frechtman. Its impact was such that many prestigious publishing houses such as Reynal & Co. gave it the shape of a book by implementing a few minor changes to it. Initially the essay was condescendingly left out of academic discourses and researches but on the eve of the 30th death anniversary of Beauvoir in 2016, the duo of Margaret Simons and Marybeth Timmermann dug the text out of its anonymity in their collection *Simone de Beauvoir: Feminist Writings (2015)*. The essay closely analyzes the French starlet Brigitte Bardot and the on-screen sexually carefree image that she projected in her career defining film *And God Created Woman.* The film which was directed by her husband Roger Vadim, carefully constructed the image of a sexually liberated child-woman who captivated the imagination of the world and Simone de Beauvoir in particular by daring to place female sexuality on the same level as that of male sexuality.

For the longest time, Beauvoir's essay on Bardot was unequivocally ignored by curators of canonical literature. However, once out of the woods, the text gained tremendous response from readers and critics alike. In fact, today it has become a sort of companion text for Beauvoir's seminal book of the second wave of feminism titled *The Second Sex*:

"….it deals with one of the most important contributions of The Second Sex to contemporary feminism - the concept of the Eternal Feminine as the socio-cultural embodiment of gender inequality…."[iv]

Bardot as an Autonomous Woman

Not sure whether it was her feminine instinct or feminist instinct, but Beauvoir jumps into a defense of the reigning sex symbol of France right from the outset, in the essay. She makes no bones about the fact that both women and men envy her in varying degrees. The essay begins with Beauvoir describing Bardot attending a TV event in France, on a new year's eve. The author was also among the audiences and leaves nothing to the imagination in describing how the latter invokes extreme reactions from both men and women. If the women folk were visibly jealous of her *"The men couldn't keep from devouring her with their eyes…"* (5)

Expressing and displaying her sexuality is as normal as the act of breathing for Bardot and this quality of hers is exactly why men are intimidated by her and women never miss a chance to berate her and blame her for every wrong happening in the society. That her sexuality was threatening was evident in the numerous letters that paranoid mothers wrote to "*newspaper editors and religious and civil authorities to protest against her existence."* (6) This preposterous act urged Beauvoir to comment that: *"It is no new thing for high-minded folk to identify the flesh*

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with sin and to dream of making a bonfire of works of art, books and films that depict it complacently or frankly." (6)

It is quite conspicuous that in her act of defending her subject of interest, she sometimes goes overboard, such as trying to brush under the carpet Bardot's lacklustre acting skills by calling her indifferent to reality: *"She is without memory, without a past, and, thanks to this ignorance, she retains the perfect innocence that is attributed to a mythical childhood."* (8) Her husband and director Roger Vadim also echoes similar sentiments. And coming from the horse's mouth – *"I wasn't acting, I was the person I was embodying.*"[v]

About her sex-appeal and the numerous intellectual talk about her ushering in an era of sexual freedom for women, Bardot cheekily says – *"That's a load of absolute rubbish… women didn't wait for me to come along to liberate themselves."*[vi] This statement of hers further consolidates the idea of an adult child-woman who is unaware of her effect in contributing towards the act of women breaking away from restrictions, be it sexual or societal.

French Men vs. American Men

Upon its release *And God Created Woman* received cold response from the native French audiences but when it was exported to the US it became a landmark success. It was a success that introduced a new type of French eroticism to international movie goers. The American men clearly had no qualms about opening their hearts to an actress for whom sexuality is a tool for her own benefit and gratification than for the opposite sex. In the climactic Mambo dance sequence in the film she dances like a free spirit without pandering to the male gaze. And this seeming act of rebellion irks the French men who are *"unwilling to give up their roles of lord and master"* (28) as Beauvoir observes in her text. According to her American men are more accustomed to the concept of sexual equality than their French counterparts.

Conclusion

In the final section of *The Second Sex*, enthusiastically titled, *Toward Liberation/Vers La Liberation*, Beauvoir doesn't hold back her disappointment while commenting that civil liberties for women are an illusion: *"...civic liberties remain abstract if there is no corresponding economic autonomy; the kept woman – wife or mistress – is not freed from the male just because she has a ballot paper in her hands…"*[vii]

She further illustrates her point by stating that it is only through work that women can fill the literal and metaphorical gap between them and their male counterparts: *"The system based on her dependence collapses as soon as she ceases to be a parasite; there is no longer need for a masculine mediator between her and the universe."*[viii]

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Beauvoir who once compared Bardot to the Renault automobiles as a great French export to the world, narrates an incident in her book about a study of the working conditions of women in a Renault factory. The general consensus among the workers was that if given a chance they would rather stay at home as even though work guarantees financial freedom, they are still not free from the clutches of domesticity that awaits them once they reach their respective homes.[ix]

Bardot probably recognized the grueling demands of a glamorous career which prompted her to give it all up one fine day. Apart from being an established individual in society, economically, she also most importantly had the courage and the whimsical autonomy to listen to her heart and follow it through. It is perhaps this very quality of Bardot of being a master of her own thoughts and actions that fascinated the writer and the critical thinker in Beauvoir. The latter knows it very well that what Bardot dares to do is a rare phenomenon; an act of rebellion that French women of the 1950s could only dream about.

Throughout her entire career Brigitte Bardot suffered from the image of being an 'immoral' woman – one who doesn't care about her effect on men, simply, because her existence is independent of the opposite sex's desire or repulsion. And that is what makes her so modern. She is a woman of her own emotional components – *"Good and evil are part of conventions to which she would not even think of bowing."* (22-24). In her display of sexuality she doesn't invite lust but rather strives for respectability – something which she achieved towards the fag end of her career, when in 1969 she became the first flesh and blood woman to be the face of Marianne: the official symbol of the French Republic. In the last line of the essay, Beauvoir wishes: *"I hope she will mature, but not change"* (60) and this line beautifully sums up the courage and the nonchalance required for women to be their true selves in a world where man as well as women are constantly resisting change – two qualities that Brigitte Bardot had in abundance in her salad days.

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Recurring Motif of Toru Dutt's Poetry:
The Quest for Identity and the Sense of Loss

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Toru Dutt (1855-1877)
Courtesy: https://en.wikipedia.org/wiki/Toru_Dutt

Abstract

The history of Indian poetry in English reveals a reasonable reticence over racism but it has constantly shown an accented allegiance to the indigenous culture. Most poets are homing birds, singing native tunes on an alien flute and in the process of nativizing it. The Indian who uses the English language feels to some extent, alienated. His or her development as a poet is sporadic. Therefore, it is not surprising, that Indian writers in English are conscious of their

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Indianness because, at the bottom of it all, one suspects a crisis of identity. The crisis of identity creates a feeling of isolation and alienation in the mind of a poet. Toru Dutt is such an outstanding figure in the history of Indian English Poetry. She had to live in her earlier years as a spiritual exile in India and later as a real one abroad, due to her conversion of faith from Hinduism to Christianity It is noticeable that Toru Dutt is the first interpreter of Indian culture to the west. The problem of alienation is intimately related to the loss of and quest for one's identity. Toru never wants to live alone or aloof from society but external factors, forced her to live isolated and alone. Toru fought bravely with her isolation, with literary creativity. Therefore, alienation has become the dominant trait of several poems created by Toru Dutt. Present paper is about this particular aspect of the poetry of Toru Dutt.

Keywords: Poetry of Toru Dutt, Alienation, isolation, loss of identity, Indianness, sense of longing

Indian poets in English, like their counterparts in fiction and commonwealth writers, perceive a plurality of identity emerging from the duality of cultures-a co presence of the twain –the inherited and the acquired traditions, form an essential part of the experience of indo-Anglican poets .The acceptance of English as a language for creative configuration is an involvement in depth and it exposes the writers to the cultural burdens behind it. The experience of biculturalism has filtered into the lives of all those who have been colonized directly or by a remote control.

Since the duality of cultures is a common factor, the crisis of identity is fundamental to all of them, but the difference creeps both in kind and degree of response as the cultural perspectives vary in each country. Derek Walcott, the West Indian poet, reveals the truth in his anxiety:

How Choose
Between this Africa and the English tongue I love?
Betray them both, or give back what they give?
How can I face such slaughter and be cool?
How can I turn from Africa and live?

Indian culture, unlike any other culture is receptive not reactive. It has something vital and unifying that stood it in good stead in the wake of various invasions and interactions of varying races, languages, and regional traditions. Culture, like a living organism, can sustain and progress only when it shows adaptability to changing situations. This cultural solidarity and its assimilative potency have given our poets a stance different from that of other commonwealth poets.

The history of Indian poetry in English reveals a reasonable reticence over racism but it has constantly shown an accented allegiance to the indigenous culture. Most poets are homing birds, singing native tunes on an alien flute and in the process nativizing it. Toru Dutt is such

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an outstanding figure in the history of indo-Anglican poetry. She had to live in her earlier years as a spiritual exile in India and later as a real one abroad, due to her conversion of faith from Hinduism to Christianity.

Alienation has significantly affected the Indo-English literature. The problem of alienation is intimately related to the loss of and quest for one's identity. **Donald Oken** rightly, suggests that it is the loss of identity that results in alienation. The disposed personality's search for identity is, in fact, a commonplace theme in poetical works of indo-English writers, but for most indo-English poets the quest has a peculiarly Indian immediacy.

The identity of the individual and that of his nation are inextricably entwined. While probing his individual identity, a poet forges his nation's identity also the quest for identity in a country like India is, unlike that in west, more socially oriented and less personal. Here the sense of individual coalesces with that of the nation and the individual quest becomes a microcosm for the national identity crisis .The indo- English poet, situated, as he is, finds himself in a strange position .The horns of his dilemma are due to cultural colonization, notwithstanding his political independence.

The Indian who uses the English language feels to some extent, alienated. His or her development as a poet is sporadic. It is not surprising, therefore, that writers in English are conscious of their Indian ness because, at the bottom of it all, one suspects a crisis of identity. The crisis of identity creates a feeling of isolation and alienation in the mind of a poet. The same was the case with Toru Dutt.

It is noticeable that Toru Dutt is the first interpreter of Indian culture to the west. Toru Dutt's ballads about ancient legend of Hindustan symbolize the Indian poet's return to her Indian identity in spite of her crucial fascination for France and England. Toru Dutt's choice is the result of her urgent need to overcome the crisis of identity caused by her sudden exposure to the western culture, literature, and religion at an impressionable age. Apparently, she is not the only poet to turn to India's historical and legendry past. Her immediate predecessors and contemporaries like Michael Madhusudan Dutt, Ram Sharma and Romesh Chandra Dutt were also attracted by it. The young girl faced the dilemma of triple alienation in her own motherland viz., spiritual, social, and intellectual alienation.

Her spiritual alienation was the consequence of her being a Christian convert. Toru was born and brought up in a Hindu family, which later converted to Christianity and that Toru remained a faithful Christian throughout her life. Her family's conversion to Christianity also led to her social alienation. She felt herself estranged from other communities of Bengal because of her denial to live by conservative ideals of feminism of 19th century's Bengal.Toru's early years in India were years of estrangement between the family and orthodox Hindu community. The large Dutt family was itself divided and an insurmountable barrier separated the main body and the Christian division. She wishes that her grandmother had become a

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Christian but 'she is so much better than many who profess to be Christians'. Anybody can understand her mental state, which has suffered such isolation.

Toru's idyllic childhood in the land of her birth was to mature abroad. In France and England, Aru and Toru under the fostering care of their parents were able to live an isolated, but also a free life. "The free airs of Europe, and the free life, are things, not to be had here. Toru wrote later, recalling her days in England, and added, "We cannot stir out from our garden without being stared at or having sunstroke." These remarks of Toru Dutt rightly show her frustration and disappointment due to the hostility of orthodox Hindus who regarded the conversion of the Dutt's to Christianity as an act of treachery, an unpardonable sin. In fact, this conversion is not to be seen as what Erik Erickson calls an identity crisis, but a healthy synthesis of two different levels of consciousness which in the end became a fine spring of poetic fervor It also symbolizes the union of the western and eastern cultural and moral values and visions.

Toru's acquaintance with and fascination for the French and English literature led to her intellectual alienation. The implementation of western educational system in the first quarter of the 19th century inaugurated the process of modernization in all spheres of Indian life. It encouraged, in particular, a new awareness about woman so far regarded to be an inferior parasitic unit as having an independent personality. Toru Dutt, the first Indian poet was the product of this new awareness. She belonged to the family that cherished the western ideal of free womanhood. She came in direct contact with the living literary tradition of the West through her stay abroad.

It is time to take Toru's work one by one in the light of the theme of isolation and alienation. First, we take **A Sheaf Gleaned in French Fields**,[6] which is her book of translation from French poets. Earlier in many places the instances of the feeling of loss and lonesomeness taken from the **Sheaf** have been given in order to prove that Toru was much interested in this seamy side of life.

The **Sheaf** contains poems The Death of a Young Girl, The Fall of Leaves, What the Swallow Says, The Captive to the Swallow, Dost Thou Remember Mary, O Desert of the Heart, The Tears of Racine, Sonnet-Isolation, loneliness, The Death of the Wolf, Le fond De La Mer, The Lost Path, Autumn Sunset, The Sleep of the Candor, Les Hurleurs, The Sword of Angantyr, and Sonnet-Autumn. All these poems deal with the theme of alienation and loneliness, sense of loss and depravity.

The poem **My Village** presents a deep nostalgic strain and a sense of longing. Just as has been experienced by Toru herself while living in foreign countries:

> O fair sky of my native land.
> How much I miss thee here!
> And thee, O home- O sweet retreat!

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I ever held so dear
Canst thou not, Sun, that openest now
The summer's treasures free,
Give back to me my sky and home
My life and gaiety?

Another example is taken from F. De. Gramont's sonnet, **Isolation.** How magnificently Toru accepts the feeling of isolation on her part as God's grace:

Blest isolation from the world, I see
Herein thy emblem; may thy winding sheet
Guard my soul likewise till its latest hour,
That so through all its journey it may be
Patient, until God's love with generous heat
In heaven unfolds the blossom into flower.

The Captive to the Swallows is the well-known song of Beranger named **Les Hirondelles**. Again, a sense of longing and desire as well as a sad feeling of being detached from her loved ones is presented in this song. The theme of the poem is the captivity of a soldier, who is alone and therefore, welcomes the swallows from afar. He speculates that some of them might have been born upon the roof, beneath whose shade he first beheld, the light of morn. He asks them to impart information to him about his motherland, and his dear people:

Who live there yet? and who have died?
O speak, dear birds, for ye must know, -
Who slumber happy side by side?
And who, as exiles, live in woe?
My country's birds, your tidings tell,
As high ye circle in the air,
Though never heart for me may swell
Nor ever rise the mother's prayer.

At times Toru felt herself confined, chained and depressed. Examples are frequent and one can easily find them in **The Sheaf Gleaned in French Fields**. **The Solitary Nest** written by M. D. Valmore depicts aptly Toru's desolate state of mind which is very touching**:**

Go my soul; soar above the dark passing crowd,
Bathe in blue ether like a bird free and proud,
Go, nor return till face to face thou hast known
The dream – my bright dream- unto me sent alone.
I long but for silence, on that hangs my life,
Isolation and rest – a rest from all strife;
And oh! From my nest unvexed by a sob

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<div align="center">To hear the wild pulse of the age round my throb.</div>

Here her yearning to get rid of her long- drawn illness, her pain, suffering and her triple alienation comes out with sincerity. In many of her translations, as we read them, we get a sense of her nerve, and quite sometimes we find our self on her place.

When Toru wrote her **Ancient Ballads and Legends of Hindustan[7]** a hitherto half open lotus was now able to blossom out in the rays of the Oriental sun in full bloom. However, much Toru loved England and France, she was subconsciously never at home in writing about these countries or in translating their literature and it was when she gathered **A Sheaf in Sanskrit Fields** that her real poetic worth awoke. As far as the theme of isolation and alienation is concerned, each and every ballad of this book, and the miscellaneous poems, more or less give expression to it.

Savitri, the first legend of the **Ancient Ballads and Legends of Hindustan**, deals with the theme of victory of love over death. Savitri, the heroine of the poem and the only issue of Madra`s wise and powerful king, chose Satyavan as her 'life partner and willingly accepted the life of isolation and started to live in the hermitage without any mark of suffering or pain. The fears of many that Savitri could not live in a hut proved false and Savitri liked her new life very much. Still she was haunted by the prophesy of death of Satyavan, made by Narad Muni:

> And yet there was a scepter grim,
> A skeleton in Savitri`s heart,
> Looming in shadow, somewhat dim,
> But which would never thence depart.

The same fear Toru also felt after the untimely death of her brother and sister. Just like Savitri, Toru herself bears all the sufferings and waits for that fateful day. Thus, in Savitri, Toru identified herself, in some places, with Savitri, on account of her stoic resignation to the supreme will of God. She expected:

> No help from man, well, be it so!
> No sympathy, - it matters not!
> God can avert the heavy blow!

Like Savitri, Toru, a firm believer in God, passed away from the earth firmly relying on her Saviour Jesus Christ, and in perfect peace.

The next ballad **Lakshman**, tells us about Lakshman, the younger brother of Rama, the king of Ayodhya, who has left his princely pleasures and comforts, on account of his love for his brother. Lakshman lived in the forest with his brother Rama, and his wife Sita. He was

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alienated from the rest of the society because he wanted to serve his brother. His alienation was self-imposed and deliberate.

After Lakshman, Toru wrote the ballad, **Jogadhya Uma** there is nothing much of this theme of alienation or isolation.

The next ballad **The Royal Ascetic and the Hind** is the story of King Bharat, who reigned in Saligram. The king was dissatisfied with the muddy, mundane world. He renounced it and went into the Woods to practice his severe penance and rude privations. Everything went well with him until, one day; he had to rescue a fawn struggling in the deep water for life. It became his only companion in his lonely life, and he loves it to such an extent that even at the time of his death 'the hind was at his side, with tearful eyes watching his last sad moments like a child' and

> He too, watched and watched
> His favourite through a blinding film of tears,
> And could not think of the Beyond at hand,
> So keen he felt the parting, such deep grief."

Here Toru beautifully expresses the tender feelings of King Bharata, at the time of his departure from this world, for that fawn.

The feeling of alienation is once again evident in the legend of **Dhruva**, as Dhruva was denied paternal love because of a dominant stepmother. She scolds him insolently:

> Oh! Thoughtless! To desire the loftiest place,
> The throne of thrones, a royal father's lap!
> It is an honour to the destined given,
> And not within thy reach.

Deciding to seek the love of the father of the worlds Dhruva declared that I shall try to win the loftiest place which the whole world deems priceless and desires. Dhruva left his father's palace and went into the woods to practice stern asceticism and at last he gained the 'The highest heavens, and there he shines a star!'

The next legend is about **Buttoo** (otherwise known as *Eklavya*), eager for apprenticeship in archery from the great Dronacharjya himself. He is scorned by the sage and his royal pupils and retires to a forest where he makes an image of Drona and learns his art with the help of his own devotion to the teacher and when the cruel demand is made he did not shrink from giving away his thumb as teacher's fees. He:

> Glanced the sharp knife one moment high,
> The severed thumb was on his sod,

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> There was no tear in Buttoo`s eye,
> He left the matter with his God.

The pupil, Buttoo`s self-sacrifice was commendable and reminds us of Toru`s own belief in God and resignation to the supreme will of God. Like Buttoo, Toru herself felt socially alienated, and this feeling finds expression in this ballad in a very remarkable manner:

> My place I gather is not here:
> No matter, - what is rank or caste?
> > The question is, - not wealth or place,
> > But gifts well used, or gifts abused.

The next ballad, **Sindhu,** begins with a helpless and lonely picture of Sindhu`s parents:

> Deep in the forest shades there dwelt
> A Muni and his wife,
> Blind, grayhaired, weak, they hourly felt
> Their slender hold on life.

Perhaps the ballad envisions Toru`s parents, who after her death became as lonely and shattered as Sindhu`s parents were at that time, when Sindhu was killed inadvertently by the thoughtless sport of King Dasaratha. In this ballad, Toru very tenderly expressed the deep sorrow and anguish of Sindhu`s helpless parents. The loss of their only son was unbearable for them:

> Our hearts are broken. Come dear wife,
> On earth no more we dwell;
> Now welcomes death, and farewell Life,
> And thou, O king farewell!

Another ballad **Prahlad**, to some extent expresses the theme of alienation as he refused to live according to the will of his father, the demon Heerun Kasyapu and chose God as his protector and lord. He says firmly:

> My conscience I would hurt no more;
> But I shall what my heart
> Tells me is right, so I implore
> My purpose fixed no longer thwart.

The last legend **Sita** is very touching and revealing. It brings into light the undeserved suffering of that queen in the forest after having been exiled from Ayodhya by Ram at a time when she was pregnant. Sita wept continually and her children also feel it. How can anybody estimate the sense of loneliness of her part as she was born and bred in a royal family, but was

exiled to the forest, without any proper reason? Her loneliness and suffering reminds us of the lonesomeness of Toru`s mother after the death of her three children. The most moving lines in the whole of the ancient ballads are the following from Sita:

> When shall those children by their mother's side
> Gather, ah me! As erst at eventide?

In them we find a deep sense of pathos. Never had Toru written more emotionally or evoked a scene or an emotion as unforgettably as has been presented here in this ballad.

Now come to miscellaneous poems, of **Ancient Ballads and Legends of Hindustan. Near Hastings** the first poem presents a feeling of being isolated on her part, as it presents the picture of an alien country. Mark this stanza:

> Near Hastings, on the shingle-beach,
> We loitered at the time
> When ripens on the wall the peach,
> The autumn's lovely prime.
> Far off, - the sea and the sky seemed blent,
> The day was wholly done,
> The distant town its murmurs sent,
> Strangers, - we were alone.

These lines clearly show that how so ever, Toru loved France or England, by heart she was Indian, and she couldn't forget her Indian origin.

The Tree of Life beautifully describes the feelings of Toru Dutt as she found herself in the midst of holy spirits. She was alone on her death bed and only consolation at that time was her father near her. Imagine the mental state of that girl who has already lost her siblings and having been alienated from the whole world, prepared for her last voyage:

> Beside the tree an Angel stood; he plucked
> A few small sprays, and bound them round my head.
> Oh, the delicious touch of those strange leaves
> No longer throbbed my brows, no more I felt …
> "Bind too my father's forehead with these leaves."
> One leaf the Angel took and there with touched
> His forehead, and then gently whispered "Nay!"------------then, all at once
> Opened my tear- dimmed eyes –When lo! The light
> Was gone –the light as of the stars when snow
> Lies deep upon the ground. No more, no more,
> Was seen the Angel's face. I only found

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<div align="center">
My father watching patient by my bed,

And holding in his own, close- prest, my hand.
</div>

These lines portray the whole truth that she should in her supreme moment of happiness plead for her father also to be blessed, shows how much she brooded on the fact that she would be taken from him and he would be left alone sorrowing, for his was not to be that divine vision- not yet.

The last poem of this volume **Our Casuarina Tree** is worth remembering on account of its relation to Toru's past. The tree in the family home at *Baugmaree* where she lived till the age of twelve, is invested with the glamour of 'an Indian childhood, laced with thin reminiscences of English and French literature':

<div align="center">
O sweet companions, loved with love intense,

For your sakes shall the tree be ever dear!

Blent with your images, it shall arise

In memory, till the hot tears blind mine eyes!"
</div>

Her stay in England only increased her awareness of India she was familiar with:

<div align="center">
In distant lands, by many a sheltered bay

When slumbered in his cave the water–wraith

And the waves gently kissed the classic shore

Of France or Italy, beneath the moon…

And every time the music rose, - before

Mine inner vision rose a form sublime,

Thy form, O Tree, as in my happy prime

I saw thee, in my own loved native clime.
</div>

Toru, in the fourth stanza of this poem, humanizes the tree; for its lament is a human recordation of pain and regret. Once again, we find a moving detail of a sense of loss and loneliness in this poem. Through her verse Toru has immortalized the Casuarina Tree, which was the sole witness to things past, as she wanted to defend the tree from Oblivion curse. The feelings expressed here are not only of Toru's but the common enough experience of all the exiles. It was Toru's wish to recapture the memories of her childhood in association with the tree:

<div align="center">
Therefore I fain would consecrate a lay

Unto thy honour, Tree, beloved of those

Who now in blessed sleep for aye repose,

Dearer than life to me, alas! Were they!
</div>

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Each and every line of this poem echoes the sense of loss and loneliness, which Toru suffered in the last days of her life.

Her **Sonnet Baugmaree** is splendid as an evocation of tree in Toru's garden, no doubt Toru was deep in touch with her Indian background and excellently she connects herself with India through her verses. **Our Casuarina Tree** and **The Baugmaree Garden House** both are lovely poems and are the proof of Toru's Indianness. It is quite clear that nobody can survive unless and until its roots are not strong in its own soil. The same is the case with Toru Dutt, Indian environment has given her the fame and name and not her French or English background. Her mastery of English and French become an effective vehicle to express her Indianness.

In fact, in the very beginning, Toru realized this thing, and went back to her own motherland in order to triumph over the feeling of being isolated and alienated. Moreover, her alienation was not self-imposed or by her own will, as in the case with Emily Dickenson, it was circumstantial. Toru never wants to live alone or aloof from society, but circumstances forced her to live isolated and alone. Toru fought bravely with her isolation, with literary creativity.

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Using Needs Analysis to Design a Student Centric English Curriculum for Engineering Students

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Abstract

This paper is based on a study of the effectivity of the engineering English curriculum at the level of the University, in helping students acquire academic and professional language competence. The study sought answers to whether the English Curriculum fulfilled the needs of engineering students by reviewing the objectives, syllabus, teaching methodology and assessment. The findings are based on the analysis of the engineering English course in Rashtrasant Tukadoji Maharaj Nagpur University and an analysis of the students' language needs using tools like Questionnaires, interview, and interactions. The investigation showed that the most important need of the students, teachers and employers was better communication skills. It is imperative to bring changes in the English course for engineers to retain its relevance.

Keywords: English curriculum, India, university level, Needs analysis, necessities, lacks, language needs, wants, curriculum

Introduction

As per the All India Council for Technical Education (AICTE), the apex body of engineering education, all engineering and technical institutes in India should have some mandatory social science subjects in their curriculum. Communication Skills is one of these compulsory subjects taught in the first semester of engineering education in the engineering colleges of Rashtrasant Tukadoji Maharaj Nagpur University (hereafter RTMNU). The objective of engineering English curriculum at the tertiary level is to produce students who are sufficiently proficient in English to cope with and succeed in their tertiary studies and be competent enough to meet the demands of a globalized workplace.

In RTMNU, as in universities across India, the medium of instruction for science and technology is English. Engineers must know English, to access subject knowledge; to keep abreast of the latest in their fields, and to gain employment. But the role of English language skills in science and technology appears to be underestimated.

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Significance of the Study

Education should be flexible to meet the challenges of dynamic world making it relevant by serving the need of the hour with changing times. This study gains significance from the fact that undergraduate studies offer students the last opportunity to gain proficiency in English. The English language classroom can fulfill some of the student expectations like the possibility of improved employment prospects, enhancement of performance in technical subjects and the opportunity to acquire further knowledge. It is the responsibility of the formal educational system to ensure optimum language learning and development. To do this, a continuously updated curriculum is an imperative; a curriculum based on the language needs of the students. The word 'Curriculum' in this study is taken to mean the aspects of objectives, course content, teaching methodology and assessment. This study analyses the English curriculum to investigate the extent to which it caters to the language needs of the students.

Research Method

An analysis of the English language needs of the students and an evaluation of the extent to which it is fulfilled by the course was carried out with the help of questionnaires, interviews and interactions. Ten colleges were included in the study. Data were collected from 461 engineering students, 10 English teachers, 30 engineering professionals, and six training and placement officers.

A descriptive cum investigative research was used to obtain information concerning the current status of the English curriculum for the engineering students. The categories of informants whose information was crucial for the present research were students, teachers, training, and placement officers (TPO) and engineering professionals. Each college has a campus placement cell headed by a TPO. The TPO along with the team members, organize placement processes in coordination with the company representatives.

The English Curriculum was analyzed by studying different elements of the engineering English curriculum like the time assigned, content, objectives, materials, the teaching learning processes, and assessment using questionnaires which were administered to teachers and students.

The academic and professional language requirements of engineering graduates were gathered from engineering students, training and placement officers and teachers. The content analysis of fifty three job advertisements for engineers in the national English daily The Times of India – Ascent. This was supplemented by an assessment of real workplace language needs through feedback from engineering professionals. This study attempted to evaluate the different components of the existing engineering English curriculum, and also investigate the academic and the workplace language requirements of engineers to see if the former catered to the latter; if not, where the discrepancies lie. The language needs of the engineering students were assessed through needs analysis.

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Needs Analysis

An ESP Needs Analysis (also known as needs assessment) is a device used to know the present and future language needs of the learners in order to develop courses that have relevance for the learner. The target English language needs of the engineering students were investigated based on features derived from Hutchinson and Waters (1987). They divide target needs into:

1. Necessities or 'what the learner has to know in order to function effectively in the target situation' (Hutchinson and Waters 55, 1987)
2. Lacks- refer to what the learner lacks, and
3. Wants –refer to what the learners wish to learn. This was carried out by:

a. Studying the objectives, course content, teaching methodology and assessment patterns prevalent in the affiliated colleges of the university.

b. An assessment of the English language needs of the students and an evaluation of the extent to which it is fulfilled by the existing engineering English curriculum was carried out with the help of questionnaires, focus group discussions, interviews and interactions.

Needs Analysis in the Present Study

Van Ek as cited in Savignon (2002) argues that "identification of learners' communicative needs provides a basis for curriculum design. The needs analysis carried out in the present study (based on Hutchinson and Waters classification of needs) can be summarized as follows:

1. Needs Analysis of -
Language 'necessities' for   employment.

Language 'necessities' of the situation
Language 'lacks' of students
Language 'wants' of students

1.1. Language 'necessities' for   employment was determined through:
- Job advertisements for engineers
- Views of students
- Views of training and Placement officers

1.2.   Language 'necessities' of the situation was determined by:
-          Analysing workplace language needs from the views of engineering professionals
-          Collecting information on the academic language needs from students and teachers.

1.3. Language 'lacks' of students were assessed through - Communicative Language Ability Test

1.4.   Language 'wants' of the students through a questionnaire.
The study sought answers to three research questions:

Q.   1. How is the engineering English Curriculum organized and what is its nature?

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Q.   2. What are the language needs of the engineering students?

Q.   3. Do the different aspects of the English course, like the time frame, materials, teaching and learning processes, and assessment cater to the language needs of the students?

Findings and Discussion

The findings and discussions are divided into three parts in consistence with three research questions.

Organization and Nature

In RTMNU the teaching of English is limited to the Communication skills module in the first year and a functional English module in the third year of engineering. The curriculum (Scheme of Examination and Teaching for Bachelor of Engineering) prescribes two contact hours per week which for English. The syllabus is a mix of reading texts, grammar, composition, and usage. The learning resources used in the English classes are the prescribed textbooks. The materials prescribed for study can be called eclectic, as it is a mix of technical writing, grammar, and a text on the principles of public speaking. The aim of the course appears to   be to prepare students for the placement interviews.

Language Needs of Engineering Students

The language needs of engineering students as stated earlier, are discussed under language 'necessities' for employment, language 'necessities' of the situation, language 'lacks' of the learner group and language 'wants' of the learner group.

A. Language 'Necessities' for Employment

The information on the language necessities of employment were gathered from job advertisements for engineers in a newspaper (over a period of one year); an approach similar to what was used by P'Ryan (2011), the students, technical subject teachers (TSTs) and the training and placement officers (TPOs) of different colleges.

The content analysis of job advertisements for engineers revealed that irrespective of the posts advertised, or the branch of engineering required, fluent written and spoken English (23.88 percent) and good communication skills (22.38 percent) were the most sought after skills. Among writing skills, the ability to write reports was stressed in 7.46 percent of the advertisements. Table 1.0 shows that nearly half of the employers considered good written and spoken communication skills necessary for employment.

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Table I
Skill Requirements (other than technical skills) Specified in Job Advertisements

S. No.	Skills	Frequency
1	Team Player	12
2	Good communication skills	15
3	Good interpersonal skills	04
4	Fluent written and spoken English	16
5	Leadership skills	05
6	Presentation skills	02
7	Problem solving ability	03
8	Analytical skills	05
9	Ability to write reports	05

Interviews of the TPOs from various engineering colleges helped to understand the recruitment process and also understand the criteria that companies look for in the students. The responses from TPOs highlight the following skills to be important during selection:

1. Communication skills and the ability to learn new things and logical thinking are considered more important than technical knowledge.
2. The core companies generally tend to place technical skills above communication skills in the placement process, while the software companies look for good communication skills and then technical skills.
4. The ability to work in teams is an important criterion for both kinds of companies.

Discussions with the Technical Subject Teachers and students once again reaffirmed the importance of good communication skills for engineering graduates. They contended that the industry gave priority to communication skills. If the students were found to be technically sound, the one factor that got them selected were their communication skills. Thus, it can be concluded that good communication skills are indispensable attributes of the twenty first century Indian engineer.

B. Language 'necessities' of the Workplace

Language 'necessities' of the workplace were assessed based on the information gathered by administering questionnaires to 30 RTMNU engineering graduates working in different companies. Information was also gathered from studies on workplace language skills carried out in India and outside.

It is clear that English cannot be avoided (Table II) at the engineering workplace as cent percent of the respondents affirm that there is a wide use of English at their workplaces. The use of English in different work related contexts was ascertained by asking the respondents how often (Never/ sometimes/ often/ very often) they used English in different contexts. The information from

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work related contexts showed nearly equal percentage (around 76.70%) use across all the four macro skills of English.

Table II
Use of English in Work Related Contexts (Skill-wise Frequency)

S. No.	Contexts	Never or Sometimes	Often or Very Often
1	Writing	34.10	76.50
2	Reading	23.30	76.20
3	Listening and speaking	18.70	77.40

(Figures indicate percentage)

C. Language 'Necessities' of Academics

The academic language necessities of students were collected through discussions with subject teachers, the students, and the observations of the researcher. The dissemination of technical education in RTMNU takes place through English.

Table III
Students' Views Regarding the use of English for Academic Purposes

S. No.	Tasks	Very Important	Important	Somewhat Important	Not Important
1	Understanding lectures and taking notes.	31.90	42.10	18.30	05.50
2	Asking questions/seeking clarifications.	33.60	41.70	17.70	05.70
3	Reading books on technical subjects.	44.90	34.20	16.60	03.10
4	Writing assignments.	58.80	38.20	02.40	01.10

The study shows (Table III) that the students' most important use of English for academic purposes was for writing assignments (97% - combining the two categories 'very important' and 'important'). A high percentage (79.1%) opines that the most important use of English is to read books on technical subjects. Next in importance appears to be the use of English (75.3%) for asking questions and to understand lectures and taking notes (76%).

English is the medium of all engineering knowledge, and the prescribed and reference books. Additionally, the national scientific journals of many countries like India of the outer circle (as referred to by Kachru (1991), are increasingly being published in English. This has resulted in more and more information being available in English. Hence engineering students have to use English to gain knowledge and carry out research activities, complete assignments, project work and to participate in seminars.

D. Language 'Lacks' of Students

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The gap in proficiency between the target and present proficiency is referred to as the learners' 'lacks'. Language 'lacks' were assessed through a Communicative Language Ability test of the students, the students' opinion of own proficiency and the English Teachers' view of the students' English proficiency. The teachers were asked to give their assessment of the students' relative proficiency in the four language skills of Listening, Speaking, Reading and Writing. According to the teachers, speaking skills are the least developed.

A group of 14 students from a private engineering college were administered a test to gather a broad-brush picture of the communicative language ability of RTMNU engineering students. This was done through a written test an interactive task and an interview. Though the major areas of weakness were seen to be vocabulary and oral communication, written communication also needed attention. Only 14.28 percent of the student sample showed adequate communicative language ability to cope with academic, employment and work related language needs.

E. Language 'Wants' of Students

Language 'wants' were assessed through different close ended questions in the questionnaire and by inviting their suggestions. Majority of the students (60.80 %) voiced the need for a practical language use approach to language learning expressed the need to include Group Discussion practice, development of soft skills, especially communication skills. The students were of the opinion that though they were able to understand most of the technical content if taught through English, 64 percent students felt the need to enroll in a course to improve their proficiency in English. This showed their dissatisfaction with their own proficiency in English and the inability of the present curriculum in providing what they wanted.

Different Aspects of the English Curriculum and the Language Needs of Students

The engineering English curriculum was analysed by studying its different parts like the time assigned, content, objectives, materials, the teaching learning processes, and assessment.

1. Time Allotted for English Classes

Language instruction is provided only in two semesters during the entire engineering course, a communication skills module in the first semester and a functional English module in the sixth semester. Both these syllabi put together allocates roughly 48 hours of language instruction. For most learners what the college offers is the only experience of language they have. The limited time at the disposal of the teacher inevitably involves a selection from the totality that could be provided. Mastering language skills within a span of one year and that too with so few contact hours is not realistic. The need for additional contact hours and continuation of language classes in the rest of the semesters is borne out by the responses received from all the stakeholders.

2. The Objectives and Contents of the Syllabus

Learning outcomes are not clearly stated. This is important as both teachers and the students should know the knowledge and skills that the students need to gain by the end of the course. The

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syllabus misses out an important follow up to the theory given in the book i.e. practice, without which all the other efforts for communication skills development comes to naught and yet this potential source has not been tapped. Unless students use English in day-to-day activities of the college, they would not develop communication skills. It is obvious from the data collected that the syllabus focuses mostly on writing skills as students exercise these skills most (80%) of the time. Notwithstanding this, the students have failed to develop adequate proficiency in writing as can be seen from an examination of their writing.

It was observed that report writing was taught by asking students to copy a given model. The result is that students do not understand the how and why of the formation of a text and go through the steps of writing without any cognitive involvement. This contributes to underdeveloped written communication skills.

Teaching and testing of speaking skills is not a part of the existing syllabus. Speaking is the most neglected skill, with the students getting opportunities to practice only 10 percent of the total teaching time. The engineering students opine that when it comes to language skills required at the workplace, the syllabus has least focused on developing communication skills (oral and written) needed at the workplace (20%). Only 31.2% students feel that the English course has helped them gain confidence in oral communication. The contents do not fulfill the needs expressed by a majority of students (41.9%) to include GD practice, development of soft skills, especially communication skills. The existing syllabus cannot develop the capacity to communicate as the focus of the syllabus is only on communicative knowledge.

3. Approach to Teaching

English is mostly taught like the other subjects, with a focus on information about language rather than language use. Over reliance on the traditional approaches/formal syllabus can only lead to a situation "where language is taught and practised but not carried over into spontaneous production." (Swan 396, 2005). Nearly 60 percent of the students (195 suggestions) voiced the need for a practical language use approach to language learning. English is taught much the same way as any other academic subject. The lecture method is the most practical method to be used in large classes, but the flip side is that it leaves little scope for interaction between teachers and students.

4. Focus on the Learner

The English curriculum is introduced and planned on what curriculum planners consider as best for students. The syllabus is not based on needs analysis. Only 10% of the teachers invited the students' suggestions regarding changes in the course content to fulfill their language needs. Hence it can be inferred that student-centric practices are not a common feature of the engineering English classes.

5. Assessment

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Language teaching and assessment do not encourage effective language use. The university examinations tests writing skills and communication skills. The students' ability to write answers independently is not assessed because of the predictive nature of questions asked in the university examinations.

Conclusions

The education system needs to respond and adapt quickly to changing demands of the industry for education to be relevant to the students. English being the medium of instruction in engineering and technology courses, the students' language proficiency affects not only engineering studies and research but also their employment in a globalised work environment. This calls for a probe into the ways in which students can be better equipped with language skills.

The relevance of the English/ Communication skills course depends on the extent to which it prepares the students for their workplace. If pedagogical tasks prepare students for workplace tasks, students' motivation in the completing the course would increase. Hence it is imperative to understand discourse activities of the Indian engineering workplaces.

The engineering English course should be a more specific course catering to the academic and professional needs of engineering students to be relevant. In effect, it needs to be more learner and learning centered.

Improved communication skills being the necessity, lack, and want of the engineering students, can be developed through communicative activities which would provide more language use opportunities. Students need to be involved in interactive teaching practices across the engineering curriculum to strengthen their communication skills. The present system of laying more stress on writing results in a lop-sided development of language proficiency.

There is a compelling need to define the objectives of teaching English and choose appropriate teaching and assessment methods for the course. Suitable learning objectives and outcomes need to be identified that would meet the language needs of the students. Despite the changes that have recently occurred in the syllabus, learners are still seldom consulted or heard. Moreover, a syllabus which is not based on needs analysis will result in pedagogical failure as it does not consider who we teach, how we teach and what to teach.

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Deafness and a Village Sign Language Community in Meghalaya

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1. Introduction

There are many deaf communities reported around the world such as the Martha Vineyard (Groce, 1985), the Yacatec Mayan village (Johnson, 1994) and the Desa Kolok (Branson, et.al., 1996) that coexist with the hearing community. Similarly, in Meghalaya, one of the states in the north eastern region of India lay a small village known as *Massar village.* This paper tries to document the incidence of deafness in one particular family of that village and tries to investigate the language that is in operation amongst them. It tries to investigate two levels of language, that is, at the lexical level and at the grammatical level.

The figures and images are given in Appendix at the end of the paper.

Located deep (fig1.1[1]) in the valleys of the *East Khasi* hills of Meghalaya, *Massar* neighbours *Wahkhen* on the east and *Pomlum* in the west. It has only one hundred and eight households, three lower primary schools and one upper primary government school. The tarmac roads within the village are spotless and well-maintained while the road that led us there was littered with potholes, winding its snaky way down the steep slope and gradually easing into broom farms, ginger plantations and orchards. Once we reach there, there is hardly a sound that resembles the hustle and bustle of a modern village, except for the occasional bus that passes by boorishly and the scruffy dogs announcing our arrival. An unusual but pleasant peace hangs over the village as people gather in the three village churches of different denominations. The language spoken by the Massar community members is a dialectical variant of the *Khasi*[2] language having a subject-object-verb structural pattern with minimal inflections on the verbs. The village has access to satellite television and enjoys considerable mobile network coverage, however inconsistent transmission it may be.

What is genuinely interesting about this village, however, is the unusually high number of deaf inhabitants who are connected to one particular family or clan known as *Nongsteng*. As part of the local lore, it is believed that the great grandmother, (L) *Shilot Nongsteng* had sent

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[1] 1 https://maps.google.com

[2] *Khasi* belongs to the Mon Khmer branch of the Austro-Asiatic language spoken by the *Khasi*s and Jaintia tribes in the state of Meghalaya. *Khasi* does not have a script of its own and it was a Welsh missionary in 1842 who started writing *Khasi* in the Roman script.

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her husband to the 'border bazaar' to buy some fish and he brought back *Ka Syiem Dohkha* (*'The King of Fishes'* literal translation). They didn't know that the *Nongsteng* clan had its origins from this particular fish and the spirits of their forefathers lived on in these fish. The fish was therefore sacred to the clan and no member should ever kill or eat it. *Shilot* and her five daughters ate the fish for dinner and a curse befell them the next morning. They all became deaf and passed it on to four generations of the female bloodline. Till today, the children of the female line are mostly deaf while the progeny of the males are all hearing.

Sharti, like the other members of this family, refused to talk about it openly. She informed that many non-governmental agencies, medical doctors and the local media had visited the village for their own purposes in the past. She recalled that when the media came, the headman of the village invited her family to talk to the media but she declined as she was embarrassed by her disability, and she felt that such visits were neither beneficial to her nor her family members. She even expressed her negativity towards our discussions and she frankly asked me what I wanted from her and her family. It was only after a series of discussions and debates regarding the importance of documenting their home language for educational purposes and linguistic analysis, that she felt more at ease talking about the deafness of the present generation in her family.

She recounted the last time she asked her mother about the incident of deafness; she was scolded at and forbidden from ever talking about it. Being a devout Christian, she felt uneasy discussing it because she believed God would be unhappy with her if these events were not true. She described the deafness in her family as *Kolka* deafness, a term she learnt from her mother to describe people who can hear only at close range, as that of two people sitting next to each other. Her mother calls such deaf individuals as *Kolka* and this term has come to be a household term used by the family and some villagers. Hence, the term is now used to refer to people with hard of hearing, however to what degree of hearing loss is unknown as most of the family members have not had any hearing test done.

2. Data Collection

The process of data collection initiated with casual conversations in one of their homes over a cup of tea. It was in such an informal setting that I could gather information on the family history. In a tiny house, we would all be sitting on the floor talking about the daily life and activities. The older generations were questioning as to the objective of the meeting as it was important for them to understand the purpose of sharing such information about their family. In order to bring out the family tree, names of family members were collected and drawn in a tree format which was verified and validated by the members, although all members were not present.

It was a tedious task to cull out a flow chart as time was limited and hence several meetings were arranged with the family members that included the elderly, the middle aged and the young ones who were studying in school. There were occasions when they offered to

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prepare food after travelling all the way from the city. I was fortunate to have the cooperation of the hearing individuals from the family, the headman and the members of the family residing in the same village. During these meetings, it could be seen that the members of the family were comfortable signing with the native signer[3] from Shillong (the state capital), particularly the younger generations who are well expose to the standard variety. One of the great granddaughters[4] from the family was also accompanying us to these meetings as well.

Personal interviews of selected educated members of the family were conducted. In order to have a clearer understanding of the language used by the members of this family, a list of words comprising of basic words (Swadesh word list) used in daily communication, kinship terms, food items, and words related to work/activities relevant to their socio-cultural context was prepared to elicit the signs from them. The word list which was prepared in English had to be translated into *Khasi* as most of them could not understand the English language. In these meetings, the members talked about their own family branch and the generations before and after them. It was not possible to conduct video recording in an organized setting as the older generations were camera shy.

3. **The Family Tree**
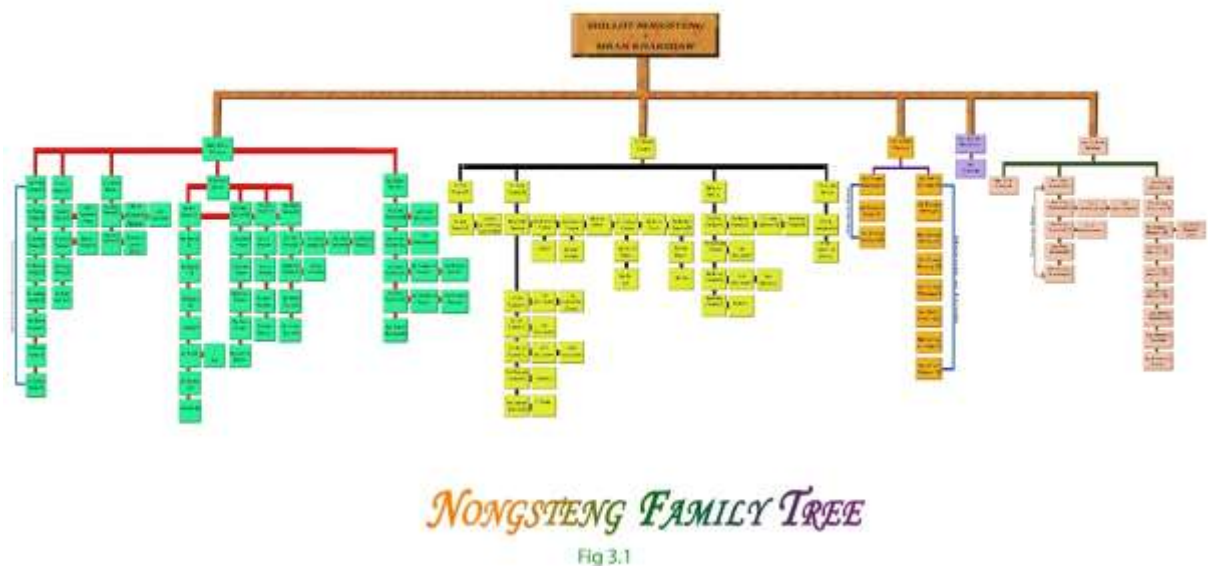
NONGSTENG FAMILY TREE

Fig 3.1

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At present, the total number of Late *Shilot's lineage*[5] (family tree in fig. 3.1) is more than one hundred, of which seventy nine are profoundly deaf and twenty one have acquired deafness at a later age and can still speak the local language[6] with some difficulty. They converse with hearing people by lip-reading and it is often difficult for passersby to discern that they are deaf. Around fifty two members of the family still reside in *Massar*, and a few family members have migrated to neighbouring villages such as *Pomlum, Umthli, Pynter and Lyngkyrdem* and only one family resides in Shillong. There are cases where a mother has ten children and out of them, only one child can hear.

While interviewing *Nishalin*[7], one of the clan members, she remarked that the children in the family usually fall sick at a young age and acquire deafness thereafter. She narrated her own experience of having jaundice and being taken to the doctor in the morning, and by the time she returned in the evening, she could no longer hear her mother call her. She had suddenly become deaf but not totally. Her mother also has a mild case of deafness which she had acquired at a much later age. When asked how they communicate within the family, she replied, *'Through lip-reading, gestures and signs, but the signs are not similar to the sign used in Shillong or in the special schools. Sometimes we'd move our hands and feet to act out and talk loudly'.*

4. Social and Educational Background

Members of this family also have the same rights and obligations as anyone in the village. They participate in all social activities of the village. On discussing their roles in the village, *Sharti* informed that her family members do take part in the local functions such as the youth week festival, community cleaning drive, etc., they attend village meetings and *Sharti* being *Kolka* (hard of hearing) herself acts as the interpreter to her family members. Their social lives are similarly to their hearing counterparts where they take part in church, school activities, funerals[8], etc. *Sharti* describes that in funerals, like other women, they participate by helping with the preparation of food and the men with the preparation of the grave, etc. However, the hearing majority does not assign them any major responsibilities in church events and other local functions.

The harmonious relationship that this family has with the hearing community is further supported by the feedback received from the headman and the hearing members of the family. Both male and female members of the family are actively engaged in broom cultivation, including the children but most of the children from this family drop out of school between class 3 and class 8. Only 6 children have reached the secondary level (classes 9 and 10) and

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[5] The complete family tree cannot be obtained as we could only document those family members whom we have met.
[6] The local language is a dialectical variant of *Khasi* (an Austro-Asiatic language). *Khasi* is the official language of the state of Meghalaya
[7] One of Sharti's daughter
[8] 3 day ritual that is practiced by the *Khasis* wherein apart from family members, community members visit the family for three days to show their support till the day of the final ritual

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only one child had successfully completed the board examination of class 10. One Head teacher from one of the schools in the village pointed out that these children are quite skilled in many subject areas and in some cases they out-perform their hearing peers.

Interaction also exists between those children from this family and the urban deaf community in Shillong who are studying in special schools. There are other members like *Rishanskhem*, who have moved to the urban Shillong, to work as daily labourers. He is more exposed to Shillong Sign language (ShSL)[9] and with the support of the Deaf Association he is gradually learning to communicate in Shillong Sign language. He is able to lip-read and speak in *Khasi*.

During a field visit[10] through one of the training programmes (Fg 4.1) which I had organised, the trainees and a native signer interacted with the family members. The family members were invited by the headman to assemble in the local school community hall located at the centre of the village. Around 40 members of the family were present; some could talk but couldn't hear much, and most do not hear at all. Healingson Syiemlieh[11] who also accompanied us in this programme, tried to sign with them but most of them could not understand. The *Nongsteng* family rarely used signing with the hearing community. They also expressed their desire to learn the standard sign language variety used in schools as they felt that it was necessary for the younger generation.

Following the state educational norms, government schools in the village adopt the mother tongue as the medium of instruction till the primary level (classes I to V) and English from upper primary level onwards. However, English as a subject is introduced from the nursery level. Some of the deaf children go to a special school[12] and learn ShSL (see section 6 for details) there, but they revert to the signs commonly used in the village when they return.

The Director of the special school reveals that most of the family members have a case of progressive deafness, but the present generation consists mostly of those who have been deaf since birth. There are six children from this family studying in the special school and a dialogue with these children shows that basic noun signs such as WORK (Fig 5.1 and Fig 5.2), BABY (Fig 5.2 and Fig 5.3), etc. are different from the signs that they have learned in school.

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[9] Shillong Sign Languag (ShSL) is a language used by the deaf community in Meghalaya which emerged from the residential schools located in the state.

[10] I would like to acknowledge Wandashisha Warjri, a schoolteacher, and the Headman (the local Chief) from the village for providing support while visiting the village and for Wanda's assistance during the study.

[11] A profoundly deaf, a sign language instructor who works in one of the special schools in Shillong.

[12] Ferrando Speech and Hearing Centre (FSHC), Umiam located in Ri-Bhoi District. Missionary Sisters from this school often visit the village to invite students to join their school. Quite often the sisters also distribute hearing aids to the community members; however, during the visits we were told that they do not like to use them, and some boys said that they keep losing them.

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Nishalin, one of the family members, was also present and she translated and interpreted the signs and speech to her family members. *Nishalin* could understand the Sign language used in the special school as she had received training there. She had trained more than 10 members of her family but they don't usually use the signs as they are more comfortable using their own signs. Hence, like other children studying in the special school, she also ceases to use the school variety when she is at home. Hearing children from this family also use the gestural and sign-supported speech like other members of the family while in conversation with them. However, deaf children have acquired the gestures and signs from the adult members and amongst themselves they communicate in signs. For this reason, it will be invigorating to find out more about the communication system used by other family members of the *Nongsteng* clan who have migrated from *Massar* and residing in the neighbouring villages. An in-depth investigation into the signs used by the *Nongsteng* clan can contribute to newer insights into the nature and evolvement of human language.

Marvellous, one of the girls studying in class 10 in FSHC, has taught her mother the basic signs learned from school and it was possible to conduct casual conversations through her. It is also interesting to observe the communication process amongst them when they talk in *Khasi* language; with minimal sounds produced they could understand each other with no miscommunication. Most of the children who are studying in the special school cannot understand *Khasi* language at all. *Marvellous* said she used to understand *Khasi* earlier and after more than 9 years of schooling she has forgotten most of the words. Hence, she now resorts to communication in sign with her mother.

6. Massar Signs and ShSL

ShSL, a language commonly used by the deaf community in the state of Meghalaya, exhibits features similar to those of other sign languages. In particular, the sublexical structure and the morphosyntactic patterns resemble those of Indian Sign Language (ISL). For instance, ShSL word order is subject-object-verb, which is similar to ISL. Verbs, adverbs, prepositions, and adjectives (excluding color adjectives) are all sentence final. As in any other language, ShSL also creates signs in a variety of ways, such as borrowing, fingerspelling, and compounding (Wallang, 2014). Brentari (2001) points out "that sign languages change and stabilize themselves within their own language grammars. Each sign language community has its own cultural history embodied by values and practices that influences language change and innovation, but each language is also used by a minority linguistic community. New words in sign languages are created by language internal means, such as lexicalization of productive classifier forms; language contact with other sign languages and language contact with the surrounding spoken language community" (p.ix). An example of influence from the socio-cultural aspects of the surrounding speech community is the sign THANK YOU (Fig 6.1) which differs from the sign commonly used by the urban deaf community (Fig 6.2).

As mentioned earlier, this paper tries to highlight the occurrence of deafness in one family in a small village. Due to many constraints, at present this paper is limited to the study

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of lexical variants. It was found that the signs used by the family are simply a type of gestural elements that accompanies speech (*Khasi*). However, although at this point it may appear to be only gestural, for example, the sign FINISH (Fig 6.3 and Fig 6.4) yet there are lexical signs found to vary extensively from the standardized signs used in the schools and the urban deaf community.

Observing the signs used by the family members, it is found that most signs are related to their own socio-cultural context and their worldview, such as the sign WORK (fig 6.5) which relates to the work of broom cultivation. The sign BAG (fig 6.7) iconically represents the bag usually carried by women and men in the village, which is different from the sign (Fig 6.8) used in urban settings. Signs like ROAD (fig 6.9 and Fig 6.10), HEADMAN (fig 6.11 and fig 6.12), RAIN (fig 6.13 and Fig 6.14) and TEACHER (fig 6.15 and fig 6.16) depict their worldview and experiences within their immediate environment.

Another example, Shillong (the capital city of Meghalaya) in their local language is known as *Laban*. When referring to LABAN, they will not produce the standard sign SHILLONG (fig 6.18 and fig 6.19) but it will be produced using the index finger pointing at a distance which they also use for the sign FAR. Similarly, the sign HELP (Fig 6.20 and 6.21) is also produced using the same handshape with a fast movement. The sign STORY characterized the oral traditions (used by older generations in telling folktales in the *Khasi* community). Hence, the sign is produced with an 'H' handshape; location-mouth; movement: downwards unlike the ShSL sign as shown below (fig 6.22 and fig 6.23).

The sign HOUSE (fig 6.23), although similar to ShSL (fig 6.24) in most of the phonological features, it still differs either in terms of place or movement, and all signs occur in parallel with the spoken language. Similarly, signs like THIN (Fig 6.25 and fig 6.26), ROUND (Fig 6.27 and fig 6.28), SHORT (Fig 6.29 and figure 6.30), TALL (Fig 6.31 and fig 6.32), have phonological similarities, but they differ either in terms of its location or movement. For example, THIN (fig 6.25) in ShSL/ISL has the phonological features[13] of HS: Index finger (fO); MOV: Downwards (macro) Spiral (micro) and NMA: frowning face that occurs in neutral space. However, the sign THIN (Fig 6.25) for the *Nongsteng* family is simply produced using the index finger in front of the signer. Many signs exhibit common phonological parameters, yet depict the early stages of phonologization. Hence, there appears to be no systematic phonological pattern being followed. Hence, their sign system does not conform to the phonological or morphological rules of ShSL or ISL. Like any other sign languages, these signs indicate that the language used by the *Nongsteng* family also makes use of classifier handshapes to describe and provide information about the shape, size, location of nouns and referents incorporated in the nouns.

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[13] HS: Handshape, MOV: Movement (macro movement and micro movement), LOC: Location and NMA: Non-manual activity/facial expressions

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From the set of word list collected, 80 % of the signs used by the *Nongsteng* family varies from the urban sign language community and appears to be native as they are intelligible amongst themselves, and the younger generation also acquires these signs from the older members of the family, particularly those who are not enrolled in the special school.

However, influences of ShSL and ISL can also be seen where the family members have assimilated these signs into their vocabulary such as the sign for MOTHER, FATHER, MEAT, NAME, AGE, the numerals, etc., having the same phonological features. *Trena,* one of the informants, narrates that she has learnt these signs from her special school, and has been using these signs with the family members. Since the older generation has dropped out from school at an early age and was not educated in the English language, fingerspellings based on the English alphabet are completely foreign to them. Till date most of the lexical items collected show no evidence of fingerspellings being used by them and hence no initialized signs were found.

At present, it is safe to say that the sign language used by them is a sign-supported speech which is simply used in tandem with the spoken local language. But since it has withstood the test of time through generations it may have different structural elements which are unique to its location in space and time. It is interesting to see that the older generations continue to use these signs despite their children having learnt the standard variety and the children similarly continuing to use the signs understood by their elders when they return from school.

However, further linguistic analysis is still required, and it has been challenging to gather the family in one place for data collection. More time is needed to examine the language use amongst the younger generation and it is the hope of this author that this paper may serve as a basis for further research into the unique signs of this community that carries their identity, traditional knowledge, culture and history. It would be interesting to observe the dynamics involved in acquiring sign language for the younger generation as they would have to negotiate with influences from other standardized sign languages as well.

As part of the wider effort of the state to create a more inclusive society whereby communication barriers and misunderstandings between the deaf and the hearing community can be addressed and broken down, the unique home languages of smaller communities deserve to be respected. In order to provide better services in terms of access to language and education, and a wider dissemination of knowledge and awareness, the office of the State's Commissioner for Persons with Disabilities has initiated the *Meghalaya Sign Language Corpus* (a web-based application) project in which the author is also involved. Integration of such lexical variants as used by this community in the larger lexicon would further strengthen, widen and enrich the language of the larger deaf community in general.

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Appendix

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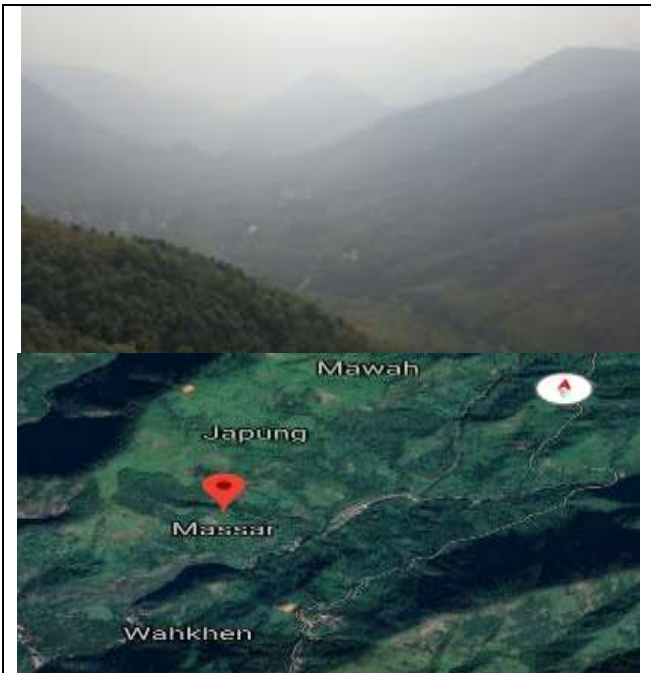
Fig. 1.11 A shot of the Massar Village (Google map)

Fig 4.1 Field visit with the teachers to the village

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Fig 6.3	Fig 6.4 ShSL

Fig 5.1	Fig. 5.2 ShSL	Fig 5.2	Fig 5.3 ShSL

Fig 5.1 Children at the special school (Ferrando Speech & Hearing Centre, Umniuh Khwan, Meghalaya)

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Fig 6.1	Fig 6.2 ShSL

Fig 6.7	Fig 6.8

Fig 6.9	Fig 6.11	Fig 6.13	Fig 6.15
Fig 6.10 ShSL	Fig 6.12 ShSL	Fig 6.14 ShSL	Fig 6.16 ShSL

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Fig 6.18	Fig 6.20	Fig 6.22
Fig 6.19 ShSL	Fig 6.21 ShSL	Fig 6.23 ShSl

Fig 6.23	Fig 6.24 ShSL
Fig 6.25	Fig 6.26 ShSL

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Fig 6.27

Fig 6.28 ShSL

Fig 6.29

Fig 6.30 ShSL

Fig 6.31

Fig 6.32 ShSL

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Discourse Analysis of *Seven Brothers and their Sister*
A Story of Eravalla, a Dravidian Tribal Community

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Abstract

Language is used to express the objectives, motives, plots, and the socio-cultural attitudes of the community through literature. The organization and structure of a text has influenced several researchers to explore texts of different genres to gain insights into the flow of texts. This has gained importance in both literature teaching and research. In addition to the linguistic features and structures, the knowledge of the structure of organization of the story/text is very important to comprehend it. This study proposes six conceptual moves and their patterns in the organization. This 'moves model' has been applied in three of the Tamil 'Sangam' literatures and found them appropriate to be applicable to other genres as well. Keeping its usefulness in teaching and research, an attempt is made, here, to apply it to a tribal story of 'Eravallan community' of Tamil Nadu. The objective of the study is to find out whether the proposed 'conceptual moves' are applicable to storytellers also.

Keywords: Eravalla, *Seven Brothers and their Sister,* Discourse Analysis, tribal-lore, genres, Moves, meta-language.

1. Introduction

Language is used as a tool to express the ideas and the literature, spoken or written, is used to express and represent the life style, the thoughts that the society wants to expose, the philosophy of life and the tradition of the language speaking community, etc. The literary tradition used to change along with time and the conceptual style the community undergoes.

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They were approached differently in different periods keeping in view of the theoretical development such as Linguistics, Ecology. Environmental science, Anthropological studies, Stylistics, Psychology, Structural analysis, Feministic approach, Sociological approach, etc. This paper tries to analyze the oral story named 'Seven brothers and their sister' of 'Eravallan' Tribe / Eravalla community with the principles of Discourse approach.

'Eravallan' is a Dravidian Tribe dwelling in the areas between Pollachi and Udumalaippettai of Tamilnadu and Palacaud of Kerala states of India. The story was told by Mrs. Palaniammal of the community. (Gnanasundaram, 2012).

In a conversational or stylistic analysis, one may study the vocabulary, the phrases, semantic features, inner meaning, style, conversational patterns, etc., which would be considered as linguistic analysis. Nevertheless, when we approach the literature with the discourse approach we have to find out the features such as: the perception, the content, the design, the message, expression, ordering of them, character formation, the techniques used, the cultural features expressed in the story, etc. Along these lines, this study proposes a 'conceptual moves' model to analyze the organizational structure of the story in 'Eravallan' language.

2. Discourse Analysis

Discourse Analysis deals with analyzing written, oral, or sign language use, or any significant semiotic event as a whole text (Gilbert and Mulkay, 1984). The primary source of study is the folk story of the Eravallan tribe. Hence, the text as a whole is taken for analysis. Questions such as 'Why? How? What for?' are to be answered and the need, the process, etc., are to be analyzed in depth. However, when a text is taken for analysis, one can approach it through monologue, inner speech, conversation, or discourse analysis as done in the analysis of Sangam poetry (Nadaraja Pillai, 2020). This paper takes up the analysis of the story of 'Seven brothers and the sister' keeping the discourse analysis as the prime theory behind it.

Discourse depends on the linguistic and information processes involved in the story (Pornsiri, 2018). In this, two pairs of persons interact: the speaker and the listener on the one hand and writer and the reader on the other. Based on this characteristic feature we may classify them as:

1. Oral discourse
2. Written discourse

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Here in the present case study, the first type, namely, oral discourse is taken for the analysis. If a perfect interaction is to take place between the creator or narrator of the story and the listener, the storyteller should adhere to some basic norms, namely,

(1) The language of the story should be understandable
(2) Characters should speak captivatingly
(3) There should not be any ideological or linguistic ambiguity
(4) The linguistic expression through the words, phrases, etc., should be selected, appropriate to the context
(5) The content and the message to be conveyed must be either told or left to the attitudinal reflection of the listener
(6) The flow of the story through the conversation, who spoke to whom, etc., must not confuse the listener

If the six features suggested above are followed sincerely, the story would be well comprehended by the listeners (Vijayan, 2017). In fact, an 'agreement' between the narrator and the listener is arrived at regarding (1) the facts about the story, (2) about the discourse techniques used and (3) the language used, which may be derived from the following four sub-processes, namely, finding out,

1. The knowledge of the background of the story
2. The interpretative meaning – one's own understanding, the notion or idea associated with the words or phrases.
3. The implicative meaning – the formal relationship between two propositions.
4. The denotative meaning - the direct and implicit meaning.

3. Structure of the Story

In a literature class, teachers used to struggle to help students understand the words, phrases or structures used by the writers either to be aesthetically significant or purposeful to make their resolution exposed clearly. These are literary devices. Whereas, here, we would like to focus on a special rhetorical strategy followed by the authors (Nwogu, 1991). 'The story may end in a puzzle. The writer or the storyteller uses this technique so that the reader or the listener may feel the puzzle. However, the narration or explanation given should support the theme in a pleasant way. There may be a puzzle, which remains a puzzle until the end. The style of narration should be clear and precise for better comprehension. Suddenly, towards the end of the story, the present time and the good time may mingle. The incidents do support the story but the 'morning star' should be clear in the minds of the readers/listeners.' (Thirumalai, 2017)

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This strategy is extended to storytellers also as for as an unwritten tribal language is concerned. How does the writer or storyteller convey the idea or the concepts in an artistic way, moving from one concept to the other? The strategy of 'conceptual moves' is proposed in this study.

Reading or listening to stories is one of the greatest challenges for students, not only because of the rhetoric devices used but also the organization of the story itself (Nadaraja Pillai, 2015). The unfamiliarity with the discourse techniques used may, perhaps, be the reason for their low comprehension. Hence, this study focuses upon finding the 'conceptual moves', which will definitely facilitate the listeners/readers to understand better (Amnuai and Wannaruk, 2012).

As there is an unwritten agreement between the narrator and the listener as discussed earlier, there need to be only the knowledge about the form of the story given. It is proposed in this article, that the form of the story is expressed through six major ideational moves which are, in fact, not the movement of scenes as in drama or film but of the concepts (Nadaraja Pillai, 2014). There are also some words or phrases that function as helping words or 'movers' which assist in moving of the concepts in the story. In the oral discourse, normally, there would be some linguistic items used for confirmation from the audience. These may be questions about the incidents or a repeated statement, etc. The moves are also called communicative moves (Joseph, Lim and Nor, 2014.)

Following are the six moves proposed for the analysis of the story.
1. Introducing move
2. Stabilizing move
3. Escalating move
4. confirming move
5. Focusing move
6. Reflexive move

In addition to these, there will be confirmation questions / emphatic statements, which function as 'motivators', such as:

1. Wh-questions or tag questions
2. Discourse markers
3. Repetition of words or statements, which we may call 'loops'
4. Story teller's views / comments

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These features help in the conceptual movement of the story. Furthermore, this assures confirmation to the storyteller that the story is well received and understood by the listeners. Finally, it is expected that the story lead to a meta-language. This is meta-language is also called metatalk by some scholars.

Swain (2001) defines metatalk as 'the metalinguistic function of the output hypothesis: a learner uses language to indicate an awareness of something about their own, or their interlocutor's use of language.' Another assumption made by Swain is that metatalk is a cognitive tool. She characterizes metatalk as problem-solving language process. Accordingly, it not only helps learners in language learning, but also serves researchers in cognitive processes. Metatalk in this way is related to sociocultural learning. We, the authors prefer to call it as meta language than metatalk, since the story in question leads to a meta language reflecting the socio-cultural aspects of the community.

4. Moves

As explained earlier, the design of the moves proposed is not the scenes as given in dramas, but the conceptual divisions of the story (Swales and Feak, 1994). The whole text or story is divided into conceptual divisions. The moves proposed here, make an easy flow of these conceptual divisions to move from one to the other.   The objectives are to attract the readers / listeners attention to the story, introduce the point of view of the story, to give the background knowledge of the story and finally motivate the listeners/ readers to arrive at the meta-language expected. This normally depends on the knowledge, experience, and exposure to different reading (Fryer, 2012).

4.1. Introducing Move

Normally, it is the beginning of a story with attractive or suspenseful phrases as in short stories. The function of this conceptual move is to attract the mind of the listeners or to give an introduction to the characters in the story or the location of the story, or to pave way for foregrounding, etc. There will be messages, which may help to guess what will happen at the end. From here, the story begins to move.

The story (Gnanasundaram, 2013) is divided into individually numbered sentences for better understanding of the concept proposed. The following sentences are considered as the introducing move in the story taken for analysis. The story goes as follows:

1. oru koṅkakk-i ēḷu āṇ makka-ka.
    'A kaunder (a non-tribal man) has seven male children.'
2. ēḷu āṇ- makka-ku naṭuv -e   oru   poṭṭa poṇṇu.

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'Also he has a girl baby born in between the male children.'
3. appa anta ēḷu pēru -mu iru -pp- at-r- a.
    'All of them (the seven persons) are living.'
4. ayya ēḷu   pēru - mu ... itun -u iṅku   lakkuṇṭā...
    'Those seven persons are living.'

These first four sentences introduce the leading characters around whom the story is intertwined. The function of this move is to increase the attitude of the listeners, who would be tempted to ask the question as to 'what next?' The fifth sentence is a 'loop' used for confirmation so that the listeners do not miss the characters.

5. ayya ēḷu āṇ   makkaḷu-mu...
    'Those   seven men…'

4.2. Stabilizing Move

Understanding the centrality of the story, making topic generalizations, reviewing the incidents, following the language and style of the storyteller, etc., are very important to understand the communicative motive of the story.

After the introduction of the story, this move functions as the gateway to the main story to further alleviate the story in the mind of the listeners. In other words, this conceptual move gives firmness to the characters or the purpose. This is expressed through some questions or orders or some statements. This bridges the introducing move with the escalating move, which comes next.

The storyteller utters the seventh sentence to involve the listeners also as characters in the story. In fact, instead of /nāma/ 'we', it should have been 'they', that is, the seven brothers and the sister, to make the course the story smoothly. Yet, it should be considered as a technique used by the storyteller to make the listeners as part of the story.

7. vanattakattu nāma kuṭiyiruntiru-pp-it-a
    'Imagine that we live in the forest.'

From the eighth sentence onwards the story is stabilized, that is, the story, which is going to happen in the forest, which is the location.

8. nāma kāṭu   veṭṭ-at-at- eṅkki
'How come they till the land?'

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9. ayna ēḷu male- ṅkku aṅka pakkam-ā pōy-i kāṭu beṭṭ-a-nu
'There one has to till the land by going by the side of a stretch of seven hills.'

10. aynu ēḷu male-ṅkku   aṅka pakkam-ā pōy-i kāṭu veṭṭi-koṇtu
'There, the seven men crossed the seven hills, plough the land by the side of it.'

The first phrase of sentences (9) and (10) are the same. This technique is used for emphasis or confirmation.

11. appa   ēḷu āṅkaḷu-mēru-mu kāṭu veṭṭ-i   īṭu pūṭṭ-i   ēr ōṭṭikkoṇ ṭ- irup-p-at -r- u
'The seven brothers are tilling the field by arranging the plough after making the land ready for tilling.'

12. iṅke ammeyu-mu appanu-mu   cōḷakkaḷiy-ō kōraṅkaḷiy-ō marukku   peṅka -
pākku …
There, the parents, appear to have prepared   either   Colakkaḷi (a thickened pudding like dish made out of Jowar flour) or koḷḷukkaḷi (a thickened pudding like dish made out of the flour of horse gram)… went near the girl…

13. ayya ēḷu pēru-ṅkku ēḷu   caṭṭi ... maṇṇu caṭṭi ... maṇcaṭṭi ... ayya ... maṇṇu caṭṭi-
li ēḷu pēruttu-ṅkku ēḷu uruṇṭe ... … kaḷi… koḷḷu iṭi-cc-i... ayya koḷḷu koḷakkaṭṭe ēḷu
uruṇṭe koḷukkaṭṭe ... kaḷi ēḷ uruṇṭe ... caṭṭi -mele ēḷu caṭṭi-nu mēla vecc- i   ayya
peṅka-kāri pākku koṭutt-u- pō-t-u

The parents prepared colakkaḷi and koḷḷukkaḷi, kept them separately in seven earthen pots (meant for seven brothers) and handed over the same to the girl (for distribution).

The word /maṇṇu caṭṭi/ otherwise /maṇcaṭṭi/ is also a loop for confirmation. Thus, the story is stabilized now that the incident,s which are going to be narrated scuttle around this forest. The sentences (14) to (16) are asked to the audience. This is one of the main features /a technique of an oral discourse. The questions are for either confirmation that the audience follow the story or not or for emphasis. It may be taken as a mover.

14. ārukku?
To whom?
15. āṅkaḷe mēru-kku…
To the brothers

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16. ēḷu pērttuṅk-ukku
To those seven men.

4.3. Escalating Move

This is the most important move of the story, which brings in the incidents taken place in the story. The activities taken place in the story are narrated in this move. This intensifies the importance of the incidents that take place.

17. ēḷu malekku aṅka pakkam-ā kāṭu veṭṭ-at-a āṅkaḷamēr-ukku peṅka-kāri   kaḷi koṇṭupō- ḷ -u

'The girl carried the food: cōḷakkaḷi and koḷḷukkaḷi (in earthen pots) to her brothers (who till the land by the side of the seven hills).'

18. . aṅku ēḷu male kaṭant-u   ēḷāvatu male-li ī poṇṇu kaḷḷa   ravaḷanu ... ār-nu vacciru -pp- uṭ-u?

After seven hills, there in the seventh hill, this woman has kept   a husband secretly …
whom she has kept (Stealthily as her husband)?

19. oru kaṭame-nu vacciru-pp-uṭ-u
Yes, she has kept sambar.

20. kaṭamān iru-pp-ut-allā … kaṭame …ayya... kaṭamānu ... kaṭamān-e ... kaḷḷa ravaḷanu vacciko -ṇṭ- -atu

She has kept sambar as her secret husband'

Sentences (21) and (22) are narrator's question and answer for confirmation or emphasis. This may be considered as a mover also.

21. āru?
Who'?

22. peṅka-kāri vacciko -ṇṭ -utu
She has kept (sambar) as her secret husband.

The story continues.

23. appa ... aṅku pōy-i ... āru male kaṭant-u ... ārāvatu male-y-akattu   pō-y-i ...
peṅka-kāri ... vantu ... ayya ... kaḷḷa ravaḷe-nu viḷi-pp-   -uṭ-u
'She went there, crossing the six hills and called her secret husband.'

24. kaṭamān-ē kaṭamān-ē   kāṭ-ēr-i - vā kaṭamān-ē erukkalañceṭi-nu kaṇṭu etuttu-vā
kaṭam-ē ayn -entu viḷi-pp -uṭ-u
'Sambar, Oh, sambar, Come by crossing the forest, (my) sambar, Come in front of me
after viewing the Yercum plant.'

25. ayya ... kaḷḷa ravaḷne viḷi-cc- ā..
'At the time when she called her secret husband…'

26. ī kaṭame vant-u ciricc-i   kaḷicc-i ... ā poṇṇu kūṭa ciricc-i... kaḷicc-i
'The sambar came to her, laughed heartily and spent the time by rejoicing with the
woman.'

27. enna paṇṇ-ut-u?   (A question for confirmation)
What did she do then?
28. cinnāṅkaḷe -nta kaḷi-nu-mu ...   ayye koḷḷu puṭṭu-nu-mu ayya .... kaṭame-kku   koṭu-
tt-u kā-ñc-i   tim-pa
'She gave the food items, made out of the Jawar and horse gram flour   (meant for her
elder brother) to the sambar.'

29. appa ēḷu pērttu-nta   kaḷi-li   oru āḷu-nta   kaḷi kora-ñc-i pō- t- allā
'Among the seven men's food, one   person's share is reduced. Is it not?'

30. paṅku kora-ñc-i pō-t-u
'The share is reduced.'

The sentence (29) is used for confirmation and (30) is for emphasis.

4.4. Confirming Move

This is a subordinate move of the framing move. The continuity move will have many
incidents narrated to move the story further. All the incidents will be here in this move. The story
moves to the focus move is certain from this one. There may be twists and turning points in the
the incidents narrated. These factors depend on the narrator's style of storytelling. Here, in the
analysis the story is divided a s nine incidents taking into consideration the twists and turning
points occurred in it. Incident one has the first turning point in the story. The incident five has a

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twist in the story. The incident six has the major turning point, which leads the story in a different way. The incident seven has a coiled twist. Likewise, the eighth incident has the important twist in the story. There are nine incidents narrated. It is concluded that each of the incident confirms a turning point or a twist.

4.4.1. Incident 1

31. appa   āru āṇkaḷu-mēr-nta kaḷi-tān   iru-ppu-t-u āru caṭṭi-li
'That means now there is food only for six brothers, in six earthen vessels.'

32. appa   koṇṭupō-y-i koṭu-pp-at-a- pōtu ēḷu āṇkaḷu-mēru va-nt-u kaḷi timp-at-am-eṉtu   vantu- kēyntaru
'When she started distributing the food, all the seven men came to her to eat their respective share of food.'

33. appa   cinnāṅkaḷe   kē-ṭṭ-atu
'One of the younger brothers asked her.

34. alla-mmaṇi āru āṇkaḷu-mēru-kku-tēn cōru ... kaḷi iru-pp-ut-u … en- akku eṅkki -y-intu kē-pp-at-a   pōtu ....
'Oh, my sister! There is food only for six, Where is my share?
35. aṇṇ-ā intu   viruntiṅkāru neraya va-nt-u -kē-ñc-ar-u ati-n-āle nin-akku kaḷi ille-ntu coll-i kēyntu… āyin   -entu cell-i   kēyntu
"Elder brother, today many guests had come. And, therefore, you do not have your food!," said she.'

36. appa   cari-nt-u
If that is so, it is alright.

37. ayya āṅkaḷa-mēr-kku, āḷ-ukku   ittara vaṇṇam ittara vaṇṇam   koṭu-tt-u -kēyntu ... ayyūrāṅkaḷe-kku koṭu-tt-u-kēnc -ā
'(Then) she distributed the food sharing the food (in six earthen vessels) to those seven brothers.'

38. cari intu tān viruntu-kār vant-u-kēnca-r-u … nāḷekki-n-ālum   namakku   kaḷi var -um   -entu nōkk-in-ā…
'It is alright. Today guests had come. Will I get my share of food (in full) at least tomorrow?'

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4.4.2. Incident 2

39. matta-nā   atukkum matta nā… ayilu- nu -tā   kaḷi Koṇṭu pō- t-u   tā-mā
'Next day and the following day, she was taking food only to the Sambar.

40. ayya   āru   caṭṭi-tān   kaḷi   koṇṭu pō- t-ā-mām
'She took food only in six earthen vessels to her seven brothers.

41. ayya āru…ār-āvatu caṭṭi kaḷi-ṉu ... ayya kaṭeme-kku koṇṭupō-y-i   koṭuttukē(y)-nt-u
'She gave the food in the sixth pot to the sambar (her secret husband). In fact, she gave
the food in the seventh pot to the sambar and hence the seventh brother remains without
food).

42. marukk-ant-um   kē-ṭṭ-atu … vantu…   ēn ammaṇi nintale-tān viruttu-kkār vantiru-
pp- ut-unt-u   co-nn-e int-um   āru āṅkaḷe mēru-kku tān kaḷi …   en-akk-eṅkī .... entu
kē-kk-aṅkāṭṭi ...

'Elder brother asked the following day also. "Why my girl, You said yesterday that
guests had come (suddenly) and therefore there was food only for six persons, where is
the food for me (today)?"

43. aṇṇ-ā   intum -tēṉ viruntu-kkār vantukē-nt-ar-u...   int-um nin   -akku kaḷi illa-ṇṇ-ā
āyi-ntu   cell-ikēy-nt-u
'Sooner he asked, (like that),   she replied " oh, my elder brother ! Today also guests had
come. You don't have your share of food, today also" thus she said and went.

44. itu-nu nāma   nōkk -aṇum
'This, I must find out'

45. namma peṅ-ka entukoḷi   cev-ut-u   āyin-untu celuṅk-iy-atu... itu-nu   nāma
nōkku-ka   āyin-untu   celuṅk-iy-atu
'Why my sister should behave in this manner -thus his thought went in this way. This I
should find out'

46. aṇṇ-ā nīṅka   ērōṭṭ-i...
'You plough the field

47. nāṉ …vantu… intu kūre-kki pe-kk-āñc-i var -at-a .. kūra-kki   pekkāñci
'I will go home (and return).

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4.4.3. Incident 3

48. en-akku   tala vali-pp-ut-u…   varattam-ā -t-u … nān   intu   kūra-kku pō-t-a
entu   celuṅk-iy-atu
'I have headache, I experience pain and so today. I am going (go) home.

49. cinnāṅkaḻe …vantu…   pāt-ile-   vant-u   oḷinc-iruntu-ko-ṇṭ-atu
'Little elder brother came and hid himself

50. oḷinciru- pp-at-a-pōtu   ā   taṅka-kkāri enna paṇṇ-ut-u
'When he was hiding himself, what did this girl (younger sister) do'?

51. caṭṭi-mēle caṭṭi ... ēḻu   caṭṭi ve-cc-i   ēḻu   pēr-tt-uṅkku kaḻi   koṇṭuvar-ut-u
'She brought food in seven earthen vessels, by keeping one vessel over the other, on the head'

52. kaḻi   koṇṭuva-nt-u ...
 'She brought kaḻi.

53. ayya āru male   kaṭa-nt-u   ār-āvatu male-y-akattu va-nt-u   nōkkiru-nt-uṇṭ-u   viḷi-
pp-ut-u
'Having crossed six hills, near the sixth hill (seventh hill) she saw (sambar) and started calling.'

54. oru taṇṇi   ūttu-vākku   va-nt-u   nōkkiyiru-nt-uṇṭ-u   viḷi -pp-ut -u
'She came near a spring, looked carefully and called sambar'

55. "kaṭamān-ē, kaṭamān-ē   kāṭēr-i   vā. erukkalanceṭi-nu   nōkk-i   etuttuvā
kaṭame" entu   viḷi-kk- uṅ -kāṭṭi...
'Oh sambar, (my) sambar, Come (near me) by crossing the forest!; by viewing the Yercum   plant, come in front of me; as and when she invited the sambar in that manner…'

56. ayyō ..kaṭame eṅkō   keṭa-nt-atu   ōṭivar-ut-u
'Oh, God! The sambar which was somewhere, came running'

57. ōṭiva-nt-u   ā anicci-kūṭa konc-i kolapaṭ-ṭ-u ciri-cc-i   kaḻi-cc-i   kaḻi-cc-iṇṭ-u ....
 'Having reached her, he fondled, laughed with passion and enjoyed.'

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58. appurom ... cinnāṅkaḷe-nte   kaḻi-nu-mu ayya koḷḷu puṭṭu-mu koṭutt-u   kē-nt-u
'Then she gave the little brother's food to sambar'

59. ōhō nīyi ...
'Oh! You (cheat)…'

4.4.4. Incident 4

60. appura   makyā   nēttu-mu reṇtu nāḷ-um   buṭṭ-u-kē-nt-u
'Two days have passed.'

61. reṇṭ-āvatu nāḷu ... vantu ...   āṅkaḷe   nōkk-ut-u
On the second day the brother started thinking.'

62. ī poṇṇu   iniyē ....   nam-ukku   kaḻi-y-illāte   paṇṇ-ut-a
'This girl makes me suffer every day by not giving my share of food.

63. itu enna-ntu nāma   nōkku-ka… itu eppaṭi naṭa   -nt -iṇṭu-ru- pp-ut-untu itu-nu
nāma   nō-kka-num āyin-entu   celunc-iy-atu
'I must watch as to how this is happening" -he thought like that'

64. cinn-āṅkaḷe   vant-u oru coṭi mara-tt-ili vantu oḷinc-i nōkk-iru- pp-ut-u
kaṇṭupiṭi-pp-a
'Little brother, hid himself behind a tree and has watched in order to find out the secret.'

65. appurom kaṭamān-e   viḷi-cc-u   kaḻi koṭuttiṇṭu-ru-pp- uṭ-u
Then she called the sambar and gave him food'

66. cinnāṅkaḷe paṅku kaḻin-u   koṭuttiṇṭiru-pp-uṭ-u
'She has given the share of the food-meant for her brother to the sambar.'

67. koṭu-tt-u ti-nt-u   kaḻi-cc-i ...etu ... ivaru ti-nt-u kaḻi   ti-nt-u kaḻi-cc-i ciri- cc-i
'She gave the food; the sambar ate, rejoiced, laughed heartily (and before these acts were over…)

4.4.5. Incident 5

68. āṅkaḷe   ēr ōṭṭ -at-u …
'All the brothers plough the land

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69. appurom aṇṇan kē-ṭṭ-atu *
'Then the elder brother asked.'

70. ēṇ-ṭā nī vūṭṭu-kku pakkā-ñc-i vant-u kēynt -iy-ā...
 'My girl did you go home and return?' (addressed with a male address term in Tami viz. -ṭā due to affection)

71. illa-ṇṇā nān aṅku pōy-i kuḷuppaṭa-lli keṭa-nt-u kē-ñc-atu… nall-āy-kko-ṇṭ-u va-nt-e āyi-ntu cell-itt-u
'No my elder brother. I went home, lied down and slept for some time…I became alright and came", said she.'

72. appurom veku nēram kirumi-cc-i peṅka-kkāri kaḷi koṇṭupō-tt-u
 'After the passing of quite some time, she carried food to her brothers.'

73. var-u-n-aṇṇā okka kaḷi tiṇṇ-uṇṭu pō … var-u āyin-intu cel-i viḷippaṭ-a pōtu cinn-āṅkaḷey-um pō -t-u
'Please come, my brothers, you may eat food and then go," thus when she invited (them), her elder brother approached her.'

74. pō-y-i ēn ammaṇi intu en-akku kaḷi iru-pp-aṭ -ā illi-y-ā?
'Having reached her, he asked, "oh, my younger sister… Today, do I have my food or not?'

75. illa-ṇṇā intu -mu viruntu-ṅkāruke vant-u kēy-nt-ar-u… int-um nin-akku kaḷi ille āyin-entu cell-a
 'No, my elder brother, the guests had come today also… Today also you do not have your share!" thus, when she said …'

76. ōhō nī appaṭi campōkam-ā āy-i-n -entu… celuṅk-iy-atu
'Oh, the matter goes in a different way', the brother thought.'

77. cari cari pō-ntu cell-i peṅk-aṇṇe cell-I piṭṭu kēy-nt-u
'It is Okay, It is Okay … you proceed', thus the elder brother said and left.'

4.4.6. Incident 6

78. appurom makyā nāḷu entukkoḷi cē-ñc-iru-pp -uṭ-u

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'And then, what he has done, the following day'

79. ī poṇṇu buḷi-cc-a kaṇakkiy-ē pōy-i ā kaṭamān-u buḷi-cc-i viḷi-cc -iru -pp- uṭ-u…
'He went and called the sambar in the same manner as that of the girl…'

80. ciṇṇāṅkaḷe pōy-i buḷi-pp-it-u
'younger brother went and calls (the sambar)'

81. kaṭamān-ē kaṭamān-ē kāṭēr-i vā kaṭame… erukkalanceṭi-nu nōkk-i etuttu vā kaṭame aynu cel-i puḷi-kk -uṅkāṭṭi ...
'Oh sambar, Come to me, by crossing the forest ... the moment he called the sambar by telling "Come in front of me after viewing the erkum plant'…

82. ayya kaṭame ippōt-e buḷi-pp-uṭ- untu cel-i ōṭṭam-ā ōṭi va-nt-at-um entukoḷi paṇṇ-in-atu
'Oh, I am being invited so early!" having though like that, the sambar ran fast to the destination; What the brothers did, after the sambar reached …?'

83. āṅkaḷe-mēru okka kaṭamann-e veṭṭ-i oṭicc-i kati atutt-u pūrā kati-y-iṭṭu kēnt ar-u
'All the brothers, joined together, killed the sambar, cut into pieces and transformed the same into meat.'

84. peṅka-kāri kaḷi ko-ṇṭ-u va- nt- ā- tt- u
'The girl had brought the food…'

85. aṇṇā kaḷi timp-am varu-n-aṇṇā entu cell-i viḷi-kk - uṅkāṭṭi ...
'Oh, my brother (s)! Come, let us eat the food," thus when she called…'

86. illa -ammaṇi int -okka nāṅka kari-y-iṭṭ-u kēy -nc-ar-am nām- intu ellārum-ē kūta-kki pōk-am āyin-intu celli ... āyin-intu celli ... ayya kati-nu-mu eṭu-tt-iṇṭu ... ayya poṇṇu koṇṭu va-nt-a kaḷi-n-umu eṭuttu-ṇṭ-u pūrā mala-nu viṭṭ-u kī etaṅk-i okka kūre-kku vant-ā-tt-u
'No, my girl. Since we have cooked meat today…. We shall go home (for eating)" …
having said thus… they all have carried the meat, carried the other food items, left the hill side and had reached home.'

4.4.7. Incident 7

87. vantu ... ayya poṇṇu-mu vicanappaṭ-ṭ-u kavalappaṭ-ṭ-u-ṇṭ-iru-pp-uṭ -u …

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'Reaching home, that grief stricken girl has experienced utmost pain.'

88. namme   ravaḷan-e kont-u kā-nc-ir-ē
'Oh, they have killed my husband.'

89. ī cinnāṅkaḷa-ne uyirōṭe viṭṭu pōṭā āyinintu cinuṅkiyatu
'I should not leave this younger brother alive', thus her thoughts went.'

Sentences (90) to (92) are uttered by the narrator to give emphasis to the action the girl is going to take and to make the story exciting.

90. enna paṇṇi kēyntāmā
'What she did?'

91. iṅkēyē cōru ākkikkoṇṭiruppuṭuvē
'At home the preparation of food was (is) going on; wasn't it (isn't it)?'

92. ī poṇṇu pōyi enna paṇṇintu
'What did this girl do?'

The story continues.

93. nellu pōrili pillu iruppaṭallā ... ayya pillu nōṭneri (?) oru reṇṭu paṭi nellum eṭuttuṇṭu vantu atunu kutti peṭacci ayya ari oru paṭi eṭuttiṇṭu
'There is granary, is it not? From the (heap of the) paddy, she took two measures of the same and   converted the paddy in to one measure of rice through the process of pounding, winnowing etc. and took the same to ….'

94. pāmpu iruppiṭalla .... cāraṉa pāmpu … ayya ā pāmpuṉe aṭicci uricci āre mīnu cāru ... mīnentu celuṅkiyatu
'You know the snake- the poisonous snake   …(she) killed the snake, peeled away the skin … told her mother that it is fish and asked her to prepare fish curry (out of it).'

95. amma vākku koṭuttiṇṭatu
'Mother promised to do.'

96. ammā namma cinnaṇki ... vantu āre mīnu cāruntān nallā puṭikkum
'Oh mother, our younger brother like ārā fish curry very much!'

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97. nīyi itunu aṇṇaṅkki tani cāru vaccupōṭu āyintu celli ammā kayyātinum   iṭṭu "ī paccari cōttuṅkku āre mīnu cāru nallārukkum" āyintu celli …
ammā vākku koṭutti keyntu
 'You prepare fish curry out of this"; having said, she handed over the rice to mother.
"Fish curry will be a good combination to the cooked raw rice" … mother promised to do.'

The sentence ammā vākku koṭutti keyntu 'Mother promised to do.' Is a loop and this is used to confirm the incident.

98. ammā enna pan-iru-pp-uṭu?
 'What the mother would have done? (She cooked.)'

99. ī kaṭame kari cārokka ivurukku ī pāmpu karinumu .... ayya   pacca nellu cōrumu cinnāṅkaḷekki ...
'This curry made out of sambar meat, this fish curry (in reality the curry made out of snake) and this cooked rice all are to my younger brother.'

4.4.8. Incident 8
100. cinna puḷḷe nī vantu ī arici cōrumu ī āre mīnu cārumu nī tintukka" āyintu celli …koṭuttu keyntu ...
 'Oh, my small little fellow, you come and eat this rice and ārā fish curry" having   said the mother gave (the food items) to him.'

The question (101) and the answer to it were the narrator's utterances for confirmation.
101. arukku?
'To whom?'

102. cinnāṅkaḷikku koṭuttu keyntu
'(Gave) it to the younger brother.'
103. koṭu-tt-atu-mu ī puḷḷe tin-t-atu -mu ayniye oru mayakkaṅkaṇakki vantu keṭa-nt-a vākkule cattu pōṭṭu.
'The moment she gave, the moment the son ate, there itself (he),   fell down, fainted like and died.'

104. cattu pōnatumu(m) koṇṭu pōyi cuṭukāṭṭule potacci keyntaru

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'Sooner he had died, he was taken to (the cremation ground) - burial place and buried over there.'

105. potaccincētu ivuru āṅkaḷe peṅkamērokka nallāṭuruppuṭu
'After having buried (him), the rest of these people-   men, women all lived as usual.'

4.4.9. Incident 9

106. appurom oru vāram kirumicci
'(then) …a week has passed on.'

107. inta peṅkakārikki māpḷe kāruka vantu poṇṇu kēppaṭṭu
'People from the bridegroom's side had started coming and proposed the girl (for marriage).'

108. poṇṇu kēṭṭu ... allā cīmellām muṭinci kaliyāṇa mukūrttamellam   āykkoṇṭatu
'The customary process ….. different kind of people coming from different places, approaching the bride's party and proposing the girl (for their son) etc. was all over and at last the date was fixed for marriage.'

109. ini pūvumāle vēṇum-ē   putuppoṇṇu-kku
'Now, it is the time that flowers and garlands are required for the new bride.

110. appurom āṅkaḷamērumu ūr ūrā naṭantālumu ī poṇṇuṅkku pūve keṭappale
'Then …   the brothers have travelled to different places (in search of flowers); (but) flowers were not available for this bride.'

111. māleyum keṭappileyāmām
'It appears that garland was also not available.'

112. appurom ūr mūlellām pōy kēṭṭuncētu …
'Then, when they went to the nook and corner of the town searching (asking) for flowers….'

113. cuṭu kāṭṭu nēru vanta pōtu cinnāṅkaṇṇe potacca cuṭukāṭṭila nōkkinā … ayne nantāvanam kaṇakkine nippuṭāmām pūvu
'When they came straight to the place where her younger brother was buried, there they saw fully blossomed flowers, as though they are in a flower garden.'

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114. aṭa nāma ittana pakkamu nōkki namma makakku pūvum keṭacciliyē
 'Though we searched in several places, we could not find flowers for our girl.'

115. iṅkki nōkku
 'Look at there.'

116. nantāvanam kaṇakke iruppuṭṭu āyinenu celiñcētu
 'It is like a flower garden.'

117. namma …vantu… pūvuṅkki piṭuṅki koṇṭu pōkām āyinentu celincētu
 'We can pluck and take the flowers.'

118. vantoru pūvine puṭucci ...m...m..
'by holding a flower (in order to pluck) ….m …. m…'

119. appam kēṭṭatu ...
 'He requested at that time.'

120. appantāne makkaḷe kēkkaṇum*
 "one should ask at that time, isn't it, Children?"

121. cinnāṅkaḷe (veḷiyāṅkaḷe) cinnapeṅkakku kaliyānom, nī pūvum taranum, pūvaḷaku nōkkanum, māle taranu(m), mālaḷaku nōkkanu(m) aynentu celuṅkiyatu
 'Oh, younger brother (elder brother- wrongly placed word), marriage (is fixed) for the small girl! You shall give flowers, you shall appreciate the flower like beauty of the girl, You shall give garland, You shall appreciate the garland like beauty of the girl"'.

122. makenattu kēṭṭatu
 'They asked their brother.'

123. capta kōpayā tiruntēyaṅkaṭā(?)
 'Were you in anger all these days?'

124. cinnāṅkaḷe-y-entu colluṭu
 'What did the younger brother say?'
125. cinnāṅkaḷe "veḷiyāṅkaḷe cinna layakkāriki kaliyāṇam…cāraṇapāmpaṭicci camaccu-vecca peṅkakārikki nā pūvum tariyila, pūvaḷaku nōkkiyila, māla tariyila, mālaḷaku nōkkiyila" āynentu celli keyntatu.

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'Elder brother(s), Marriage is for the little younger sister, I will not give flowers to the little younger sister, who made curry out of a snake for me, I do not want to   look into the flower like beauty of the girl, I will not give a garland, I will not look in to the garland like beauty of the girl" thus the younger brother said.'

126. apputam cari entu kuḷicavaṭam (?) entu celli, veḷḷāṅ kaḷakkāraṉ   vantu… ayya pūvunu kēṭṭatu
'If that is so, it is okay" having said thus, the elder brother approached the younger brother (in grave) and asked for flowers.'

127. pūvunu piṭicciṇṭu cinnāṅkaḷe veḷiyāṅkaḷe cinnapeṅkekku kaliyāṇam nī pūvum taraṇum pūvaḷaku nōkkaṇum māle taraṇum mālaḷaku nōkkanu(m) āyinentu kēṭṭatāmā(m)
'By holding the flowers, "younger brother, elder brother, marriage is for the little girl… You shall give flowers, You shall appreciate the flower like beauty of the girl, You shall give garland, You shall appreciate the garland like beauty of the girl", thus said he.'

128. appa ī āṅkaḷakāra colliṭṭu tā(m)… cinnāṅkaḷe veḷiyāṅkaḷe cinnapeṅkakku kaliyāṇam, cāraṇa pāmpaṭicci camaccu vacca en cinna peṅkakku nāṉ pūvum tariyile, pūvaḷaku nōkkiyille, māla tariyille, mālaḷaku nōkkiyile āyiṉeṇtu celuṅkiyatu… celi kēyntu
'Then the brother (in grave) told, "younger brother, elder brother, marriage is for the younger sister, I will not offer flowers to my little girl who killed the snake to prepare curry out of it, so as to offer the same to me, I will not look into the flower like beauty of the girl, I will not offer garland to her, I will not look into the garland like beauty of the girl," having said thus, he left.'

129. cennatamu apputam cerintu celuṅkiyatu.
'By repeated requests from many quarters, then (at last) he agreed.

130. "cari kenci kenci kēṭṭu …ayya cattu kovayattu keṭappaṭā āṅkaḷe" entu colluṭu
Okay, everyone begged so much … what the brother told – the brother who rests in the grave?'

131. nānu aynu pūvu māle tantālumu īke tārā mukūrtta muṭiviṭatu… peṅkanumu aniyinumu nī iṅkeyē nānu iruppaṭaṅkku kūṭṭikoṇṭu varanu(m)… ī nantā vanattukku kūṭṭi koṇṭu varanu(m)" āyine cennatu
'I give flowers and garlands to her on a condition that   before the marriage badge is tied around her neck …shall bring the bride and bridegroom here itself- the place where I got buried; You shall bring them to this flower garden."

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132. cari tampi nān ayniyē kūṭṭi koṇṭu varuṭa aynuntu cennatumu ... ayya pūvuṉokka puṭuṅkikoṇṭu pōṭṭu/ bāṭṭu
'Okay my younger brother, I will bring them certainly over there". The moment he completed saying these words … … they all have plucked those flowers and took away them.'

4.5. Focusing Move

This is final move or climax of the story or the discourse. With this move, the story will be completed and the whole idea of the story becomes the focus. Focusing is a technique used by the creator or the storyteller to complete the story with a comedy or tragic end. This main point may become the meta-language expressed by the creator or the teller.

The objective of the creator is that the listeners should understand this meta-language, which is brought at the end of the story.   It is true that this move shows the answer to the built up incidents narrated through the story.

133. puṭuṅki-koṇṭu pōyi māle kaṭṭi putu poṇṇuṅkku jōṭicci ... kaṇṇu māla (?) …
'They made garlands out of the flowers plucked in that flower garden… the new bride was decked with flowers and garlands…..'

134. poṇṇu māpḷenu-mu… ayya cuṭukāṭṭu-ṅkku āṅkaḷa kohaki/ botaki kūṭṭi koṇṭu varuṭṭu
'They brought (bring) the bride and bridegroom to the burial place where the brother was buried.'

135. cinnāṅkaḷe povekku varaṭṭu
'They all came to the tomb of the younger brother.'

136. kūṭṭi koṇṭu vantu… ayya… kōha mēṭṭili-ye nirutti-nutu-mu. ayniyē būmi-y-akattu 'ucupp-entu' pakkāntint-u-ṭu
'Having brought them over there and made them stand on the top portion of the tomb – at that very moment both the bride and bride-groom suddenly went deep inside the earth.'

137. poṇṇu māppiḷa-yu(m) pūmi-y-akattu pakkāntirukka ... apparam āṅkaḷe mēr-okka aḷutu polampi ann-okka vūṭṭunu pōnaṅka*
'Both the bride and bride-groom got buried inside the earth, all the brothers cried endlessly… and returned home.'

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The revenge taken by the younger brother on the sister, since she had given him snake flesh, which had killed him ultimately is the focusing move of the story. The last sentence, that is,

> 138. atōṭa kata muṭiñcitu (Tamil), muṭinci keyinci (Eravalla).
> The story has come to an end.

is the narrator's concluding remark in Tamil since the audiences were Tamils.

4.6. Reflexive Move

This move is expected of by the narrator from the listeners' attitude towards the story. Based on this only, further comments and giving answers to ideas and doubts raised are done. Taking revenge for revenge or an honor killing, perhaps, is the reflexive feeling one may have in this story. Further, one cannot predict the reflexive attitude of the listeners. It depends on the way the story is told and on the focusing move.

The Meta-language

The listeners or the readers may notice some gaps between what they want to say and what they can actually say about the meta-language reflected as the output production. They may experiment with the language used and test their own hypotheses and may engage in meta-language reflections. The meta-language, here in the story may be either 'a tribal cannot marry a nontribal' or the story reflects that 'it is a honour killing'.

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                    ┌─────────────────────┐
                    │  Moves of the story │
                    └─────────────────────┘
                       ╱
          ┌─────────────────────┐
          │    Opening move     │
          └─────────────────────┘

          ┌─────────────────────┐      ┌─────────────────────┐
          │   Stabilizing move  │──────│     Repetition      │
          └─────────────────────┘      └─────────────────────┘

          ┌─────────────────────┐      ┌─────────────────────┐
          │   Escalating move   │──────│    Stimulus/cue     │
          └─────────────────────┘      └─────────────────────┘

          ┌─────────────────────┐      ┌─────────────────────┐
          │   Confirming move   │──────│     Techniques      │
          └─────────────────────┘      └─────────────────────┘

          ┌─────────────────────┐      ┌─────────────────────┐
          │    Focusing move    │──────│    Meta-language    │
          └─────────────────────┘      └─────────────────────┘

          ┌─────────────────────┐      ┌─────────────────────┐
          │   Reflexive move    │──────│      Reaction       │
          └─────────────────────┘      └─────────────────────┘
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5. Conclusion

The analysis however brings in many new thoughts. In a written text, it is not necessary to give importance to mechanical details such as punctuation, capitalization, grammar, etc., while analysing it. In the same manner, one need not focus much on the pronunciation, expression, giving pause, flow of telling, etc., in a narration. They are important but less significant than the quality of the thought. Most of these details are not vital to the communication process; they merely assist in it. On the contrary, what the writer or teller tries to express through his own style and organization is important. Thus, this study emphasizes the analysis of the whole text for the purposes of better comprehension and magnetism through the conceptual moves. The article had proposed a six way conceptual moves for the structure of a story. The analysis further found out that there may be more incidents and some sub-moves as well, if a long story is taken for analysis.

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Instead of having a story with characters from their own community, a nontribal story is in vogue in the 'Eravallan community'. This definitely has some implications. It appears that the story may indicate some intricacies in the tribal story. It is presumed here that the kaṭamān 'sambar' the character that was loved by the nontribal girl may be personified as a tribal boy who was killed by the nontribal community, to be specific, the brother of the girl. The brother, in turn, was killed by the girl, his sister. The killing of the girl by a plot may be considered as an honor killing ultimately, since the story itself is a nontribal motive that has to be interpreted as suggested above. The 'conceptual moves' suggested help the listeners as well as the learners of literature to comprehend the story well and arrive at a meta-language conclusion with the help of their attitudinal reflections on the story.

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Acknowledgement

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Reconnoitring the Conflict between Good and Evil in William Golding's *Lord of the Flies*

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Courtesy: https://www.amazon.com/Lord-Flies-William-Golding/dp/0399501487/ref=sr_1_2?dchild=1&keywords=William+Golding+Lord+of+the+Flies&qid=1606073515&s=books&sr=1-2

Abstract

Literary representation of the dichotomy between good and evil has flourished as a new trend, especially in the post-war literature. Ugliness of war and hatred taught us about the

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inherent evil in human nature. Different scholarly studies showcase that human being is responsible for the perpetration of evil in society. Sir William Golding powerfully brought out this idea in his first and most popular novel *Lord of the Flies* (1954). The novel portrays the growth of evil interestingly in the absolute absence of the grown-ups and the evil is drawn through children without the control of any civilized restraints. This paper examines how the dichotomy between good and evil grow inherently in human heart with special reference to its theme, characterisation, different allusions, and the dystopian vision of the post-World War world.

Introduction

The concept of good and evil are very much relative that cannot be defined because of its open-ended nature among different spheres of academic studies. For example, philosophers, humanists, psychologists, each of them has a different understanding of the nature of good and evil. Whereas theologians are basically concerned in terms of religions, philosophers study the relative temperament or nature of good and evil with the reference of historical trajectory through classical to the present day. However, the term *evil* is basically associated with human cultural inheritance and the essence of it which emblems the destruction, violence, disorder and chaos in the society. Literary representation of the dichotomy between good and evil has flourished as a new trend especially in the post-war literature. Ugliness of war and hatred taught us about evil as a latent phenomenon of human nature. Different scholarly studies uphold that it is the individual who is solely responsible for the perpetration of evil in society.

Sir William Gerald Golding (1911-1993) powerfully brought out this idea in his most popular debut novel *Lord of the Flies* (1954). The novel skilfully portrays the growth of evil interestingly in the absolute absence of the grown-ups and the evil is drawn through children without the control of any civilized restraints.

Lord of the Flies has twelve chapters with descriptive titles, but the content, meaning and the intent of the chapters may not be clear immediately. The titles are abstract and carry allusions and deeper meanings just as the story narrated by William Golding.

Chapter 1 The Sound of the Shell
Chapter 2 Fire on the Mountain
Chapter 3 Huts on the Beach
Chapter 4 Painted Faces and Long Hair
Chapter 5 Beast from Water
Chapter 6 Beast from Air
Chapter 7 Shadows and Tall Trees
Chapter 8 Gift for the Darkness

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The Conflict between Good and Evil in *Lord of the Flies*

When *Lord of the Flies* was first published in 1954, in an interview given to the American publishers of his book William Golding himself described the novel's theme as "an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable" (qtd. in Spitz 22). This novel is partly based on Golding's personal experiences of the real life violence and brutality of World War II. Having witnessed the carnage and slaughter of war, Golding comes to believe that the element of evil is latent phenomenon in human being: 'man produces evil as a bee produces honey' (Fable 87). Allegorically, the novel reiterates the eternal theme of the conflict between evil and good, a conflict in which evil is the winner in the first round and then suddenly the table is turned and the good that still remains, is saved. In *Paradise Lost as Myth*, Isabel Gamble MacCaffrey observes that, myth is symbolic but a direct expression of its subject matter, "a narrative resurrection of a primitive reality, told in satisfaction of deep religious wants" (MacCaffrey 89). This definition is also applicable in *Lord of the Flies* which may be interpreted as a modern myth on an ancient theme.

Ever since Daniel Defoe wrote *Robinson Crusoe* landing his hero on a desert island, stories of castaways have emerged in literature as a new trend to take on different issues of human being and society. Famous among these are Swift's *Gulliver's Travels,* Jule Verne's *The Mysterious Island*, and Golding's *Lord of the Flies* also belongs to this genre.

However, the immediate source of *Lord of the Flies* is R.M. Ballantyne's novel *The Coral Island* which narrates the story of three English boys, who have been stranded, away from the cares of the adults, on an island in the South Seas. These boys, somewhat older than in Golding's story, have similar names, and there is a direct mention of *The Coral Island* in chapter 12 of *Lord of the Flies*. Ballantyne's book is Christian in approach and manner. His boys are all pious and the pointed moral is that Christianity spreads over the forces of evil in the world. One cannot be a Christian and be evil simultaneously, so it follows that everyone should become a Christian. Here, Golding distinctly contradicts with Ballantyne, for his choir boys with crosses on their cloaks turned into the most blood thirsty of hunters. Indeed, the intertextual references of *The Coral Island* serves to highlight the difference in vision, where Ballantyne appreciates the civilizing effect of the White race, Golding questions the very edifice of civilization itself.

Western philosopher Spinoza opines that good is that which "we certainly know is useful to us" and evil is that "which we certainly know hinders us from possessing anything

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that is good" (Spinoza 21). Based on this proposition, Ralph and Jack's portrayals in the novel *Lord of the Flies* are not only made evident but also interconnected. Golding portrays Ralph as Good: " There was a mildness about his mouth and eyes that proclaimed no devil" (Golding 4), as he arranges the useful fire and gives advices to others like a priest, and though the instrument of fire is not his own, it can be taken to be his endeavour later in the novel. Jack, on the contrary, is aggressive and violent by nature and highly disruptive. Not only does he hinder the possession of good advice but also the proper mode of behaviour "as expected from British boys". Readers can easily point out this in Jack and his party: "Jack was on top of the sow, stabbing downward with his knife; Roger found a lodgement for his point and began to push till he was learning with his whole weight" (Golding 120).

Throughout the novel, association of the instinct of civilization with good and the instinct of savagery with evil are artistically portrayed by Golding. Ralph seems to uphold the true embodiment of leadership, whereas Jack, the antagonist represents savagery and lust for power. Playing with blood and horror turns into Jack's obsession which happens to lead him to the ultimate assertion of power. Jack finds absolute pleasure in killing the innocent and his unquenched thirst for blood seems to subdue all other thoughts of his mind: "His mind was crowded with memories; memories of the knowledge that had come to them when they closed in on the struggling pig, knowledge that they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink" (Golding 59).Such passion for power calls on Jack's evil instinct which enables him to connive against Ralph for leadership. This is in a way analogous to the conflict king Duncan and Macbeth, in Shakespeare's *Macbeth*. Just as Macbeth kills Duncan following his "vaunting ambition", so Jack says that he does not need Ralph anymore and forms his own army. However, Jack's wrong doings have a bound while Macbeth is determined to continue in committing sins. Jack's humiliation of Piggy, causing death of Piggy, sacrificing a pig for the beast, and pilfering the glasses are all outburst of his inner voice hankering after power which encourages him in evil doings. In the words of Harold Bloom, "Ironically, he (Jack) is the rule breaker who splits from the group, forces others to join him, and becomes more and more evil" (Bloom 93).

Besides this, Golding also manages to describe several kinds of goodness in *Lord of the Flies*. It is spiritual for Simon, common sense for Piggy who advocates for order and justice: "put first things first and act proper" (Golding 36), for Ralph it seems to be primarily the obedience to the dictates of duty. On the contrary, Roger and Maurice remained dormant by the discipline and order in their past life, and their suppressed evil nature got exposed in the island without the control of any civilized restraint: "Roger led the way straight through the castles, kicking them over, burying the flowers, scattering the chosen stones" (Golding 50). In this novel, Golding highlights that evil is inherent in human nature, and nobody can deny its existence or pass it over by any means, rather it can be controlled by the endeavour of consciousness of the self. Among the other mates, only Simon could sense the truth about evil: "Simon became inarticulate in his effort to express mankind's essential illness. Inspiration came to him" (Golding 77).

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Within the pages of *Lord of the Flies*, there are bountiful allusions to the *Bible* (*Old* and *New Testaments)*. The island seems to be a portrayal of earthly Eden, with fruit thick on the trees. Yet the boys, like Adam, are provoked by temptation to have the illicit food in Adam and Eve's case, the fruit of knowledge tree of Good and Evil, in boys' case, the meat of pigs on the island. Further religious allusions are used in the narrative, not the least of which is the name of the pigheaded beast, whose name "Lord of the Flies" is a rough English translation of the Hebrew name of the devil Beelzebub. Evoking the devil in a diverse form, the beast is acknowledged by the littluns as a "snake-thing". Again, in the *Lord of the Flies*, as in the Bible, innocents are frequently slaughtered, and an atmosphere of chaos and disorder take the whole sky over the island. For Kirstin Olsen, "Lord of the Flies is a perfect example of the necessity of familiarity with the Bible to any serious study of western literature" (Olsen 125).

Perhaps the best illustration of the links between Christianity and *Lord of the Flies*, however, lies in the life and death of a single character, Simon who is actually the incarnation of Christ-like figure. Like Jesus he does prophecy as he predicts Ralph's survival: "You" (Ralph) will "get back all right" (Golding 98). Here, in the novel the struggle between 'Good' and 'Evil' is represented with Simon's confrontation with the Lord of the Flies. Evil allures man first through temptations and then through threatening. At first, the pig's head asked Simon to join the other boys and be merry. Then, it threatens Simon: "There isn't anyone to help you. Only me. And I'm the beast." (Golding 128).

In fact, it would not be wrong to assume that Golding has consciously set out to dramatise Freudian theory. Claire Rosenfield in her article, "Men of a Smaller Growth: A Psychological Analysis of William Golding's Lord of the Flies" remarks that "the imagery surrounding Ralph and Jack as being 'godlike' and 'satanic' is obviously intended to recall God and the Devil... but as Freud reminds us, 'metaphysics' becomes 'metapsychology', gods and devils are nothing other than the processes projected into the outer world" (Rosenfield 96).
If Ralph is taken to be the projection of man's good impulses from which one can obtain the authority figures- whether God, king or father who define and establish the necessity for valid ethical and social actions, then Jack is the externalization of the evil instinctual forces of the unconscious. Here the allegorical has become the psychological.

Towards the end of the novel, the title of the novel "Lord of the Flies" turns out as a central metaphor which surpasses its literal meaning of simply an animal or a pig, as Simon points out, it is a "pig's head on a stick" (Golding 128); rather it seems to be the emblem of man's sadistic cruelty to natural things, and his ignorant attempts to placate a falsely externalized evil upholding the eternal conflict between good and evil of human nature. Here, Golding's message is quite explicit in nature that man is either good or evil, but simply that he is capable of becoming and needs to become self-aware as man himself creates his own hell, his own devils.

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Conclusion

Thus, William Golding's *Lord of the Flies* delineates the picture of the intrinsic evil of human nature throughout the smaller world on the island. It draws a parallel picture of the contemporary post-war period which echoes painful gloomy vision of the world of grown-ups. Each of the character in the novel explicitly depicts how ambition, lust for power and seven deadly sins perform an active role in the development of the character. It is the individual who needs to decide the way s/he wants to behave or act. Both good and evil are subjected to our judgments and they dwell in the heart of man side by side. Plato has rightly said "that evil could not pass away from this earthly experience, for there must always be something opposite to Good" (*The Philosophy of Religion* 541). Evil needs to be identified to hinder it from further wrong doings. Throughout the novel, Golding brings forth this distressing picture of the conflict between good and evil, where the satanic spirit or the evil in human nature needs to be subdued in order to restore peace, sanity and order in modern world.

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Language, Action Negotiation in Lassa Fever Health Discourse in Nigeria

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Abstract

The progressively worse health condition in Nigeria increased the need for appropriate health information that the people can understand, and the case of the Lassa fever endemic disease is not an exception. This study, from a pragmatic perspective, examines language, action, negotiation in Lassa fever health discourse. This study aims at three goals. First, it underscores 'speech act theory' as a pragma-communication model that accentuates language, action negotiation. Secondly, it substantiates the significance of the model in the creation of shared understanding and coordination as well as contextual representation of texts that are pragmatically exploited by the text producer to exert some perlocutionary effects on the reader of such texts. Thirdly, it situates the place of the speech act theory in the explication of health discourses by interrogating its relevance in such context. A total number of nineteen texts were purposively selected from **five banners** through a qualitative design. The study employs Searle's model of speech acts as a pragmatic framework complemented by Halliday's systemic functional linguistics (social semiotic model). Research such as this will contribute not only to the understanding of the speech act model but has fundamental communicative implications to the functional status of health discourse in particular.

Keywords: Nigeria, Lassa fever, health discourse, speech act theory, pragmatics, perlocutionary.

1. Introduction

Language is a system of communication, and communication, in turn, is seen as a tool in the hands of speakers or writers in solving problems. Language, according to Odebumi (2016: 3), is a distinctively human endowment that has empowered the human race with expressivity. Expressivity in this sense authenticates that peculiarity which characterizes the human race from other creatures, thus, language accredits humans to communicate their thoughts as well as engage in interactive or shared association. This definition substantiates Malmkjær (1991: 141) perception of language as an "instrument through which people can enter into communicative relations with one another." To Halliday (1978:39), language evolves as the systems of "meaning

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potential" or a "social semiotics" (a resource for meaning), which influences what the speaker can do with language, in a particular social context. With it, humans negotiate, construct, and change the nature of social experience. By this, language becomes a fundamental phenomenon for the communication or expression of ideas, knowledge, and intentions amongst human beings.

The knowledge of language use is the knowledge of how to use it effectively. This implies channelling it to do what one wants to do with the appropriate context[1]. This is pragmatics in its totality as this present study intends to unveil. A writer uses language to achieve his aim, this infers that the hearer, in turn, is expected to understand and interpret the message or utterance of the writer in a particular way (Edem, 2018: 99). This negotiating commitment validates the production of a written or spoken text as a social process which entwines the interaction between the writer and the reader. Thus, the significance of language in health discourses cannot be overemphasized as the present study tries to explicate in language, action, negotiation in Lassa fever health discourse.

2. Language and Health Discourse in Nigeria

Language has an astounding human capacity that defines humanity. It is used as an instrument of communication as well as development in all spheres of life. Amuseghan (2008) states that despite the global efficacy of the English language in many countries due to its educationally favourable language policies, Nigeria has effectively understood the necessity of using both the national and all minority indigenous languages on its radio and television transmission and special programmes, especially on health and political issues. The recognition and practs of these languages have enabled all the linguistic groups to participate as well as contribute enormously to national development. This, to Amuseghan (2007) showcases that language and communication have been recognised as indispensable instruments of achieving national aims, goals, objectives and development. Crystal (1987:35) conceptualises language as having, perhaps, "magical and mystical" and "unique role in capturing the breadth of human thought and endeavour." This ascertains that language and thought are related. Such a relationship unveils that language is the vehicle for thought and understanding.

The progressively worse health condition in Africa has increased the need for health information that people can understand. The concern for appropriate communication and passable information on health centres on language. According to Djite (2008:109):

> Many more information packages will need to be put out in order to
> raise awareness, spread information and educate the masses on

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[1] (For context, see Adegbite, 2000; Solomom-Etefia, 2015; Capone, 2016; Levinson 1983; Odebunmi, 2006; Palmer, 1996; Salmani Nodoushan, 1995, 2006a,b, 2011a,b; 2012a,b; Thomas, 1995; Yule, 1996, cited in Solomon-Etefia and Nweya, 2017).

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various critical issues such as condom use, counselling, mother-to-child transmission of diseases, and treatment and care. Whilst no one would want to suggest that finding a balanced solution to the language situation will solve all the health problems in sub-Saharan Africa, the importance of such communication and information dissemination as a primary health care intervention tool cannot be overstated.

For local languages in primary health care to profit adequately in the information process, a language may not be the only and final means of solving health problems. However, it is very vital because of the difficulty in understanding medical speech. Djite (2008) avows that Medical speech is already difficult to comprehend, even when one is communicating with medical staff in the same language. To Djite, packaging medical information in a supposedly simple (European) language that the patients do not understand as prevalent in many countries today, is not only a continuous waste of scarce resources but frustration on the best intentions in the world. For him, the use of local languages can function effectively in a primary health care system in Africa where foreign languages are deployed to serve. This point is equally sustained by Cameron and Williams (1997: 419), cited in Djite (2008):

> Although we may think that the primary tools of medicine are technological, the most fundamental tool, upon which all use of technology depends, is that of language. Language allows patients and care providers to make their intentions known, a crucial step in the process of identifying a problem investigating how long it has existed, exploring what meaning this problem may have, and setting in action a treatment strategy. Thus, if problems in linguistic encoding interfere with this process, there may be important consequences.

Language aids the care-providers and the patients to interact effectively, thus, arriving at solutions to health problems. Djite (2008) further elucidates that in a situation of crisis characterised by great pain and suffering, patients often resort to eloquent languages, usually their mother tongues or the regional Lingua Franca rather than a European language which they struggle to speak under normal circumstances. This is predominantly true for elderly patients from the rural areas and particularly women when the health pertains to private parts and intimate behaviour since they are illiterate in European languages.

According to Djite (2008:110), information exchange is an intricate and tedious procedure; only a diminutive percentage of the patient population in Africa can read in European languages or/and local language. Consequently, to get simple information written in such a language becomes enormously difficult. It is also apparent that most people in Africa only

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depend on word-of-mouth messages from community development workers whenever there are critical health issues. Adequate information which entails effective communication is a two-way process, which includes:
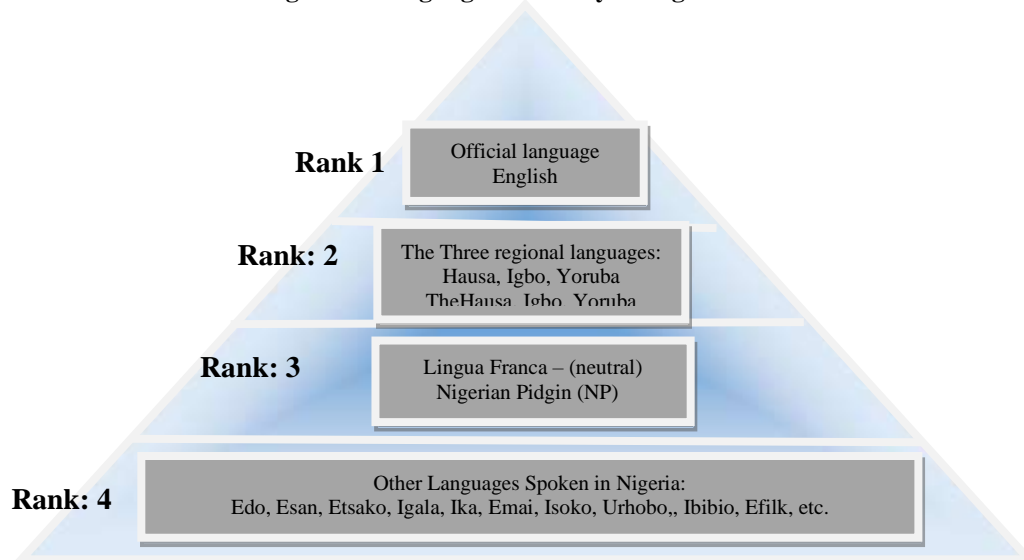
i)   A doctor or patient interaction,
ii)   Dissemination of health-related information to the patient population.

For people to adequately comprehend health-oriented information, the processes should not be subjected to a one-way process. The populace should be made to understand what the real message is all about if they are to adhere to it. In this sense, written documents must go with educational videos and all health-related information on the radio as well as television in both European and indigenous languages. This must go beyond satisfying the self-esteem of those who put such materials together but focus on making a difference for the target populace in terms of achievement. As Djite (2008:110) has pointed out, "communication itself is a tool of empowerment." As a result, language has been regarded as a viable component in the delivery of health services such as therapy, drug prescription, health information and education. (Pugh, 1996; Drenna, 1998; Ainsworth-Vaughn, 2001; Youdelman and Perkins, 2002). To further credit these claims, Abioye (2011:71), orates that "Communication whether in English, the mother-tongue or the father tongue is crucial and, in this case, effective, educative and entertaining in health care delivery." The submission of the above discourse is that language is a very crucial component in the propagation or dissemination of information in the health sector as well as in campaigns to the populace.

3.   Language Situation in Nigeria

Nigeria harbours various language groups. These language groups include Hausa, Igbo, and Yoruba, which are the three national languages; other languages spoken in Nigeria include Esan, Igala, Etsako, Ika, Ibibo, Urhobo, Emai, Ukwuani and many other minority languages. The Nigerian Pidgin (NP) is also another language variety widely spoken in Nigeria. NP is the Lingua Franca of most states in various parts of Nigeria. Besides, it is a language used by both the literate and the illiterate. Therefore, it bridges the communication gap between the literate and the illiterate. The NP spoken in Nigeria is English-based. Thus, it could be termed Nigerian Pidgin English (NPE) as well, but in this work, NP is preferred. English is the official language used in Nigeria. It is the language used in government offices and schools. Hence, most of the documents used are devised or written in English. Represented in Figure 1 below is a language hierarchy of Nigeria.

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Figure 1: Language Hierarchy of Nigeria

(Adopted from Solomon-Etefia, 2015)

From the schemata above, English **(dubbed Rank 1)** is unveiled as the only official language used in Nigeria; **(Rank 2)** captures the regional languages used in different regions of Nigeria and **(Rank 3)** discloses NP as neutral since it is the most widely used language (among the literate and illiterate persons). The other languages considered as **Rank 4** in the schemata are regional languages also spoken in Nigeria. In this paper, all the Lassa fever campaign messages are written in the English language.

4. Lassa Fever: An Overview

The name *Lassa* is stemmed from a village called *Lassa* in Bornu State in Nigeria, where the virus was first ascertained in 1969 due to its ravaging effect on two missionary nurses. The virus that causes Lassa fever illness or haemorrhagic fever as medically inferred, is initiated by an African rat or rodent '*Mastomys Natalensis'*. This rat-type is often seen as the natural host, and as such, is widely found in endemic areas. Contacts with the rats, which include through contamination of food by saliva, urine, excreta, or other body fluid as this present study tries to unveil lead to the infection of this virus. Nosocomial transmission may also occur via droplets from one person to another or through the contamination of needles. The incubation period of the Lassa fever virus spans from 6 to 21 days. The symptoms and signs include fever, nausea and vomiting, chest pain, puffy face, puffy checks, oedema, dehydration, bleeding from orifices, shock and coma, and so on. Besides, the disease embraces symptoms and signs that are related to other types of fever such as malaria, typhoid, yellow fever as well as upper respiratory tract infection and other viral illnesses, hence, a proper diagnosis and confirmation of the virus via

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laboratory test to detect the virus RNA antibodies are needed for a defined and clear-cut disparity.

There are various documented cases of deaths from undiagnosed clinical entities resembling Lassa fever between 1920 and 1950, in Nigeria, Sierra Leone, and other West African countries. This devastation amidst others is what has inaugurated on motion diverse Centre for Disease Control across the globe. For instance, the earliest verification of the disease was in the 1950s, but in 1969, the virus was isolated by the Centre for Disease Control (CDC), Atlanta, USA, from a sample taken from a missionary worker in a Lassa village in northern Nigeria. Conversely, the northern part of Edo State, Nigeria seems to be one of the most affected parts compacted by the disease.

The Lassa fever pandemic in the northern part of Edo state started in the year 2004 as substantiated by laboratory analysis of samples forwarded to the Bernhard–Nocht Institute (BNI) for Tropical Medicine Hamburg, Germany. The account of that study captured and presented in percentage translates to the number of persons in the hospital and the area as follows: 12,000 persons presented with febrile illness at the Irrua Specialist Teaching Hospital (ISTH), Irrua; 832 (6.5%) had Lassa fever confirmed by reverse transcriptase-polymerase chain reaction (RT-PCR). 4,096 (32.26%) of those with febrile illness had an acute infection as they tested positive for IgM antibody. 333 (33.33%) of about 1000 staff of the hospital had a sub-clinical infection as they tested positive for IgG and negative for IgM antibody.

At least 208 of the 832 patients (25%) of the hospital with a confirmed Lassa fever must have died in the year 2004. 967 (5.9%) of relatives or members of the public who had contact with infected persons had confirmed Lassa fever. 555 (66.67%) of those with confirmed Lassa fever are close relatives. Eze. *et al*. (2010: 1), encapsulate that since the widespread of Lassa fever occurs in clusters of households, houses, streets or villages, the high rate of activity will have wider effects in an area than what is observed in a hospital where patients are admitted. From this report, it was apparent that Lassa fever exists in the northern part of Edo State, hence, leading to the huge numbers of death of both inhabitants, visitors, health care workers, as well as other individuals that are at great risk in the region. For the fact that contacts with infected persons pose a huge risk not only to indigenes but travellers and health aid workers as well; there is the need for adopting multiple criteria and capacity building in tackling the menace of Lassa fever generally in this State. According to (NCNC, report on Lassa fever 2020). Over 41 persons have died from 20 to 26 January 2020. This report further highlights the prevalence rate of the virus per states in Nigeria as follows:

> *In week 04, the number of new confirmed cases has increased from 81 cases in*
> *week 3, 2020 to 95 cases. These were reported from 19 states (Ondo, Edo,*

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Ebonyi, Enugu, Kano, Borno, Nasarawa, Kogi, Rivers, Abia, Adamawa, Benue, Kaduna, Delta, Taraba, Plateau, Bauchi, Osun and Ogun) (Table 3). • The number of deaths has increased. The overall case fatality rate (CFR) for 2020 is (15.9%) which is lower than the CFR for the same period in 2019 (19.7%) (Table 2). • In total for 2020, 19 states have recorded at least one confirmed case across 60 Local Government Areas (Figure 3). • Of all confirmed cases, 89% are from Edo (38%), Ondo (38%) and Ebonyi (11%) states. • The predominant age-group affected is 11-40 years (Range: >1 to 60 years, Median Age: 33 years). The male to female ratio for confirmed cases is 1:1 (Figure 4). • The number of suspected cases has increased but is lower than the numbers reported in 2019. • Five Health Care Workers -Kano (3), Taraba (1) and Borno (1) were affected in the reporting week 04.

Source: (NCNC Lassa fever Situation Report Epi Week 04: 20 – 26 January 2020)

Since the inception of the occurrence of Lassa fever, there has been a series of campaigns to create and recreate awareness of the symptoms and preventions of the virus in Nigeria. With the recent development, campaigns are at their peak to curb the spread or eradicate the disease and the task of this present study is to showcase the successes via the use of language or simply put, how language has been deployed to negotiate and curb the spread of the virus.

5. Statement of the Problem

In health and language discourses, the focus has been on HIV/AIDS and other diseases with little attention on Lassa fever disease. Previous studies on Lassa fever are mainly from the medical perspective. For instance (Omeh, *et al.,* 2017; Akhuemokhan, O. C, Ewah-Odiase, R. O., Akpede, N., Ehimuan, J., Adomeh, D. I., Odia I, et al. 2017). No research to the best of our knowledge has focused on Lassa fever campaign in Nigeria. Thus, this research aims to breach that gap.

6. Aim and Objectives

The research is aimed at indicating the success of speech acts and its negotiation function or commitment in the comprehension of Lassa fever campaign messages in Nigeria. Specifically, the study intends to achieve this through three goals; first, it underscores 'speech act theory' as a pragma-communication model that accentuates language, action negotiation. In other words, the present study emphasizes how language is netted to curb or control Lassa fever malaise through communicative campaigns. Secondly, it validates the significance of the speech acts in the creation of mutual understanding and coordination or organisation as well as contextual representation of texts that are pragmatically exploited by the text producer to exert some perlocutionary effects on the reader of the texts, and thirdly, it substantiates the place of the

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speech act theory in the explication and mediation of health discourses by interrogating its significance in such context.

7. Research Methodology

The data for this research is collected from relevant written campaign documents on Lassa fever from various hospitals. A total number of fifteen texts were purposively selected through a qualitative design. The study employs Searle's model of speech acts as a pragmatic framework alongside Halliday's social semiotic aspect of SFL in the critical analyses of both the textual and pictorial aspects of the campaign messages.

8. Theoretical Framework

This research draws theoretical insights from the combination of speech act theory and systemic functional linguistics to the multimodal analysis of Lassa fever texts. The synergy of both theories provides for us systematic explanations of the entire discourse. While the Searle's speech act model, on one hand, provides the reader with the intention that motivates the constructions of the Lassa fever texts, Halliday's social semiotic model of SFL, on the other hand, validates the intention through a meaning expansion which occurs as interactions of semiotic resources deployed in the context. In systemic functional linguistics (SFL), every act of language is an act of meaning; hence, it describes and explains how social reality is determined in language. This includes how language is deployed within a social system to replicate things as well as propel action. Thus, Halliday (1978:112) substantiates language as a system organised to perform the following functions known as metafunctions:

(i) Ideational function: This relates to the field of discourse. This functional level helps us to interpret ideas about the world or our experience of the real world.
(ii) Interpersonal function: This relates to the tenor of discourse. It establishes and maintains certain kinds of social and interpersonal relations that may exist among participants in a specific discourse situation, and
(iii)Textual function: This is concerned with the mode of discourse, that is, the organization of the message. At this level, ideas and interactions are patterned into meaningful texts per contextual relevance**.**

Halliday's social semiotic model is fundamental here because it provides the basis for the analysis of semiotic resources such as images, gestures, mathematical symbols, etc. more importantly, its fundamental role in multimodality or multimodal discourses. Halliday (1994: xiv) specified that "Systemic theory is a theory of meaning as a choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options". In other words, the choice of language use, as well as any other semiotic resource, is hinged on the exploitation of a network of meaning potentials by the writer of a message. To further buttress this, Kress et

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al (2001:5) orate that choice and the use of modes are based on "the assumption… that the relationship between form and meaning, signifier and signified is never arbitrary, but that it is always motivated by the interests of the maker of the sign to find the best possible, the most plausible form of the expression of the meaning that she or he wishes to express". Therefore, in any context, linguistic conduits such as the mode, the organization of information and so on used by the writer to embody meanings or to convey the meaning potentials of a text are matters of choice.

In speech act, there is an attempt to elucidate how speakers deploy language to accomplish intended actions and how hearers, in turn, infer intended meaning from what is said. Austin's (1962) speech act theory is the first attempt to classify speech acts. Perceptibly, his work on speech acts unveiled a significant development in the model even though he did not use the term 'speech act, but 'performative sentence or utterance' (Austin, 1962:6). The term was first employed by Searle in his *Speech Act: Essay in the Philosophy of Language*, where he substantiated that Speech acts are the basic or minimal units of linguistic communication and that talking is performing acts according to rules (Searle, 1969). His model consists of three components: *Context* (which entails speaker, hearer, time, place, and the possible world), *Illocutionary Force*, and *Propositional Content*. To him, an illocutionary force consists of *illocutionary point* (that is, the purpose, e.g. to assert, to direct etc.), **the** *mode of achievement of the illocutionary point* (that is, the manner, e.g. humble way to ask), the *strength of the illocutionary point* (e.g. To ask vs. to command), *preparatory conditions* (that is, the speaker issuing the order has the power to do so), *propositional content conditions* (e.g. One cannot ask to draw a triangular ellipse), *sincerity conditions* (unveils the notion of commitment/obligation, e.g the speaker who promises have in mind to do what he has promised), and the *strength of sincerity conditions* (which indicates what extent one believes in what one says). Deploying these notions, he further classified illocutionary acts into five categories:

Assertive (also called representative; expresses a speaker's belief or commitment to something being the case).
Directives (it ascertains a speaker's attempts to get the hearer to do something),
Commissives (it commits a speaker to a future course of action),
Expressives (it expresses a speaker's attitude or feelings on the state of affairs), and
Declarations (brings some new state into the world).

An essential aspect of Searle's work is the notion of commitment. When someone performs a speech act, it is expected that he or she commits to what he/she is saying. It is this commitment that brings about the success of speech acts since it is speaker oriented. The illocutionary point, which is the essence of the act, forms a central device in defining the commitment. However, this commitment can only be dubbed successful if and only if the

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speaker performs a speech act that is understandable by the hearer within a valid context. Hence, the study of speech acts facilitates the understanding of the social, psychological, cultural, historical and other dimensions of communication.

9. Analyses and Discussion of Findings

This section of the study showcases how the producer or writer of the selected Lassa fever campaign messages deploys language and other semiotic resources to negotiate intended actions and how the intended action negotiations through language, in turn, provoke some level of effect in the reader of the messages.

FIG I. Occupational Safety and Health Tips on Lassa Fever

Source: Health Promotion and Occupational Health Unit. Irrua.

Fig I is split into the following selected texts:

1. a. Occupational Safety and Health tips on the Prevention of Lassa fever infection
    b. Unsafe act condition / safe act condition
    c. Unprotected handling of blood and body fluid/proper use of protective equipment
    d. Poor housekeeping / Keep your working space organized and tidy
    e. Poor lighting / adequate lighting of work environment
    f. Sharp object at workplace/ No recapping of needles and dispose sharps properly,
    g. Presence of disease vectors/proper vector control, etc.

Fig 1 unveils various forms of safety and health tips complemented by a series of linguistic resources as interactive frames. Frames or Framings as they are referred in this sense are structural configurations of interactive events that enable both the producer and the reader of texts to achieve a set of shared expectations. In fig 1, we noticed the following linguistic framings deployed by the producer or writer, which determine the communicative commitment or potency of the discourse: **(i)** The use of the **phrasal headlines** as a quick **communicative unit** to wheedle the reader into the context. **(ii)** The use of binary /oppositional sense relation. **(iii)** The use of the **arrow schemata** that ascertains the acts in the context as **Directive Speech**

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Acts (DSAs) and **(iv)** The use of **visua**l or **pictorial signs** to organize the discourse as social interaction, achieve a set of shared expectations, foreground the relevance of the information and extend the readers' understanding capacity of the verbal texts. That is, pedagogically, the visual framings are outputs of the verbal texts which help to give readers a structured understanding of what the producer requires and what is expected of the reader. As outputs of verbal texts, they equally guide readers adequately towards those safety tips that are pivotal for the prevention of the virus.

This essence of the functions of language assents with Halliday's observation of the structural arrangement of language that the internal arrangement of language is not arbitrary but represents a positive reflection of the functions that language has evolved to serve in the life of social man. Therefore, taking into cognizance all the linguistic trappings deployed by the producer of the aforementioned texts, it can be inferred that within SFL, language use can be observed from two semantic facets:

(i) As a semiotic system; this signifies the full meaning potential available to a speaker what he or she can mean in contrast to what he or she cannot mean.
(ii) As text; signifying a socially constructed instance of the system. Here, 'text' represents the output of the meanings or semiotic system that is selected.

All the communicative acts in Fig 1 ranging from the heading to the inherent texts are typical **Directive Speech Act** (DSA) deployed to negotiate an advice/ warning. In DSA, the speaker tries to make the hearer or reader do something like in the case of fig 1. This could be in the form of a request, advise, command, urging, warning, etc. This is what Searle refers to an *illocutionary point*. Interestingly, in Fig 1, all the DSAs in the context are unveiled and achieved through the arrow schemata, which to the writer are quick semiotic resources for texts (1a-g) to get the reader or hearer to do something, such as adhering to some relevant **preventive measures** as against those **measures** that could attract the infection of the virus.

This is **binary or oppositional sense relation.** The use of this linguistic framing in the context lends credence to the whole essence of language action negotiation illustrated in fig 1 above. In addition to the verbal text, these oppositional sense relations are well complemented visually to broaden the meaning of the message intended by the producer of the texts.

Again, semantically, the use of **binary** or **oppositional sense relation** seems to be a means by which the discourse value of information encoded in Fig 1 is well decoded and interpreted. To Adegbite (2000), discourse value refers to the meaning which the speaker or writer expects his hearer/reader to decode or interpret. Hence, the meaning of a text is determined by the linguistic behaviour of the language context.

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FIG II: Lassa fever info and admonitory

Source: World Health Organisation (WHO)

Fig II is made up of two texts, which this study has labelled (2a & b) for simplicity.

      2a. Beware of Lassa fever
       b. Did you wash them?

      The organization of figure II is induced through the following linguistic trappings or framings: (i) the interrogative form (ii) the visual form and (iii) the pigmentation/colouration of texts. This all intentional act by the producer of the text accentuates Kress and Van Leeuwen's (2006) position that modality rests on the multifaceted interaction of several cues such as degree of colour saturation, colour differentiation, brightness and detail which composition may invite viewers to interpret visual representation as more or less naturalistic, abstract, sensory or technical. The entire context in Fig II brings again to the reader the reality of the dreaded virus. The speaker intends to **warn** as well as **inform** and **educate** while creating awareness simultaneously to those who may have been left in the dark concerning the existence and spread of the fever. While acceding to text (2a) as a direct means of achieving a Directive Speech Act as a result of the nature of directness, text (2b) is an indirect means of arriving at the same act.

      Consequently, the interrogative form is deployed, first, as a strategic means by the producer or writer to establish **a fact** that one of the preventive measures of the Lassa fever is by appropriate washing of hands especially when assessing public places. Secondly, to achieve elicitation or cause response from readers, thirdly, it is used as a means to achieve politeness. Rather than sounding too audacious or disrespectful by saying 'wash your hands or 'cultivate the habit of hand-washing', the producer employed the interrogative form to mitigate the context of the discourse. The interrogative frame or form, therefore, becomes a language mode that necessitates the success of the act of communication. This is what Searle refers to **the *mode of***

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achievement of the illocutionary point and fourthly, the interrogative is used as indices to construct a mental context that spurs the reader to take serious thought of the dreaded disease.

The entire process as well as social interaction is well articulated and represented through the use of the visual mode or schemata of hands widely spread in the banner. The essence of the visual mode is to further expand the meaning of the syntactic structure "Did you wash them?" The visual or pictorial mode saves the reader from any form of misinterpretation or asking the question further 'wash what?' Thus, the visual mode helps in the apt interpretation of meaning by the reader. It ascertains the speaker's intended meaning. Its complementary role and discourse value in any discourse exercise cannot be overemphasized. This assertion is further enunciated by Ogungbe and Alo (2014: 67) that visual report has greater ability to appeal to the emotions as well as to logic than the verbal or visual reports deployed independently.

Besides, the pigmentation or the colour of the communicative text has a cognitive value in the context due to its symbolic trait. To some linguists, symbols are seen as a subcategory of signs; hence, they can stand for something, convey meanings or can be a repository of meanings because of their contextual connotations. As a result, a word, an image or colour is symbolic when it implies something more than its obvious and immediate meaning. Colours generally are symbolic, and their meaning interpretations vary from society to society. Sometimes, they assigned meanings in the context separately or with other semiotic resources, and also in a certain context, their meanings are universally interpreted. For example, a traffic light has the following systemic notation options represented in colours; ***red*** which potentially means 'stop' or 'wait', ***yellow,*** which infers 'caution' or 'get ready', and ***green***, which means 'go'. In the same way, colours generally have their place value in discourses. Again, in some culture, the use of black or white clothes conventionally informs people that one is bereaved. Subsequently, the umbrella text in fig II 'Lassa fever' is foregrounded or engraved in red not only as a **caveat notation** to readers but to create a perlocutionary effect of fear concerning the dreaded diseases. The colour portends that the virus is a killer and so caution should be taken to prevent it. Part of this caution is broadly spelt out as washing of the hands.

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FIG. III: The Authenticity of the Lassa Fever Virus

Source: World Health Organisation (WHO)

Fig III is also grouped into the following texts:

3. a. Lassa fever is real.
    b. Adhere to standard precaution
    c. Always practice good infection and control
    d. Regular hand washing is the key

Text (3a) is a simple sentence with an Assertive Speech Act (ASA). An assertive speech act is a speech act that asserts the state of affairs in the world. Here, the speaker has used it with a particular reference to the Lassa fever context to inform, expose and warn. The essence is to jolt the reader back into existence concerning the fever. However, texts (3b&c) are intentionally structured to take the Directive Speech Act (DSA). The reason is that they serve as a continuum to text (3a). Note, text (3a) is calculatedly constructed by the speaker to herald the reality of Lassa fever, thus, creating a perlocutionary effect on the reader while texts (3b&c) galvanize the reader to take action by adhering to those health directives or instructions.

How the language of texts (3b&c) is deployed presupposes that the reader is already conversant with the health directives or codifications of Lassa fever prevention before now. This scenario situates that the success of speech act requires that the speaker and the hearer have a shared understanding of the context, speaker succeeds in performing an understandable and valid speech act, and the hearer understands the content and illocution of the preceding speech act and accepts its validity claims.

Another interesting marker here is also the symbolic use of colour on texts (a) and (d) respectively-'Lassa fever is real' and 'Regular hand washing is the key' Unlike, fig II, the umbrella or introductory text of fig III-'Lassa fever is real' is engraved in green colour to

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authenticate its communicative value. Here, green is symbolically deployed to mitigate fear while heralding to the reader the factuality of the virus. This mitigation process is further enlivened through prevention tips which to the producer will be a huge success in the controlling or eradication process of the disease when they are imbibed and practised adequately. The prevention tips are all engraved in just two colours: blue and red. The essence is to communicate specific ways of adherence. The OK iconic signs or schemata are further deployed by the producer to attest to the affirmations of the assertions.

Note, text d--'***Regular hand washing is the key***' is intentionally engraved in red serving as a warning signal. The colour is symbolically deployed as a red alert bringing to bare once again the danger of not washing the hands. Furthermore, the separation or use of different colours for the texts also indicates why hand washing is more paramount in the fight against the virus. The use of the red print is an indicator that the virus easily gains access through unwashed hands. So, hand washing is crucial, a strategic measure to combat the virus.

FIG. IV: The Vectors responsible for the Lassa Fever Virus

Source: World Health Organisation (WHO)

Fig IV exposes the vector (animal) responsible for Lassa fever infection as well as the symptoms that the public or reader should watch out for to limit the risk of the disease as well as save the life of an infected person. Given this, the poster belongs to the category of Declaration/declarative Speech Act (DCSA) achieved through a **retrospective approach.** The essence is to be informative as possible, thereby, satisfying what **Grice's cooperative principle** calls maxim of quantity**.** A declarative act is an act that also unveils some levels of the exercising of powers, and influences. They often change the state of the world directly.

4. High fever, sore throat, back pain, chest pain … bleeding through body openings ... If you notice any of these symptoms go to the nearest Health Centre Immediately.

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This text above, no doubt has some level of influence on the reader towards caution and vigilance. Remarkably, the producer of the text further complemented the texts with visuals that showcase vectors or carriers of the virus. They are specific rats called multimammate--- rats with many breasts. The essence is to guard against misinformation; as a result, there is a need for explicitness. An '**X**' marker is used to accentuate disapproval, hence, readers or the public should desist from them, more importantly, cultures that encourage the eating of such rats. The colour red is equally deployed in engraving the text '*If you notice any of these symptoms go to the nearest Health Centre Immediately*.' The colour essence is used to foreground the seriousness of the context indicating its urgency.

FIG V: Lassa Fever Preventive Measures

Source: BIOFEM Limited

Fig V also belongs to the category of the Directive Speech Act (DSA), unveiling a visual or pictorial demonstration of the causes and the preventive measures to be taken in the case of Lassa fever infection.

5. a. Avoid contact between rats and human beings
    b. Block all rat hideouts
    c. Store foodstuff in modern food container
    d. Cook all food thoroughly
    f. Always wash hands

A close study of texts (5a-f) shows that the texts are informatively constructed by the writer intentionally to help the reader take the necessary and right steps. The whole essence of this interactive information is to motivate and reinforce behaviours. The introductory text is engraved in red to arrest the readers' attention to the discourse or simply put, to negotiate discourse. A look at the texts indicates that one utterance is logically connected to the other. This

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is validated by labelling. The labelling is for educational and instructional purpose. It showcases a step by step method of what act(ion) should be done and how it should be done or carried out. For one to successfully achieve text (5a) he has to fulfil text (5b). The same implies to texts (5c&d) respectively. For instance, step 1 avows 'avoid contact with rats. The seriousness of this directive is captured through an inclined red streak marked across the image of the rat. This again connotes stern disapproval.

Step 2 avers that if you must ensure the success of step 1, you must block all rat holes. This is symbolically represented by the image of a light bulb. What the producer infers with this image is that all rat hideout should be exposed or illuminated by blocking. Step 3 goes ahead unveiling to the public proper ways of storing food to prevent contamination using adequate containers. The writer or producer of the text is much aware that some households may not be conversant with modern storage containers, hence, has deployed visual and verbal text framings to validate language, action negotiation process. In furtherance of this, step 4 goes ahead to collaborate step 3 that in addition to the proper storage method, to have the desired output, it is equally mandatory to cook all food properly before eating. This is language action negotiation in its totality, which help in situating speech acts commitment to Lassa fever discourse.

Another educative aspect of the entire social interaction is step 5 which has the image of the tap with running water as against a bowl full of water to the brim, a common method or practice employed by some persons when washing the hands. The essence of the image is to properly instruct the public that the best way to wash hands properly is under running water especially after contact with sick persons. The ways the texts are visually aided give readers the right sense of judgment concerning the text and also save them from any misinterpretation of the producer's intended meaning, that is what and how the text means.

10. Conclusion
Communication notifies and creates awareness. It shapes and reinforces the behaviour. Communication is only successful when an interpreter assigns values to the meanings intended by the writer. Searle's theory of speech act alongside Halliday's SFL suggests a structure for meaningful communication as this study tries to indicate in language, action negotiation in Lassa fever health discourse. The theory clarifies the conditions for success and creates a speaker-oriented view of understanding what success entails when a speech act is performed. All the sample texts used indicate that communication or a communicative act necessitates the ability of the writer to articulate his message in very clear terms so that the receiver can decode the content very well. Every line of texts in the campaign posters instils levels of fear and seriousness on the reader that comes across the text. The use of symbols and colour as a complement to text show a communicative effect of the seriousness of the Lassa fever disease. These elements are used as

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pointers for effective communication to readers. Thus, each message has a perlocutionary effect on the populace

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'One Language, Many Tongues'
An Exploration into the Mother Tongues of Hindi

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"… the old name Hindi, meaning nothing more than a bundle of related speeches, was applied with avidity and without questioning. And after that 'Hindi' gradually shed its dialectal implications… 'Hindi' became the name of a single Monolithic speech…North Indian people adopted this new, narrowed-down sense of an old name as applied loosely to a number of different speeches; and the rest of India followed them in this matter."

- Professor Suniti Kumar Chatterji

The Online Journal – *Language in India* published the paper *Metamorphosis of 'Hindi' in Modern India – A Study of Census of India* in August 2019 (Vol.19 Issue 8). *'The Hindu'* newspaper on Sep 17, 2019 in its Data Point portrayed Hindi as '*One Language, many tongues'*. This paper explores the statistical realism of Hindi language and the mother tongues of it with the help of the Census data of post-independence India.

The makers of the Constitution of India were clearly aware of the difference between *mother tongue* and *language*. Hence the Constitution differentiates between these concepts. The Article 120 states that in the Parliament '… business shall be transacted in Hindi or in English but … the Speaker of the House may … permit any member who cannot adequately express himself in Hindi or in English to address the House in his *mother-tongue*.' Similarly, in case of the Legislature the Article 210 states that '… business in the Legislature of a State shall be transacted in the official language or languages of the State or in Hindi or in English,' but… 'the Chairman of the Legislature … may permit any member who cannot adequately express himself in any of the languages aforesaid to address the House in his *mother-tongue*.'

Not only in this domain of official transaction but also in the domain of education the Article 350A states that **'**It shall be the endeavour of every State and of every local authority

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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;' (italics mine). Hence in India, both '*mother tongue*' and '*language*' are not only linguistically but also educationally, socially, and politically relevant, important, and different concepts.

Now, Hindi language is an inimitable formation, unheard elsewhere, an abstract entity; mother tongue components of it are concrete entities. As Professor Suniti Kumar Chatterji wrote, it was man-made by bringing together several inherently related and now functionally beneficial mother tongues also. The Census of India elicits information of mother tongues of citizens, not of languages and processes and collates them into languages. Thus, in India *language* is abstract and *mother tongue* is authentic.

In the 1961 Census, Hindi - a composite language - had 97 different mother tongues (including Hindi mother tongue) under its umbrella. Many of them were spoken by a small number of people. Not only numerical strength of each mother tongue but also number of mother tongues of Hindi language are undergoing changes in each Census count: 48[+] in 1991, 49[+] in 2001 and 56[+] in2011. Mother tongues are the building blocks of Hindi.

The Table-1 and the graph there on, provide the details of percentage of speakers of Hindi mother tongue and Hindi language from 1991 to 2011. During this period the percentage of Hindi language speakers in India has increased from 40.21% to 43.63%, an increase of 3.42%. Here, Hindi language is inclusive of Hindi mother tongue. During the same period the population of Hind mother tongue speakers has gone down from 27.83% to 26.61%, a decrease of 1.22%. Even within Hindi language the percentage of Hindi mother tongue speakers is decreasing from decade to decade. It was 69.21% in 1991 and it is 60.98% in 2011. A drop of 8.23%. This could be due to the speakers of other mother tongues within Hindi language are returning to their original mother tongue identity. Thus, we can notice that the number of speakers of Hindi as mother tongue is plummeting from decade to decade and the number of speakers of Hindi language is swelling. The percentage of population of other mother tongues in the umbrella language Hindi is generally increasing.

Table-1
Composition of Hindi in India

	1991	2001	2011
Hindi Language	40.21	41.03	43.63
Hindi MT in India	27.83	25.07	26.61
Hindi MT in Hindi Language	69.21	61.11	60.98

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Percentage of the top 10+1 mother tongues of Hindi language are presented in the Table-2. This illustrates the numerical strength of 10+1 mother tongues within the Hindi language in the respective Census year. The eleventh mother tongue(s) *others* include all mother tongues other than 56 in 2011 census but could not come to the level of having 10,000 speakers. This group has 3.162% (1,67,11,170 speakers) of population which is fourth in terms of numerical strength among Hindi language speakers. Their numerical strength is enormously increasing from decade to decade. The percentage of speakers of Hindi and Chhattisgarhi mother tongues within Hindi language is decreasing. In case of other nine mother tongues the percentage is increasing.

Table-2
Top 10+1 Mother tongues in Hindi Language

	Mother tongue	1991	2001	2011
1	**Hindi**	69.21	61.111	60.98
2	**Bhojpuri**	6.849	7.842	9.57
3	**Rajasthani**	3.951	4.349	4.884
4	**Chhattisgarhi**	3.141	3.141	3.074
5	**Magadhi/Magahi**	3.133	3.312	2.405
6	**Haryanvi**	0.107	1.894	1.856
7	**Khortha/Khotta**	0.311	1.119	1.521
8	**Marwari**	1.385	1.880	1.482
9	**Bundeli/Bundel khandi**	0.491	0.727	1.06
10	**Malvi**	0.880	1.318	0.986
11	**Others**	1.376	3.501	3.162

More speakers of Hindi language are in the rural areas -73.23% compared to the urban 26.77% areas. The Table-3 and the chart there on illustrate the rural and urban distribution of 10+1 mother tongues of Hindi speakers. It is interesting to note that apart from Hindi mother tongue speakers only Marwari mother tongue speakers are above the percentage of speakers of Hindi language in urban areas. The speakers of the mother tongue 'Others' are largely residents of the rural areas-92.492%. Here it could be hypothesised that the urban resident speakers of different smother tongues of Hindi (other than Hindi mother tongue) identify with Hindi mother tongue whereas the rural speakers remain loyal to their mother tongue identity.

Table-3
Hindi mother tongues-2011: Rural and Urban Distribution

	Mother tongue	Rural	Urban
1	**Hindi**	64.805	35.194
2	**Marwari**	69.421	30.578
3	**Rajasthani**	78.138	21.861

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4	Bundeli/Bundel khandi	81.761	18.238
5	Chhattisgarhi	82.861	17.138
6	Haryanvi	83.078	16.921
7	Magadhi/Magahi	86.353	13.646
8	Khortha/Khotta	88.255	11.744
9	Bhojpuri	89.609	10.390
10	Malvi	89.872	10.127
11	Others	92.492	7.507
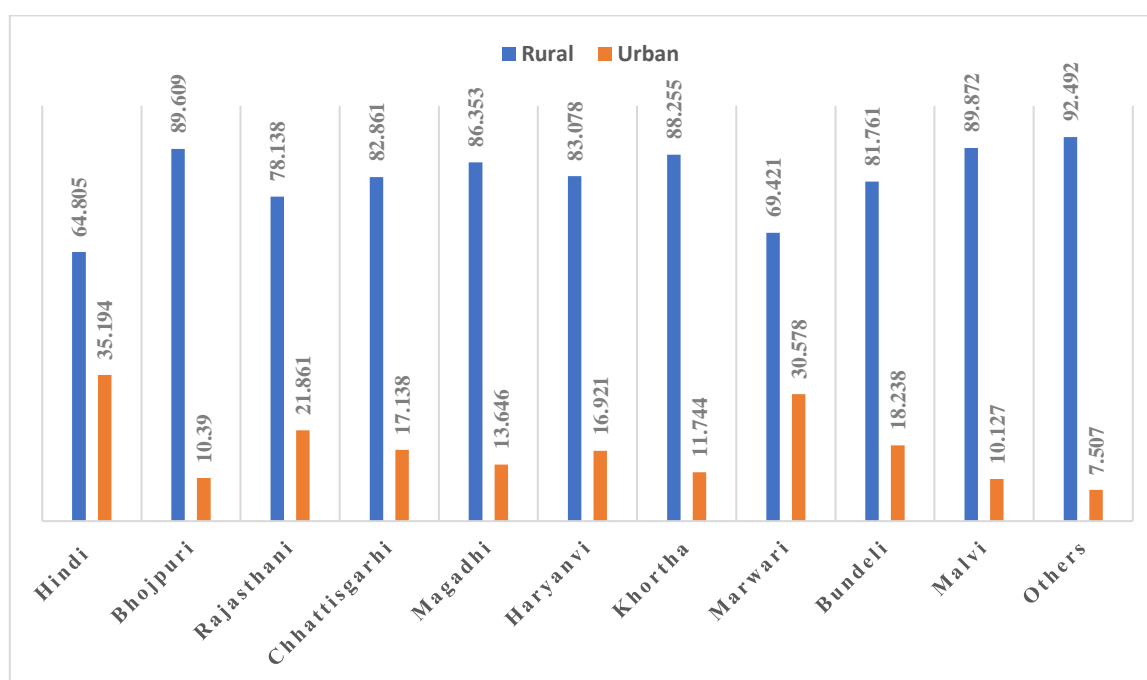
Due to the policy of the Census of India not to list the mother tongue with less than 10,000 speakers, many mother tongues went out of the Hindi language count as specified mother tongues due to their diminishing numerical strength. The Table-4 gives the details of two mother tongues who were part of 2001 count, but not in the 2011 count.

Table-4
Deletions of mother tongues

	Deletions	2001
1	Khairari	11937
2	Labani	22162

The reverse process of accumulation due to the increased number of speakers of mother tongues is also evident. The Table-5 provides the details of such additions. In 2011nine new mother tongues have surfaced due to the surge in the number of their speakers. All of them had less than 10,000 speakers in 2001 Census.

Table-5

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Additions of mother tongues

	MT Additions	2011		MT Additions	2011
1	**Baghati/ Baghati Pahari**	15,835	6	**Padari**	17,279
2	**Bhagoria**	20,924	7	**Palmuha**	23,579
3	**Bishnoi**	12,079	8	**Pando/Pandwani**	15,595
4	**Gawari**	19,062	9	**Puran/Puran Bhasha**	12,375
5	**Handuri**	47,803			

The numerical strength and the changes taking place in their position in Hindi of the remaining mother tongues is presented in Table-6 and Table-7 and the respective charts. The tables present the changes that have taken place during 1971-2011 and the charts present the changes during 2001-2011.

The Table-6 shows that during 2001-2011, percentage of speakers of Awadhi, Brajbhasha, Gojri/Gujjari, Sadan/Sadri, and Surjapuri has increased. At the same time the percentage of speakers of Dhundhari, Garhwali, Gujar, Hara/Harauti, Kangri, Bagheli/Baghel Khandi, Kumauni, Lamani/Lambadi / Labani, Mandeali, Mewari, Mewati, Nagpuria, Nimadi, Pahari, Banjari and Surgujia has decreased.

Table-6
Mother tongues and their percentage in Hindi from 1971-2011

	Mother tongue	1971	1991	2001	2011
1.	**Awadhi**	0.067	0.142	0.599	0.72
2.	**Brajbhasha**	0.012	0.025	0.136	0.30
3.	**Dhundhari**	0.076	0.286	0.443	0.279
4.	**Garhwali**	0.629	0.555	0.537	0.469
5.	**Gojri/Gujjari/ Gujar**	0.162	No info	0.180	0.232
6.	**Hara/Harauti**	No info	0.366	0.583	0.557
7.	**Kangri**	0.027	0.144	0.266	0.211
8.	**Bagheli/Baghel Khandi**	0.11	0.411	0.678	0.50
9.	**Kumauni**	0.609	0.509	0.474	0.393
10.	**Lamani/Lambadi/ Labani**	0.593	0.609	0.641	0.620

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11.	**Mandeali**	0.119	0.130	0.144	0.117
12.	**Mewari**	0.403	0.626	1.206	0.797
13.	**Mewati**	0.046	0.030	0.152	0.162
14.	**Nagpuria**	0.165	0.230	0.294	0.144
15.	**Nimadi**	0.391	0.421	0.508	0.437
16.	**Pahari**	0.626	0.646	0.671	0.615
17.	**Banjari**	0.23	0.263	0.298	0.29
18.	**Sadan/Sadri**	0.398	0.465	0.484	0.822
19.	**Surgujia**	0.264	0.309	0.345	0.328
20.	**Surjapuri**	0.078	0.109	0.288	0.427
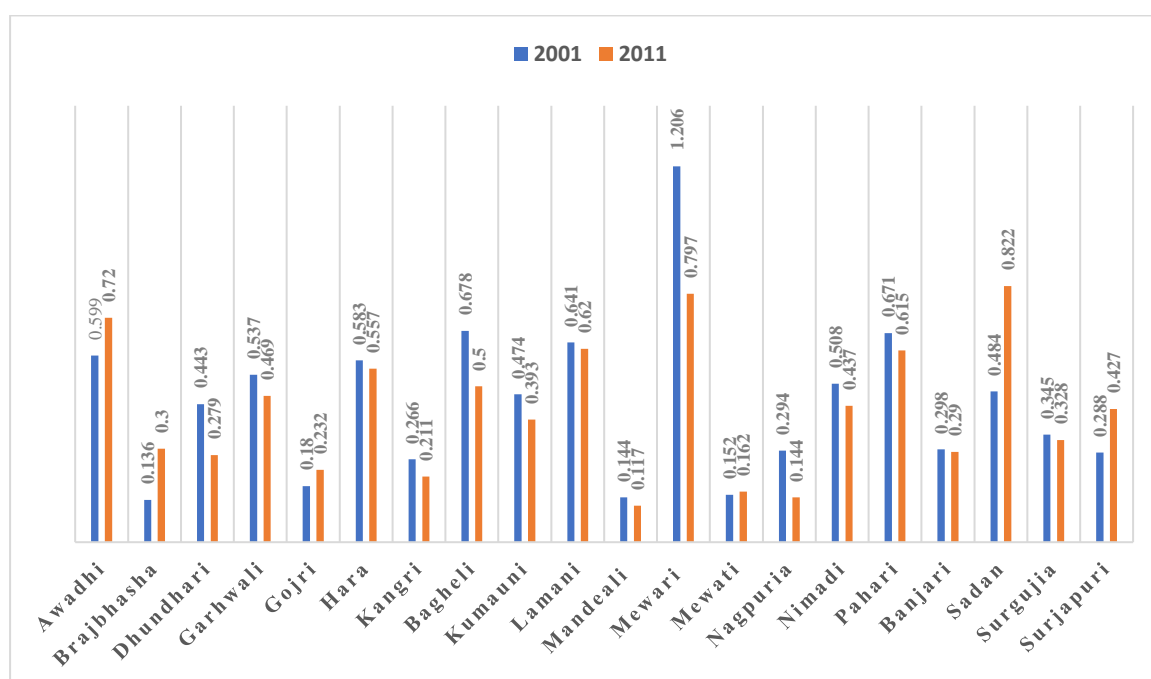
The Table-7 indicates that during 2001-2011, percentage of speakers of Bhadrawahi, Bharmauri / Gaddi, Laria, Panch Pargania, Sirmauri and Sondwari has increased. During the same period the percentage of speakers of Bagri Rajasthani, Chambeali/ Chamrali, Jaunpuri/Jaunsari, Khari Boli, Kulvi, Kurmali Thar, Lodhi, Pawari/Powari and Sugali has decreased.

The case of the mother tongue *Khari Boli* is mesmerizing. When mother tongue classification was done in 1961 Census, it had of 59,89,128 speakers- 0.0448%, it is reduced to – 47,730 speakers in 2001 Census, and in 2011 Census it has 0.009% - 50,193 speakers. Substantial drop in number of speakers of *Khari Boli*. This could be due to the speakers identifying with some other mother tongue or abandoning their mother tongue in favour of some other one. This needs detailed socio-linguistic study.

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Table-7
Mother tongues and their percentage in Hindi from 1971-2011

	Mother tongue	1971	1991	2001	2011
1.	**Bagri Rajasthani**	0.176	0.176	0.339	0.044
2.	**Bhadrawahi**	0.019	No info	0.015	0.018
3.	**Bharmauri/Gaddi**	0.03	0.005	0.015	0.034
4.	**Chambeali/Cham rali**	0.026	0.018	0.029	0.023
5.	**Churahi**	0.017	0.0133	0.014	0.014
6.	**Jaunpuri/Jaunsari**	0.027	0.028	0.027	0.025
7.	**Khari Boli**	No info	No info	0.044	0.009
8.	**Kulvi**	0.031	0.045	0.040	0.037
9.	**Kurmali Thar**	No info	0.070	0.100	0.058
10.	**Laria**	0.022	0.019	0.016	0.017
11.	**Lodhi**	No info	0.020	0.033	0.026
12.	**Panch Pargania**	0.078	0.044	0.045	0.046
13.	**Pangwali**	0.086	0.004	0.003	0.003
14.	**Pawari/Powari**	0.086	0.063	0.100	0.061
15.	**Sirmauri**	No info	0.005	0.007	0.020
16.	**Sondwari**	0.043	0.011	0.014	0.043
17.	**Sugali**	No info	0.033	0.038	0.032
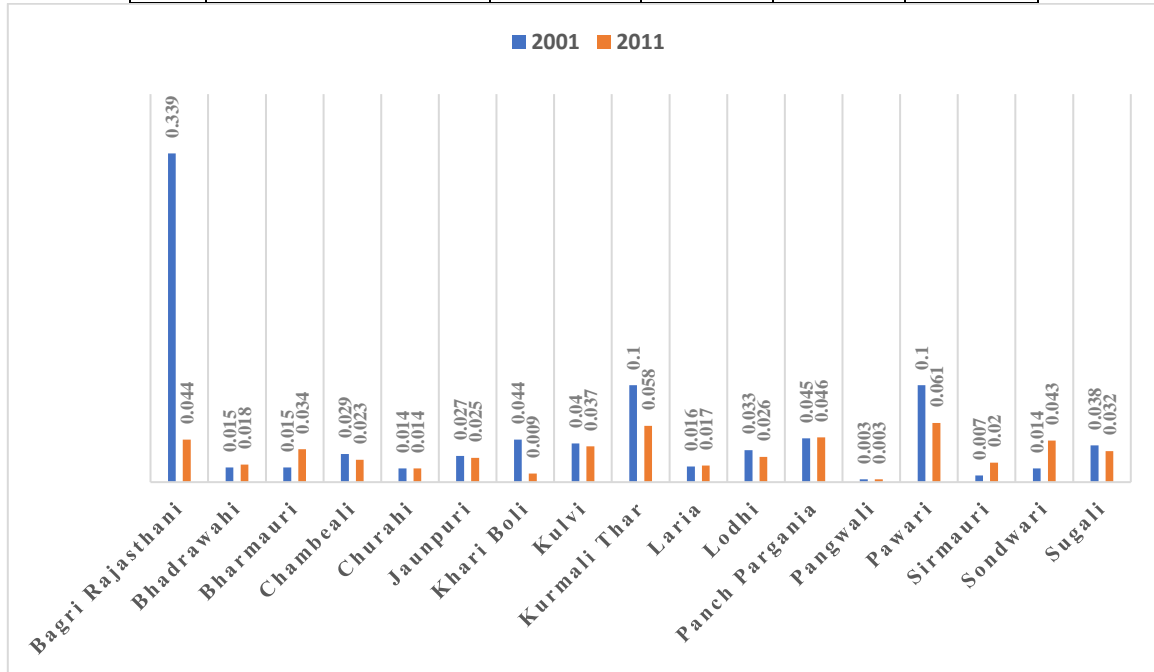
Some of the mother tongues of Hindi have other status too. (a) Maithili once considered as a mother tongue of Hindi was recognized 'as a major modern literary language' by the Central Sahitya Akademi in 1965 and it became a Scheduled language due to its inclusion in

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the Eighth Schedule of the Constitution in 2003. Among other mother tongues: (b) Rajasthani was recognised as a language of literary importance in 1971 by the Central Sahitya Akademi. Also, it has identified, Magahi, Bhojpuri, Pahari (HP), Bundeli for encouraging literary activities; (c) Chhattisgarhi in Devanagari Script is recognised as the Official Language of the Chhattisgarh State by the Chhattisgarh Official Language (Amendment) Act, 2007, Act 14 of 2008. In this way some mother tongues of Hindi are also languages in different domains of their use. The *Position of Languages in School Curriculum in India* by the NCERT (1976) reports that Ardha Magadhi was taught as a subject language in schools in two states. The Registrar of Newspapers for India in the report *The Press in India 2016-17* informs that – Awadhi, Banjari, Bhojpuri, Haryanvi, Khorta, Magahi, Marwari, Nagpuri, Pahari and Rajasthani have registered newspapers and magazines.

The mother tongues group '*Others*' which has 1,67,11,170 (3.162%) speakers and fourth in terms of numerical strength among Hindi language speakers is linguistically very important cluster. Needless to say, that 92.492% of them are in the rural areas and only 7.507% of their speakers are in the urban areas and may be retaining their identity with their mother tongue. If a mother tongue has less than 10,000 speakers, it will not be identified in the list of mother tongues, so one can imagine how many mother tongues that 1,67,11,170 '*Others*' may be embedding. Now is the time for the Census to release the names of these mother tongues, their number of speakers including the places where they are in actual use. Unlike most of the other Indian languages, the composition of Hindi language is changing from decade to decade through addition, deletion, and attainment of different roles by some of its mother tongues.

The *Atlas of the World's Languages in Danger* by the UNESCO does not speak about mother tongues - their rejuvenation or survival or extinction. In India, all mother tongues are not languages and all languages are mother tongues. Languages exist because of mother tongues. Mother tongues too need attention for their development. When languages like Hindi become power centres, their mother tongues lose their individuality and identity.

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Exemplification of the Theme of Identity in Tagore's
The Home and the World

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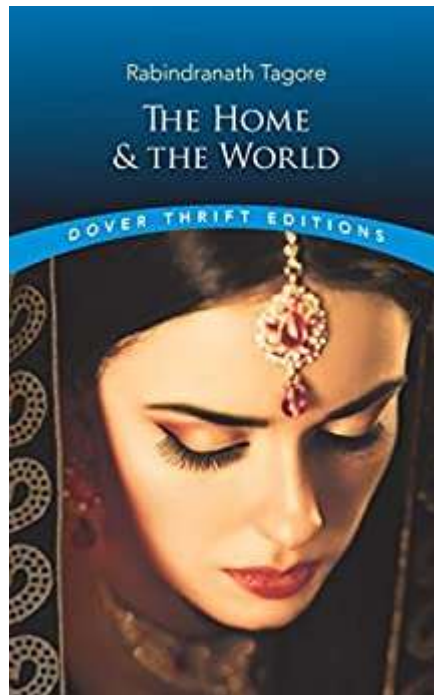
Courtesy: https://www.amazon.com/Home-World-Dover-Thrift-Editions-ebook/dp/B07CZ98DXJ/ref=sr_1_3?dchild=1&keywords=Tagore+The+Home+and+the+World&qid=1606600006&s=books&sr=1-3

Abstract

Nation and Nationalism had been enchanting terminologies for historians, politicians, religious leaders, and common people. They are usually fused in the blood and veins of society. Being beguiling and enigmatic, the concept of nation and nationalism admittedly have both negative and positive consequences. The thought of Nation has the observable outcome that is supplemented strongly with the nation's people. Could it be, collectively, or individually

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Nationalism can be grasped as one's love for the country? It is evident that individuals relate themselves with the piece of land that they live and revere putting on pedestal. Nationalism can also be acknowledged with patriotism. Both signify the love for one's nation. Nationalism can be Individual, collective, political, or cultural. Tagore, a renowned Indian writer, acknowledges the destructive effects of the idea of nation and nationalism, particularly in India. The association of culture, religion, gender discrimination and other social set up like caste, with nationalism and its deleterious effects on individual and society are common themes of his writings.

Keywords: Tagore, *The Home and the World,* Identity, Culture.

European model of nationalism is contrary to the oriental model of nationalism that comprises language and culture. This sense of identity ushered in beginning of the nineteenth century vitalized the Indian writers of literature to imagine cultural state through prevalent contemporary nationalist fervor in their fictional and poetic works. In the writings of Tagore an attempt to connect nation, nationalism, culture and humanity is reverberated. By connecting the different ideas like culture, religion and nation, Tagore displays the intricacies existing among social group that has resulted in the man-made institutions like religion, caste, nation and culture.

Identity and Culture

Gradually with the evolution of human civilization in different parts of world, the term came to be understood as concomitant of human life, where different races, communities, cultures created a niche to identify themselves sometimes by clubbing or by condescending attitude towards each other. Culture has been used to define the element of identity. This process of shaping different recognition generated several hostile and disagreeable actions, ideas, thoughts and attitudes in society. Discussion on cultural forms, a wealth of material from a variety of sources and societies explores the ways in which cultural forms of knowledge and expression shape and are shaped by human practices and experiences. Throughout the world we have history recording innumerable pages of treacherous contents, all striving to seek supremacy of some cultural content. It is evident that individuals relate themselves with the piece of land that they live and revere the same tangible proposition by putting it on the high pedestal. Europe has been the best example of such attitude. Nazi's attack on Jews, Whites ill-treatment over the Black, West's superior attitude over east and also much religious sectarianism across the world are the sweltering samples of how culture has held a predominant sway in way of commoner's life. Explore different models for understanding culture can be initiated through literary writings from across the world.

Indian nationalism manifested the search for identity, the admiration of the past, the cultural and reformative zeal, the nationalistic passion and the political view of the struggle for freedom. Nationalism is one of those key issues that Tagore has aptly portrayed in his writing indulging in culture within the strata of national context.

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The Home and The World and Identity

Tagore writings illustrate the realistic portions of ordinary life meticulously and exhaustively. His *The Home and The World (Ghare Bhaire)* is an exemplary work that showcases the transformation of a woman, Bimala, who was content to confine herself to a family to get along as a propagator of patriotism. This characterization is a wonderful illustration of the element on nationalism through her portrayal in the novel. In his other work, Gora, believed to be an influential novel on nationalism, presents the female characters as a mature and poised person. Even if Sucharita and Lolita, the major women characters of the novel, are socialized in the same set up where Gora was, they become the synonyms for maturity drawing in the high opinion on nationalism and showing extraordinary thoughts within the established social institutions like nationalism.

Tagore strongly held an opinion that India's half of the social problems, could it be sectarianism, violence, hatred, religious issues, is resulted from lack of education. The impact of hegemony of nationalism and nationalistic ideology was widespread and overpowering in contemporary period when Tagore evolved as a writer. The established practice of nationalism affected Tagore intensely in span of time. The prevailing tendency compelled him to pen down his thoughts and spread out the message of humanity over any other man made social-political institutions. The mercurial nature of Tagore visiting the several places and meeting people shaped his outlook of nationalism.

Tagore and Identity

His writings are reflective and forceful. Treatment of literature to empower the marginalized sections of the society is an evident characteristic of his writings. Tagore traveled numerous places across the world and his thoughts are fascinated by the world he explored. His works majorly advocate the sense of humanity and explores and empowers the ostracized sections and their rights in family and society. Being brought up in an affluent educated family, Tagore was socialized with the elite lifestyle. His early education and ambiances fundamentally stimulated him.

His education was highly accomplished by traveling, acquaintances, and private tutors. His exposures to the different cultures, religions and classes had been immense. His recurrent visit to the different places, inside or outside India, broadened his views and made him a world citizen. He preached and practiced humanity. Though he associated himself with different cultures, it did not cease him from loving and embracing 'others' ideas and ideologies. Amartya Sen, a notable Nobel Prize awardee in Economics**,** emphasizing acceptance of Tagore by people of other region and religion, writes

> "Muslim citizens of Bangladesh (had) a deep sense of identity with Tagore and his ideas. Nor from choosing one of Tagore's songs …Tagore's own description of his Bengali family as the product of "a confluence of three cultures: Hindu, Mohammedan, and British". (Tagore and His India 2001.)

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Tagore relates the identity even with the mental state of a person. Thinking and memory according to him could also be related to the identity. In an interview with Einstein, Tagore relates human emotions and science. He while relating the human tendency of dominating others and the same phenomenon in science, he states

> "Our passions and desires are unruly…And is there a principle in the physical world which dominates them and puts them into an orderly organization?'' (Tagore, *The Religion of Man*, Appendix II 222-225)

Though he denounced nationalism, he believed in the strength of the country. Just like any other common citizen of a country, he too coveted the progress and prosperity of a country. He, while on a visit to Iran in 1932, wrote

> ''... Asia will solve its own historical problems…but the lamp they will each carry on their path to progress will [become] converge to illuminate the common ray of knowledge." (Tagore, *Selected Letters of Rabindranath Tagore* 1932)

Tagore had firm belief in freedom. His thoughts and his ideas wherewith were based on proper reasoning. Gitanjali is the best known work for demonstrating Tagore's idea on how freedom brings light to life and empowers life, he also urges nation to be heaven for freedom. His reserved views on patriotism and cultures also stemmed out from the same belief. Tagore's propagation of same view is clearly expressed in Gitanjali's verse,

> ''Where the mind is without fear
> and the head is held high….;
> ……Into that heaven of freedom,
> my Father, let my country awake.'' (Tagore, *Gitanjali* 2013)

Due to his steadfast view on freedom, Tagore disallowed all types of violence that would mortify civilization. He resented any of the fanatic view or irrational thinking that could deliberately bring mutilation to fellow citizen. Nationalism too was not an exception. His stances against nationalism or sectarian violence in the name of religion were crystal clear.

Tagore's contribution to define the universal citizenship is commendable. He propagated the idea of oneness irrespective of differences on the basis of caste, race, creed and sex. He championed human rights for the sake of humanity. Being a traveler and exposed to the various cultures, he was against any identities based on religion. Amartya Sen writes in his *Poetry and Reason: Why Tagore Still Matters*

> "…Tagore also worked hard to break out of the religious and communal thinking that was beginning to be championed in India during his lifetime—it would peak in the years following his death in 1941, when the Hindu-Muslim

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riots erupted in the subcontinent, making the partitioning of the country hard to avoid. Tagore was extremely shocked by the violence that was provoked by the championing of a singular identity of people as members of one religion or another, and he felt convinced that this disaffection was being foisted on common people by determined extremists: "interested groups led by ambition and outside instigation are today using the communal motive for destructive political ends..." (Amartya Sen.2019)

Tagore and Universal Citizenship

It is proven that Tagore was a universal citizen. His countrymen rather live in a constrained wall of narrow-mindedness, he desired them to explore the different ways of life. Familiarization of different cultures, according to Tagore, not just benefits people to bridge a gap but also admit varied cultures and celebrate it. In Tagore's letter to his son-in-law Nagendranath Gangulee, who went to the U.S for further studies in 1907, he stresses the blending cultures and tradition,

"…you must know America too..., one begins to lose one's identity and falls into the trap of becoming an Americanised person contemptuous of everything Indian.'' (Tagore, *Selected Letters of Rabindranath Tagore* 1932)

Conclusion

As it has already been noted the proliferation of Tagore's freedom of Mind through his deeds and words, it is evident that Tagore allied the same freedom with education in India. The narrow constrained thoughts due to the lack of education might lead to sectarian and other form of intolerance in society. Tagore even was disappointed to see a large number of people especially women in India failed to attain education. The laxity of British Raj, and societal obligations in the name of tradition destined women to domestic purposes. This also had led to the cultural separatism in India. It was witnessed that fundamentalists are not just seen only in India, but in many countries across the world. He believed India as a nest for different cultures and religion.

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Analyzing the Role of English Language Teachers at Progressive English Language Institution of Communicative Skills in Khyber Pakhtunkhwa Pakistan

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Abstract

The study was conducted to analyze and dig out the area of the role of teachers in teaching English language at the institution, named PELICS. It was also aimed at to find out Teacher role in the improvement of social, moral, and professional values of the students.
However, its overall objective was to carry out a study which will analyze teacher's role as a planner, organizer, leader, consultant in different language classes at PELICS and to pinpoint gray area for further improvement in future.

During the study, a wide range of relevant books were consulted, libraries were explored, and experts were approached.

Later on, the basic stack holders i.e. 90 teachers from three branches of PELICS such as PELICS Main branch Mardan, PELICS Chain one Batkhela and PELICS Chain two Rustam, where the researcher met with teachers, students and authority and discussed the different aspect of the role of teachers in the above mention branches. Even though, the main objective of the visit is, to distribute Questionnaires among the selected teachers as 30 teachers from each branch, were selected as target population for the study. Data was collected directly from the respondents through questionnaire and analyzed by using various statistical tools.

So, it was noticed that some teachers were found better in educational, social, and moral values etc. while, few were heap better work wise, method wise and especially in their approach and dealing toward the students and their problems. It is worth to mention such teachers as a great consultant and leader, among others. However, it was recommended that teachers should be

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facilitated with the butter hand all along with more advance professional training in order to help them to cope with need of modern time and to bring a blooming breakthrough in their teaching Consequently, During the research it was found that some of the teachers were having a sort of natural tendency and thrust to teach, to share and to explore the World of English without having English background or English as their subject which was really astonishing experience for research and their enthusiasm and heartfelt desire to teach and lead, compel the researcher to recommend that such an admiring teachers should be facilitated with hefty packages.

Keywords: Khyber Pakhtunkhwa Pakistan, English Language Teachers, Communicative Skills, Teacher role, social, moral, and professional values, consultant, and English language.

1. Introduction

Three languages play a very important role these days. These include mother tongue, national language, and international language. Most often, the first two languages are learnt by all the individual due to their environment. But for the international language one has to struggle hard.

In today's fast-changing global scenario, English language is of a prime importance, as it is the language of the majority of developed countries and most extensively used language of the common wealth countries such as U.S.A, Canada, and the African states and many other countries of Europe, America and Asia. According to an estimate more than half of the world directly makes use of English.

English is a language of higher education in Pakistan, for the Pakistani students abroad it is still the medium of instruction for the scientific and technical subjects. Besides this, fresh knowledge in every field of life is constantly appearing in books and journals published in English language.

The standard terminology in the field of science and technology is available in English and this is the result of a joint venture by all nations of the world. We cannot effectively participate in this teams work unless we learn and use the standard terminology of physical and social sciences. Moreover, without the knowledge of English language, it is almost impossible to take an effective part in the international commercial market. English is also used by our diplomats in foreign countries such as our delegates to various international conferences, conventions and seminars express themselves in English language.

English is one the official language of the United Nation and its various Organs and bodies, without sound command of English language, we cannot effectively represent our

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country at international forums. Thus, the learning of foreign language is one of the most important means of promoting international understanding and cooperation.

In any teaching-learning situation, the role of the teacher in the classroom is of paramount significance because it is central to the way in which the classroom environment evolves. Moreover, the role adopted by the learner in the classroom also hinges on the role adopted by the teacher. Therefore, teachers must be clear about their role in the classroom so that there is no chasm between the perceptions of their role and what they actually practice in classroom. Of course, when we talk of the classroom role of teachers here, we take a restricted view of the role(s) of a teacher by focusing on what they do or should do inside the classroom only, leaving out of consideration the institutional roles that they have.

2. Review of Literature
Mother tongue

Searle, J.R. (1969, P.522) states that some educationists are of the opinion that mother tongue should be strictly avoided when the target language is being taught. Classroom should be transformed as if it is a small "Language Island" where purely the target language; English is utilized for all purposes. On the contrary, some experts maintain that mother tongue can be usually employed for teaching a second language like English.

2.2.1 Difference between Teaching Mother Tongue and Foreign Language

According to Searle, J.R. (1969, P.242) the learning of the mother tongue differs from learning the foreign language in number of ways. Some of these points of difference are that learning of the mother tongue is a natural process; the child has the strongest motivation to learn it; it is because he wants to express his needs and wants; if the child does not learn the mother tongue, he cannot adjust himself in society. On the contrary, the learning of a foreign language is an unnatural course of action. Usually a child is less motivated to learn it. The will to learn foreign language is missing. The child learns the mother tongue in a natural environment. He is surrounded by several teachers. His parents and relations coax him to learn the language. He listens to the mother tongue most of his waking hours. The foreign language is taught in an artificial environment. Often, the child's only contact with the foreign language is the classroom. There are several holidays in the school and the time devoted to the teaching of the foreign language is limited.

2.3 Factors which Influence Second Language (English Acquisition)
Second Language Aptitude

Candlin, C.N. (1976, P.34-35) comments: The idea of second language aptitude is a matter of great debate and concentration for the last two decades. Some persons, it is thought, have an

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unusual aptitude for second language learning, such as English. Students having such ability are supposed to be chasing language learning and are anticipated to put up the speediest growth in English classes as a second language. First, ability test predicts learning speed in second language classes. Achievements in foreign language classes are usually measured by grammar type tests that involve heavy use of conscious grammar rules i.e. the monitor. Several empirical studies confirm that aptitude measures relate to "communicative skills". Also, the aptitude tests themselves comprise to a large extent tasks that entail a conscious awareness of a language.

2.4 The Role of First Language (Mother Tongue)

Rahman, M. (1999, P.42-45) states: (The role of the first language in second language (English) performance is often referred to as interference. This implies that the knowledge of our first language actually gets in the way when we try to speak a second language. If true, it means that we need to fight off this interference. Indeed, this is what may exercise attempt to do: they provide extra construction where the first and the second languages diverge.

The above interference is quite different, and it implies an exceedingly difficult cure for interference errors. The research supports an idea first proposed by Newmark, who advocated that the first language never gets in the way when we speak a second language. He further says that in the acquisition of the second language the rule of the first language rule will substitute the rule of the former if the acquirer has to do so while expressing himself. Rules of both the languages may be pretty similar to each other but may as well be at variance in many ways. When they are different, the ensuing error is frequently referenced as interference. But New mark does not agree to call it interference in any way. He says that it is not the result of interference but sheer ignorance.

2.4.1 Routines and Patterns

Canlin, C.N. (1976, P.54) stated that "Routines and patterns are sentences that are memorized wholly or partially." Examples of routines are sentences like: what's your name? He further says that pattern is somewhat learned sentences with a vacant "Slot" for a noun phrase. The traveler who says: where is the ....? The blank could be filled with masque station, Ground Hotel, etc.

Candlin, C.N (1976, P.61) observed that "Before attempting explain age difference, let us first review the research and the effect of age on second language acquisition. Contrary to popular opinion, it is not simply the case that younger is better than adults in every respect in the acquisitions of the second language. Relatively, the former eventual achievement is mostly better. For career in the long run, a child generally reaches advanced level of competence in the second language than adults. For timely purposes, nonetheless, adults perform better in the acquisitions of the second language.

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2.5 The State of English Language in Pakistan

Saif, M. (2000, P, 4-5) stated that "The status of English in Pakistan has been a subject of heated controversy ever since independence. When Pakistan attained independence on August 14, 1947 there was a natural reaction against the study of English. On the other hand, there are people who plead for the retention of English on plausible ground. On the other, there are persons who want to banish English from the country lock, stock, and barrel. The status of Urdu as a national language cannot be called in question. But instead of being misled by catchy words and high-flown slogans, we must adopt a pragmatic approach in the pure light of reason.

As a developing country, we should not fall into glorified vision of being self-sufficient in all respects. It may appear to be news to some readers, but 70 percent of all technological and specialized publications are being initially published in English and are later translated into other languages.

Objectives of the Study

- To assess the role of teachers in teaching English Language at PELICS.
- To evaluate teaching competencies at PELICS.
- To point out English teaching practices at PELICS.
- To identify the area of improvement of English language Teacher at PELICS.

Hypothesis

There is a significance difference between teacher's competencies and professional qualification at progressives English Language teaching (PELICS.

Delimitations of the Study

Due to time constrain, this study was delimited to the following areas:
190 Teachers of the three branches of PELICS. (Mardan, Batkhila, Rustam)

Research Methodology

This research study is a descriptive analysis of the role of teachers in teaching English language at PELICS The sample comprises on total 90 Teachers from three branches of PELICS, 30 teachers from Main branch Mardan. 30 teachers from Chain one   Batkhila and 30 teachers from Chain two Rustam of PELICS. A Questionnaire was developed, and Interviews were conducted at the three different branches of PELICS (Mardan, Batkhila and Rustam).

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Data Analysis and Interpretation

Tables at a Glance

The analysis of the general opinion of teacher's regarding teaching learning process

T.No	Statement	$\chi 2$
16	Opinions of Teachers about the increasing student talk in class	113.01
17	teacher's opinion about using more tasks based and student generated projects than pattern drilling	121.22
18	teachers Opinion about including group work strategies	55.78
19	Opinion about implementing lesson plans more effectively	56.11
20	Opinion about addressing learners' different Styles	38.34
21	Opinion about more efficient use of the class timing	73.78
22	Opinion about using supplementary materials other than the textbook Organization	50.56
23	Opinion about preparing daily lectures	29.78
24	Opinion about integrating language elements through content	38.89
25	Opinion about having more personal or one-to-one interaction with Students	67.27
26	Opinion about Taking new roles in class such as a leader or controller	109.22
27	Opinion about Feeling more confident to write tests for the Students	74.67
28	Opinion about increasing your proficiency in English	49.78
29	Opinion about being more receptive to comments and feedback about your teaching	58.23
30	Opinion about regularity of the teachers	49.78
31	Opinion about being more able to establish constructive dialogue with Parents.	59.78
32	Opinion about being more confident about the effectiveness of your teaching	26.33
33	Opinion about Feedback from supervisor or head of the institution	23.78
34	Opinion about Student feedback	55.78
35	Opinion about teaching in teacher center class	48.11
36	Opinion about providing more pre-reading activities	61
37	Opinion about the Collaboration with colleagues	26.56
38	Opinion about the Self-discovery	20.34

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39	Opinion about Attending-in-service courses	22.01
40	Opinion about of repeating the same thing again and again	8.11
41	Opinion about the Use of new textbooks or materials	22.45
42	Opinion about improvement of teaching competencies	14.12
43	Opinion about working as facilitator	13
44	Opinion about the Contact with others who triggered a change in me	3.11
	Total of χ2 =	1390.90
	Total of χ2 / No of Items = Average χ2	47.96

From table No: 16 to 44 it is revealed that the average χ2 (47.96) is greater than the table value of χ2 (9.488) at P (0.05), so that the opinion is different among the teachers. Therefore, Ho is rejected.

Discussion and Implication

Data analysis and findings proved a base for conclusion which is as under:

1. Although teachers try hard to increase students talk time in class but they have to manage their class time as well due to which it was hard for them to give a chance to every individual to participate for specific time. So they were in need to increase class time in order to cope with the need of students and to use more task based and student-generated project that give students more practices and to restrict teachers as a facilitator only.

2. The result shows that teachers at PELICS were playing properly the role of POLC (planner, organizer, leader, and controller) but having a bunch of immature teachers and dearth of competent teachers; most were falling short in one area or others. For example female were more better in controlling the class while male teachers were excellent in planning and organization as male teachers were found quite lenient and more free in their approach while controlling their classes. So, there was a great demand to hire more professional and senior teachers in order to get more fruitful result. Such teachers might have the ability to establish and manage the idea of POLC more meaningfully and in practical ways.

3. likewise, Majority of the teachers were found quite energetic, agile, showing full flow of spoken English and enthusiastically want to teach English language and to move the class in bombastic manner, but the main hurdle with these teachers was that they were unable to handle

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properly one or other situation or area such as taking new role in class or solving individual problem as a result little change were needed in the field.

4. Adding more, PELICS teachers were found eager to increase their proficiency in English and they were quite receptive to comments and get feedback about their teaching whether that is coming from Head of the institution or from students and their parents. But its need a bit organizational touch in order put them in very proper way.

5. However, teachers were found eagerly interested to bring a great deal of changes in in-service training programs so that they could avoid the repetition of the same practice or training programme and to learn more advanced teaching practice. But the main obstacle was unorganized and improper arrangement of such programs through which the thirst of such teachers could be quenched in more organizes ways.

6. In the same vein, majority of the teachers like to work and teach in student centric classes but some of them having the opinion that in such classes it is difficult for teacher to control the class and to solve student's individual problem as teacher is functioning as a single figure, with multi-dimensional functions. So, it was demanded that little change should be brought as providing assistant or helper to teachers or reducing the strength of the classes to specific number.

7. In contrast to that, some teachers were found in favour of teaching in teacher centric classes as they were of the opinion that students learn better and have got memorable achievement in a teacher-centered class with a teacher controller. Students learn better and show higher achievement when they are under control. The results of the qualitative data show that students are more motivated but have lower achievement in a student-centered classroom with a teacher-facilitator.

8. The overall finding was that the lofty, noteworthy and remarkable personality of the teacher play multi-dimensional roles in teaching English language at PELICS and it would be prudent and judicious act to raise a slogan for such a figure….as…. "MY TEACHER MY HERO"

Recommendations
Assessment and Evaluation of Teaching Quality

PELICS usually uses only end-of- the course student surveys to evaluate teaching quality. So, it is recommended that student opinions are important and should be including in any assessment plan, meaningful evaluation of teaching learning outcomes. A particularly effective learning assessment vehicle is the *portfolio*, a set of student products collected over time that provides a picture of the student's growth and development.

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Use active learning in class

Students' attention can be maintained throughout a class session by periodically giving them something to do. Many activities such as small-group exercise that should be implemented at all level of language learning classes.

Use cooperative learning

Cooperative learning(CL) is instruction that involves students working in teams to accomplish an assigned task and produce a final product (e.g., a problem solution, critical analysis), Team members are obliged to rely on one another to achieve the goal where all team members are held accountable both for doing their share of the work and for understanding everything in the final product .

Using TQM-based Strategies for Improving Classroom Instruction

It is not difficult to understand the links between teaching and total quality management. Almost every known strategy for teaching effectively cited a list of TQM components compiled by Grandzol and Gershon (1997). Examples include writing instructional objectives (*clarity of vision, planning*); student-centered instruction (*empowerment, driving out fear*), collaborative or cooperative learning (*teamwork*), assessment (*measurement, continuous improvement*), and training and mentoring new faculty members (*employee training*), is highly recommended to use at PELICS.

Increasing teacher's salaries

It is recommended that there should be hefty and well define frame work of salaries packages and annual increments based on the qualification and professional training of teachers highlighted by the members of TQM group.

Last but not the least, PELICS should be registered to international forum such as British Council and AEO Council in order to get international benefits such as participating in conferences, teachers training programs etc., and teachers should be trained under the guidance of these forum rather than local body or on internal bases as a result they could meet and equipped their selves with advance teaching practices.

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The Impact of Reading on Second Language Acquisition: The Case of a Ghanaian Female University College of Education

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Abstract

Over the years, students have been encouraged to read extensively. New techniques of teaching English reading skills in the classroom have also been devised (Iqbal, *et al.* 2015). Learners are taught to scan for the recognition of some visual forms such as numbers, words, or phrases, and also how to read closely for visual semantic process to finally acquire information (Carver, 1992). The present study therefore aims to identify, any form of impact that reading has on students' proficiency in English Language as a second language in Ghana. Questionnaires of both open and close ended questions were administered to fifty (50) first year College of Education female teacher trainees. First, the results of the analysis revealed that English language has now become the language spoken by students not only in school as expected, but also at home, and with friends when they are out of school. Secondly, an improvement in the reading culture and the attitude of students towards reading is also indicated. Finally, this study confirms that extensive reading in a target language enriches the readers' level of proficiency in the second language being acquired. It speeds up the process of acquisition from vocabulary to writing. Some implications have also been suggested.

Keywords: Reading, Proficiency, Second Language, College of Education

Introduction

Reading has been identified as one of the important skills for acquiring knowledge. The progress in the world has also been attributed to the creation of writing scripts which enabled

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reading (Iqbal, Noor, Muhabat, & Kazemian, 2015). Reading, therefore, is an activity which encompasses the interpretation and understanding of ideas represented by written or printed page. According to Shakkour (2014), through reading, more children of different language backgrounds around the world are acquiring English language as a second language (L2) or foreign language (FL), first to acquire an international identity and second, to be able to fit into a global village, and again to interact with people around the world, using English Language. This is because English language has become the tool for breaking the language barriers among the various cultures and ethnic groups of many countries. It is believed that reading has its own reward which presents to the reader the benefit of pleasure and new knowledge (Yamashita, 2013). Over the years, students have been encouraged to read extensively and for that reason, new techniques of teaching English reading in schools have been devised (Iqbal, *et al.* 2015). Moreover, students are taught to adopt different kinds of reading skills. They are taught how to scan for the recognition of some visual forms such as numbers, words, or phrases, how to read closely for visual semantic process and to also acquire information (Carver, 1992).

However, there is an assertion that learners' active reading of materials such as storybooks, newspapers and other relevant materials written in a target language, actually play a role in the acquisition of and proficiency in that target language (Uddin, 2019). For this reason, learners of a target language are encouraged to read materials written in that target language. English language, as already stated, has become a second and target language in the world which has attracted a lot of learners. Thus, in this study, it is my hope to confirm or deny the authenticity of such assumption in relation to the acquisition of English language as a second and target language. I inquire how reading materials such as storybooks, magazines, and newspapers written in English Language affect the reader's proficiency in English language, both in speech and in writing. The research questions that guide this study are as follows:

1. What kinds of materials do teacher trainees read and how many books do they read in a year?
2. What is the habit of teacher trainees towards reading?
3. In what ways do reading influence teacher trainees' English as their second language?

Review of Literature

A good number of researches has been done on reading. Some scholars focused on the benefits of reading at early age and the benefits of parents reading to children. Others have also paid much attention to attitudes of students towards reading, the necessary skills for reading comprehension, as well as metalinguistic variables. A more recent study done by Uddin (2019) presents three arguments concerning the role of literary works in the acquisition of a second language. First, he argues that English literary pieces such as purposefully selected stories and

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role-plays based on stories and dramas, can be used theoretically and methodically in the classroom to develop a conducive second language acquiring atmosphere to assist learners learn English with L2 competence and fluency. Secondly, he contends that the use of English literature is apt for learners to learn the English Language, specifically the vocabulary, idioms and phrases and how they are used, especially in context. He further advocates the use of literary texts in the classroom to expose learners to the structures of English language, other grammatical rules and their usage, its pragmatics and its stylistics. Finally, Uddin (2019) asserts that a person's ability to acquire a second language, and obtain mastery over its rule-based system, is dependent on his or her understanding of the socio-semantic system of the target language which can be acquired through reading a literary piece written in the target language.

Also, Economou (2015) also explored the role of reading fiction within the school subject of Swedish as a second language. For a number of reasons, Economou (2015) examined a group of advanced second-language learners in a Swedish upper secondary. First was to identify how they read and discussed a contemporary Swedish novel and second was to reveal how they interacted with the text and with each other in relation to the text. Her results indicate that second-language learners in this context indicated a positive attitude towards reading and they discussed what they read using different forms of reading. They were also seen often comparing the content of the text to their own lives during the discussions of the novel they read which facilitated the acquisition process.

Iqbal, *et al*. (2015) however have also considered the importance of reading comprehension at the secondary school level and make a claim that no habit of reading the newspapers, articles, novels and other books hinders reading comprehension. This is because they believe that with good reading skills, students will have the ability to use well-structured and meaningful sentences in English both in speech and in writing. To them, a good amount of vocabulary in addition to the writing dynamics in English can easily and naturally be acquired through reading. They therefore emphasize the need for students to be taught the various types of reading skills which they outline as loud reading, intensive reading, extensive reading, and silent reading.

Yamashita's (2013) on the other hand focused on four attitude variables pertaining to reading. He explored how a 15-week course which implements Extensive Reading (ER) in and out of class hours can affect L2 reading attitudes. Some significant influence from the Extended Reading organized for students was recorded after 15 weeks. It was observed that learners' apprehension towards reading was reduced whereas their desire to read for academic progress and mastery over English language was also increased.

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Elsewhere, Khairuddin (2013) focused on the importance of identifying students' reading interest towards reading in a second language and identified that reading exposes readers to a wide range of knowledge and new vocabulary. As a result of his study, he observed that university students are rather forced to develop a reading habit of reading newspapers, academic books and websites for the purpose or for the sake of doing assignments and not for pleasure. Hence, he advocates for the need to establish programmes, techniques and strategies to teach, to improve and enrich students' reading interests.

It is also believed that reading comprehension achieved in the early stages of life is essential for a long-term academic success (Dickinson, Griffith, Golinkoff & Hirsh-Pasek (2012). Focusing on child development, Dickinson *et al.*, (2012), on reading, has also intimated that as parents frequently read to their children, they present to them an opportunity for language-rich interactions as they listen and discuss the content of the books they read to their children. In their study, the need to read to children to assist them acquire the English language is emphasized.

Metalinguistic variables have also been recognized as a product of reading and understanding the content of what is read. According to Lefrançois and Armand (2003), Metalinguistic variables contribute remarkably to sentence comprehension. The results of their study explain that metalinguistic abilities play a vital role in a person's effort to come to a state of literacy which emerges from the person's ability to read and understand. The results of their study brought to light different types of metalinguistic abilities which are peculiar to reading. Such includes decoding, word recognition and understanding sentences and texts.

Much attention has been given by scholars to the need to improve reading in the classroom, making effort to eliminate the factors responsible for poor reading. Also, unearthing skills that can be implemented to improve reading has also been the focus of some scholars (Lefrançois & Armand, 2003; Yamashita's, 2013; Economou, 2015; Iqbal, *et al.* 2015 etc.). Nevertheless, scholars are yet to identify, confirm or deny how reading actually in a target language impact the proficiency of the reader in the acquisition of L2, if indeed the fluency of speakers of English as second language is as a result of the kind of reading culture or attitude adopted by learners of English Language.

Methodology
This study adopted the qualitative research approach in attempt to gain an insight into the reasons and motivations fundamental to people's actions and find out the kind of explanation people give to their experiences and the world around them (Dunne, Pryor & Yates, 2005). For this reason, the social survey method was adopted using questionnaire as an instrument to gather data for the study. The choice of questionnaire enabled the inclusion of more participants within a

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short time other than what interview would have provided. The study was limited to the first year teacher trainees of OLA College of Education. OLA College of Education is one of the public colleges in Ghana situated in Cape Coast, the central region of Ghana. It is an institution which at the moment trains up-coming female teachers both in diploma and in degree programmes in three areas: Basic Education, Primary Education and Junior High School Education. From each of the ten first year Bachelor of Education classes in the college, five teacher trainees, who study English in the college as a second language, were conveniently sampled. The sampled participants have all had a basic education from Junior High School (JHS) to Senior High School (SHS) and have acquired basic lessons in English Language as a core subject.

Due to a number of challenges, which includes finances and failure in examination, some of these trainees had to stay home for some years after completing SHS before gaining admission into the college. On the other hand, some of them had the opportunity to obtain admission into the college right after completing their SHS education. Though these two categories of trainee teachers are familiar with English Language, English Language in the college demands a higher level of proficiency which students are expected to achieve. In all, fifty (50) teacher trainees participated in the study. Therefore, after a briefing on the purpose of the research, a self- administered questionnaire, were given to the participants to respond to them, which they did approximately within twenty (30) minutes. The questionnaires were then collected right after the trainees were done responding to them. The current study's six (6) item questionnaire is presented in the appendix.

The questionnaires which the participants responded to were first coded for easy identification and analysis. The data responses from the questionnaire were then analyzed using simple counts and percentages, categorizing them into themes for easier discussion of findings. Descriptive statistics was also used in reporting the findings of the study. The data collected were then labeled with the initial alphabet of the word 'Reading', in addition to Arabic numerals (e.g. R1, R5, etc.) before analyzing the responses provided by respondents in both the close and open ended questions, using qualitative content analysis. Since a person's or group's conscious or unconscious beliefs, attitudes, values and ideas often are revealed in their communications through a rigorous content analysis (Fraenkel & Wallen, 2000), the choice of qualitative content analysis helped to reveal how the reading of materials written in English Language can affect the reader's proficiency in English Language. For inter-rater reliability, a colleague tutor of English Language Studies in the college was also allowed to independently analyze the data and the percentage of reliability was ninety.

Data Analysis and Discussion

This section discusses the results of the analysis on the role that reading plays in the acquisition of English Language as second and target language. To realize this aim, findings

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related to reading habits of teacher trainees, the types of materials they read as well as the impact of reading on their English proficiency are discussed. The purpose of the study was to confirm or deny an assumption that extensive reading helps in the acquisition of English language as a second language. A six (6) item questionnaire was administered to fifty (50) respondents who are first year female teacher trainees in a Ghanaian university college of education, pursuing a degree programme in various subject areas and with English Language studies as a compulsory subject. Results of the analysis of the data are discussed as follows.

Places where teacher trainees speak English Language

With the questionnaire, participants were asked to indicate the places where they make use of English language. Options such as at the school, at home, with friends or in all these areas were provided on the questionnaire for participants to tick. In the data, it was revealed that forty-four (44) students, which is eighty-eight percent (88%) of the data set, reported that they make use of English language in their day to day activities, in areas such as the school, at home and with friends. On the other hand, four percent (4) each of the remaining respondents, only speak English both at school and home, at school only and at school and with friends respectively.

Reading habits of Teacher Trainees

Another information that was solicited from participants through the use of the questionnaire was how they would rate their reading habits. Reading habits in terms of how often they read and how long it takes them to finish a material they choose to read. Again, options such as Bad, Worse, Good, Very Good and Excellent were provided for participants to choose from. Feedback from respondents is summarized in table one.

Table 1: Rates of students' reading habits

RATES	COUNTS	PERCENTAGE
Bad	2	4
Good	24	48
Very good	16	32
Excellent	8	16

In terms of rating reading habit of respondents, though twenty-four (24) respondents, which is forty-eight percent (48%), rated their reading habits as being Good, sixteen (16) respondents, which is thirty-two percent (32%) of the participants, rated theirs as Very Good. Eight (8) respondents on the other hand, which make sixteen percent (16%) of the participants, rated their reading habit as Excellent yet only two respondents, which is four percent (4%) of the participants, confessed of a bad reading habit.

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Number of books teacher trainees read in a year

The questionnaire also required respondents to state the number of books they read in a year to ascertain their level of reading habit and how it impacts their proficiency in English Language. Table two summarized the feedback form respondents.

Table 2: Number of books read in a year

Respondents	Percentage of Data (%)	No. of Books Read Annually
10	20	5
10	20	5
8	16	6
8	16	4
6	12	2
4	8	8
4	8	10

In response to this question, it was revealed that six (6) respondents which formed twelve percent (12%) of the data reported that they read two (2) books in a year and ten (10) respondents which indicate twenty percent (20%) of the data reported of reading five (5) books in a year. Again, ten (10) respondents, which is twenty percent of the data (20%) said they read five (5) books annually and eight (8) respondents making sixteen percent (16%) and another eight (8) respondents, also making sixteen percent (16) of the data read six (6) books and four (4) books respectively every year but four respondents (4) which is eight percent (8%) of the data also reported that they read eight (8) books per annum whiles four (4) respondents making eight (8%) also read ten (10) books yearly.

Kinds of materials teacher trainees read

The purpose of this question was to identify the kind of materials students read in order to appreciate the kind of influence that reading has on their proficiency in English Language. From the data, whereas eighteen (18) respondents, which is thirty-six (36) percent of the data, read Storybooks, Magazines and Newspapers, twenty-two (22) respondents, which make up forty-four percent (44%) of the data, read storybooks only. In addition to reading Storybooks, four (4) respondents which is eight percent (8%) of the data and six (6) respondents, which is twelve percent (12%) of the data, also indicated that they read Magazines and Newspapers respectively. Table 3 is a summary of the data gathered from respondents on the kind of materials they read.

Table 3: Kinds of materials respondents read

Materials	No. of Respondents	Percentage (%)
Storybooks	22	44
Storybooks & Magazines	4	8
Storybooks & Newspapers	6	12
All of them	18	36

Impact of reading on English Language proficiency

Again, respondents were required to share their views on how reading has influenced their proficiency in acquiring the English Language. This question was in two part. The first part gave respondents the options of 'yes' or 'no' answers for them to make a choice. The second part of the question then gave respondents the opportunity to explain their choice of answer in the first part of the question. After analysis, the data showed that forty-eight (48) respondents, which is ninety-six percent (96%) of the data confirmed that reading materials written in English Language has a positive influence on their proficiency in English Language. Two (20) respondents on the other hand, which is four percent (4%) of the data, did not support the fact that reading has any direct impact on their reading, though they read materials written in English.

Moreover, it was also observed from respondents' explanations that reading materials written in English language positively impact respondents' proficiency in English Language as their second language being acquire through formal education. First, just as Iqbal et al (2015) identified in their study, thirty-six (36) my respondents, which is seventy-two percent (72%) of the data explained that reading such materials assisted them in the acquisition of new vocabulary in English Language. they report that reading these materials also taught them the appropriate construction and use of variety of sentences in speech and writing. Again, respondents admitted that reading these materials written in English enabled them to amass rich ideas for essay writing during examinations. Below are some of their responses.

*I was able to learn to acquire more English expressions and words...**R5***
*Because I read, my scope of thinking has improved...**R31***
*Reading storybooks and newspapers have improved my reading skills and usage of grammar...**R40***

Again, fourteen (14) respondents, which is twenty-eight percent (28%) of the data rather saw an improvement in their construction of sentences and in their use of appropriate vocabulary as well. Khairuddin (2013) established from his study that reading exposes readers to knowledge and new words. In the same vein, respondents of the present study also report that by reading

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extensively, they are equipped with the needed information to be able to write good essays with rich content in examinations and it also improves their vocabulary. Thus, reading these materials results in an improvement in their writing skills. Finally, they also noted that reading keeps them abreast of current issues aside the fact that it gives them pleasure. This is a confirmation of Yamashita's (2013) report that reading presents to the reader the benefit of pleasure aside knowledge. Some examples of their responses are as follows.

*I read story books for fun and also just to know what the story is about…**R25***
*I read newspapers and it helps me to know the current issues in the country…**R12***
*It has improved my academic performance…**R50***
*I think it somehow has a positive impact on my writing skills…**R1***

Conclusion

It was the aim of this study to confirm or deny the authenticity of the assumption that teacher trainees' extensive reading of materials written in English Language affects the reader's proficiency of English language as a second and target language both in speech and in writing. Therefore, questionnaire was administered to fifty (50) first year Bachelor of Education female students in a Ghanaian University College of Education.

As a result, the analysis of this survey presents four major outcomes. First, it reveals that learners of English language in Ghana not only speak English at school as expected, but also at home and with friends. Secondly, the results of the study indicate an encouraging reading culture and a positive attitude among teacher trainees towards reading. Again, storybooks especially have become a source of vocabulary, expressions, and correct sentences construction for teacher trainees to acquire and improve their proficiency in English Language as their second language. Finally, this study confirms that reading in a target language enriches the readers' level of proficiency in the second language being acquired form vocabulary to writing in the target language.

Pedagogically, the findings of the present study will be beneficial to both teacher trainees and tutors at the college. It will also bring to the attention of educators the specific role reading plays in the learners' acquisition of English language. Teaching syllabus can be revised and improved taking a second look at reading lessons and the selection of reading materials for learners. It will also be a steppingstone for other researchers to expand the study for in-depth knowledge on reading as a tool for second language acquisition.

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APPENDIX

APPLIED LINGUISTICS QUESTIONNAIRE

1. Where do you use English language?

   Only at school [ ]   Only at home [ ]   Only with friends [ ]   All of them [ ]

2. How will you rate your reading habit?

   Bad [ ]   Good [ ]   Very good [ ]   Excellent [ ]

3. What kinds of materials do you normally read?

   Story books [ ]   Magazines [ ]   Newspapers [ ]   All of them [ ]

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4. a. Do you think your attitude towards reading has any influence on your proficiency in English Language? Yes [ ]   No [ ]

b. Explain how the materials you read help you acquire English language?
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Anton Chekhov's "The Darling": An Exposition of Freudian Unconscious and Jungian Collective Unconscious

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Abstract

This paper, based on a short story titled "The Darling" written by Anton Chekhov, aims to study the protagonist Olenka Smyonovna's mind from a psychoanalytic lens. Despite carrying a lifelong secluded and helpless status, Olenka never surrenders to the one way command of life. In fact, she extends her soft and gentle hands to grip someone related or unrelated to blood to be dependent upon wholeheartedly. Both fate and death play a villainous role so successfully that she changes her focus and options one after another. Although Olenka married twice as a part of an intolerant reality, she has failed to determine a perpetual life equation. Therefore, all her conscious desires and dreams have been repressed directly by the unjust force of uncertainty. This paper examines how the story has reflected both Freudian unconscious and Jungian collective unconscious focusing several necessary issues.

Keywords: Dream; Marriage; Death; Loneliness; Repression; Unconscious; Collective Unconscious

Introduction

Psychoanalysis is extensively recognized as an investigation of human mind. Along with the study of Medical Science, it contributed significantly to the literary world including cultural theory, literary criticism and multidimensional interpretation of different textual issues and events. The Austrian physician Sigmund Freud is considered to be the father figure to introduce this revolutionary concept in the late 1890 for the first time.

Ivan Ward and Oscar Zarate gave an extraordinary definition of psychoanalysis which brought all the relevant sectors under the same umbrella, "Psychoanalysis is a theory of the human mind,

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a therapy for mental distress, an instrument of research, and a profession, a complex intellectual, medical and sociological phenomenon" (3).

But here in this literary investigation, the central concern has been set to deal with one of the major human complexities generally termed and known as mental disorder in terms of decision making process and uncertain choice of life and reality. Terrry Eagleton preferred to concentrate on human connectivity socially and individually, "It is a crisis of human relationships, and of human personality, as well as social convulsion" (131). The terms "Desire" and "Dreams" have different meanings and functions in the field of psychoanalysis.

Pramod K. Nayar, the author of the book *Contemporary and Cultural Theory: From Structuralism to Ecocriticism*, grounded the function of texts and these terms, "Today, texts are read for the 'desires' they seem to conceal the kinds of 'drives' in their characters and 'unconscious' in them' (63).

Although Sigmund Freud and C.G. Jung worked together centering the same background, they moved forward following two diverse ways of explanations. While Freud backed his concept putting the biological engagement in the center, Jung emphasized his concern of collective conscious in particular. For a better understanding Ward and Zarate figured out all the basic components of Freudian psychoanalysis, "Many of its concepts have become everyday cultural currency: 'Freudian slip', "wish fulfillment", 'Oedipus Complex', 'libido', 'dream symbolism', 'sexual stages', 'oral and anal personalities', 'ego, id and superego', 'repression' and the 'unconscious'" (5).

Subsequently, Jung differed from Freud's concept of unconscious. He disagreed to study human psyche on the basis of libido and physical drive. Nayar pointed out Jung's base of disagreement, "Rejecting Freudian theories of the libido as restricted to the sexual, Jung proposed that the libido was energy that could be channelized into any field" (73).

Throughout history collective unconscious prevailed in different cultures, "The idea of the unconscious - whether 'collective' or 'personal' - does not, of course, begin with Jung or Freud. The concept of a mind, or spirit or 'will' outside of, and beyond, the everyday 'conscious' mentality of human beings seems - as far as we can tell - to have existed across cultures and throughout human history" (Hauke 54). However, the collective unconscious is rooted to archetypes and natural instincts. Moreno noted a clear definition of collective unconscious, "The collective unconscious is made up of two related although different contents, namely, the archetypes and the instincts" (176). Anton Plavlovitch Chekhov, the prominent Russian

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dramatist, short story writer and humanist, offered good amount of fruits in world literature. Like Mark Twain, Merimee and Maupassant, he reached an untouched peak.

Along with his outstanding plays, this veteran author won a great position as a short story writer, "His stories deal with entanglement of relationship, hardship of struggling people, relish of privileged people , helplessness of downtrodden people, loneliness of human being among the crowd" (Alam and Uddin 53). In a short story titled "The Darling", Anton Chekhov created a distressed character named Olenka and naturally reflected both the concepts of Freudian conscious and Jungian collective unconscious.

Discussion

Olenka Semyonovna, the protagonist of the short story "The Darling", was alone, workless and frustrated throughout her life. Being lifelong isolated and exhausted, she could do something else to enjoy her abundant freeness. Alam and Uddin pointed out Olenka's crucial position, "She sees her dream and hope diminished by crude reality. Olenks's flourishment is barred for her dependence on men and the situation would be reversed if she stood on her own feet" (46). Surprisingly Olenka found nothing so important to be accompanied with. As a result, she always waited for someone to be depended upon. The narrator stated, "She was always fond of someone, and could not exist without loving" (Chekhov 8). From this statement, two questionable expressions like 'fond of someone' and 'without loving' have been observed. This 'someone' does not specify someone related family members or relatives or someone outside blood relationship. Incidentally, Olenka's reported unpredictable decisions and actions invite both the thoughts of Freud and Jung.

Freudian Unconscious in "The Darling"

In order to study human psyche, Freud introduced three particular elements like the ego, the super ego and the id. They are interrelated to each other. Here, the ego refers to the regular sensible feelings and actions of human being. In an article titled "Psychoanalytic Theory used in English Literature: A Descriptive", Md. Mahroof Hossain commented on human fundamental elements and instincts:

> Freud claimed that all human beings are born with certain instincts, i.e with a natural tendency to satisfy their biologically determined needs for food, shelter and warmth. The satisfaction of these needs is both practical and a source of pleasure which Freud refers to as 'sexual'. Freud divides this stage into three stages: the oral stage, the anal stage and the phallic stage. (42)

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Olenka needed someone to enjoy her time well. Now the question is what kind of enjoyment she wished to be fulfilled. It was true that she felt deep sympathy for the manager of the open air theatre Trivoli named Kukin who was troubled with bad weather. Kukin used to share his bitter stories of despair and loss, Olenka listened to him cautiously as a neighbor, "Olenka listened to Kukin with silent gravity, and sometimes tears came into her eyes. In the end his misfortunes touched her, she grew to love him" (Chekhov 8). From one perspective, Olenka was so ill fated that she lost everybody in her family. Kukin was also ill fated with bad weather conditions and huge loss. As a part of their common stand, feelings and mutual understanding, they could have a good friendship. What Olenka expected was something more than usual relationship, "In the evenings and at night she could head the band playing, and the crackling and banging of fireworks, and it seemed to her that it was Kukin struggling with his destiny, storming the enchantments of his chief foe, the indifferent public" (Chekhov 9). These conscious thoughts, actions and reactions have a coherent relation to human conscience.

In a particular social set up, people cannot spare their desires where conscience forms an invisible barrier to be controlled. There comes the point super ego, "The superego is what can be called our conscience. It is drawn from social settings and cultural codes and influences the way the conscience works" (Nayar 8). Olenka herself faced the force of social dogma and failed to share her opinions as clearly as she wished. Egleton pointed out this reality, " Every human being has to undergo this repression of what Freud named the 'pleasure principle' by the 'reality principle', but for some of us, and arguably for whole societies, the repression may become excessive and make us ill" (131). It means that when people find no platform to express their dreams and desires, they try to keep them repressed. In the short story "The Darling" Olenka faced the same situation. She had no dependable relatives like father, mother, sister or brother who could support her in such a crucial position. Therefore, she had been entangled with tension, shame and embracement. These unexpected incidents direct people to the realm of unconscious. "Freud proposed that the human psyche has an area into which go all those desires and fantasies that cannot be expressed. This area he termed the unconscious ('unconscious' because we are unaware of its existence)" (Nayar 65). In the short story, the narrator noticeably discovered Olenka's hidden desires, "There was a sweet thrill at her heart, she had no desire to sleep" (Chekhov 9). Then what kind of desire did Olenka want to be contented? Did she expect something biological?

In her later actions, the narrator manifested the meaning of Olenka's physical approach, "When he returned home at day-break, she tapped softly at her bedroom window, and showing him only her face and one shoulder through the curtain, she gave him a friendly smile…" (Chekhov 9). This soundless projection reveals Olenka's unconscious territory. Freud analyzed these symptoms from unconscious basis, "Freud realized he couldn't cure symptoms in one fell

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swoop that had built up over years. The symptoms were like a tangled knot, with different causes from the past and present" (Ward and Zarate 128). Olenka expected to fulfill her repressed desire through her decision of proposal and marriage. The story descried how Kukin proposed and married finally, "He proposed to her, and they were married. And when he had a closer view of her neck and plump, fine shoulders, he threw up his hands "(Chekhov 9). Olenka thought that her sorrows and sufferings were going to be end soon after the marriage with Kukin. She regained her good health and mind, "Olenka grew stouter, and was always beginning with satisfaction, while Kukin grew thinner and yellower" (Chekhov 10). When Kukin went to Moscow for business purpose, Olenka became hopeless. Due to Kukin's absence she began to repress her wishes once again. Thus, Olenka's unconscious state started to influence her regular actions, "Without him she could not sleep, but sat all night at her window, looking at the stars, and she compared herself with hens, who are awake all night and uneasy when the cock is not in the hen-house" (Chekhov 11). From this statement, it becomes clear how extreme desires Olenka kept in her unconscious mind. In order to focus the influence of unconscious mind, Barry noted, "All of Freud's work depends upon the notion of unconscious, which is the part of the mind beyond consciousness which nevertheless has a strong influence upon our actions" (96). The consequence reached the peak when Kukin died untimely in Moscow. Losing Kukin Olenka became isolated. She lost all her aspirations to be happy and contented. The narrator of the story described her lamentations:

> "My darling!" sobbed Olenka. "Vanka, my precious, my darling! Why did I ever meet you! Why did I know you and love you! Your poor heart-broken Olenka is alone without you! (Chekhov 12)

Here, Olenka could stop her desire fulfilling. She failed as her unconscious desires enforced her to further options. She could not cross four months after the sudden death of Kukin. Barry argued, "Linked with this is the idea of repression, which is the 'forgetting' or ignoring of unresolved conflicts, unadmitted desires, or traumatic past events, so that they are forced out of conscious awareness and into the realm of unconscious" (97). In terms of Olenka, the remarkable two traumatic past events are the loss of her father and the first husband Kukin. The interesting fact is- when Olenka met Vassily Andreitch Pustovalov on the way to the church, she began to feel the force of her repressed desires once again, "All day afterwards she heard his sedately dignified voice, and whenever she shut her eyes she saw his dark beard. She liked him very much. And apparently she had made an impression on him too" (Chekhov 13). The most striking thing is- Olenka immediately forgot the memories of Kukin and replaced that position by Pustovalov, "and as soon as she seated at table began to talk about Pustovalov, saying that he was an excellent man whom one could thoroughly depend upon, and that any girl would be glad to marry him" (Chekhov 13).

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After losing the first husband, Olenka could take more time to think. The narrator noted Olenka's love and fascination towards Pustovalov, "Olenka loved him-loved him so much that she lay awake all night in a perfect fever, and in the morning, she sent for the elderly lady. The match was quickly arranged, and then came the wedding" (Chekhov 13). Olenka expected that her second marriage would make her happy. She would be able to fulfill all her previous unresolved desires that she was carrying for long. But the irony is- she again lost her second husband. After the death of Pustovalove, she repeated the same expression that she used after the death of Kukin, "I've nobody, now you've left me, my darling," she sobbed, after her husband's funeral. "How can I live without you, in wretchedness and misery? Pity me, good people, all alone in the world!" (Chekhov 16).

After the death of Pustavalov, Olenka's desires became active again when she met Smirnin. But she could not expose her project because Smirnin had wife and son. As a result, she had to repress all her desires to the realm of unconsciousness. "Olenka herself had grown plain and elderly; in summer she sat in the porch, and her soul, as before, was empty and dreary and full of bitterness" (Chekhov 19). The fact is- Olenka never had the chance to fill up this vacuum.

Jungian Collective Unconscious in "The Darling"
Carl Gustav Jung, the Swiss psychologist and psychiatrist, established a different concept in psychoanalysis. Determining the personal and collective unconscious Christopher Hauke remarked, "This speculation and investigation of the depths of human knowledge - beyond an outside conscious rational thinking of the day - also seems to predict an idea of the unconscious" (56). Jung later acknowledged that human being is subject to be motivated and directed by physical desires. Antonio Moreno pointed out the ultimate reality:

Nobody denies the existence of consciousness, because everybody possesses certitude of his own. But in the literature concerning the subject, consciousness is a vague concept, which makes it difficult to know its exact meaning and, in consequence, that of unconsciousness. (175).

The pertinent point here to be noted is that Jung's central concern was not only based on biological urge. He found multiple issues to be the source of unconscious. Nayar noted Jung's idea, "Jung proposed that, while the unconscious was important, the self was also influenced by social norms and the world around it" (73). Thus, it can be understood that the regular actions of human being can be motivated by different sources like social, cultural, and past experiences.

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In the short story "The Darling', Olenka was remarkably motivated by her physical urge since she was unmarried and lost in thought. Consequently, this biological drive had been reflected in her later thoughts, decisions, and actions. Likewise, her physical fulfillment, she was haunted by different issues like friendlessness, ill-fate and frustration on problematic future. If she had normal life having father, mother, and siblings, she could have a different equation of life. Taking all the multiple issues of life into consideration, C. G. Jung could not support Freud. From C. G. Jun's perspective, there were more issues in the story that motivated Olenka's unconscious state. He termed it as collective unconscious. These major issues have been presented below.

Demand of Existence and Isolation

From the very beginning of the story "The Darling", the first thing to noted that Olenka encountered the punitive brutality of lonesomeness. According to Alam and Uddin, "The darling in this story, loneliness corrodes a woman named Olenka who depends on others to share her life, but nobody understands her feelings" (46). Unluckily, friendship does not last for in her life rather it has doubled her sufferings. This circumstance was not her creation. By born she was carrying an unendurable curse. As a part of its consequence, she always had to be frustrated. The story started with Olenka's pensiveness, "Olenka, the daughter of the retired collegiate assessor, Plemyanniakov, was sitting in her back porch, lost in thought" (Chekhov 7). The purpose of her thoughtfulness lies on her remoteness.

It was really hard for anyone to live unaccompanied in a house having no relatives. The location of her house was also important to be remarked, "The house in which she had lived from her birth upwards, and which was left her in father's will, was at the extreme end of the town, not far from the Tivoli" (Chekhov 9). Olenka did everything to confirm her existence. For a better survival and happiness, she decided to marry one after another. If she had someone sympathetic like father or brother or a son, Olenka could have a different thought. Whatever she did has logical and natural equation. "It was evident that she could not live a year without some attachment and had found new happiness in the lodge. In anyone else this would have been censured, but no one could think ill of Olenka; everything she did was so natural" (Chekhov 17). The reason for what she offered her house to Smirnin and his son Shasha was to reduce her isolation.

Dominance of Ill-Fate

Fate always possesses an extraordinary control over human's decision and action. If it is supportive, people can enjoy a better and systematic life. On the other hand, if it is collapsed, people rarely can recover. What happened to Olenka's life was more frustrating. Once she had her father, an aunt, and a French school master. During those days Olenka passed her amazing

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moments. The narrator depicted Olenka's previous memory, "When she was at school, she had loved her French master. She was a gentle, soft-hearted, compassionate girl, with mild, tender eyes and very good health" (Chekhov 8). From this statement it is remarkably assumed how extraordinary days Olenka once passed. The branch she gripped once to survive distorted multiple times. For example, like others she had no memories either sweet or bitter with mother. She could not remember the presence of her brother and sister. Even whom he married first died untimely. In order to sweep the traumatic memories, she decided to marry for the second time. The irony is- she again lost him within six years. The narrator of the story figured out Olenka's understanding, "She was in despair, her head, her hands, and her feet would turn chill, and she would feel that she was the most unhappy woman in the world" (Chekhov 24).

Patriarchy and Lack of Self Reliance

Olenka Semyonovn is considered to be a great victim of patriarchal mechanism. The best point here to be concerned was that she had no personal opinion. Discussing the basic facts of the then Russian family Aliandra Antoniacci figured out the urgency of Olenka's support, love, and relief:

Ol'ga in "The Darling" does not have any opinions of her own. She adopts not only her husband's or lover's ideas, but also their worries and interests as if they were hers. She even takes care of a small boy, who is not her son, looking after him in all aspects of his life. Her need to love someone is so great that when she does not have anyone to love, she is completely depressed" (301).

It was true that Olenka never accused of it. But her words, actions and silence reflected the dominance of patriarchy. Possibly, during the time of Olenka, women had no way to express their opinions. She followed this unwritten custom deliberately:

And what was worst of all, she had no opinions of any sort. She saw the objects about her and understood what she saw, but could not form any opinion about them, and did not know what to talk about. And how awful it is not to have any opinions! (Chekhov 18).

From the story it was seen that Olenka was friendly, educated and good mannered. Therefore, she must have choice and opinions. There remains no statement in the story where Olenka protested or refused others' words and works. Whatever Kukin and Pustovalov said and did, Olenka trusted and followed. The most interesting thing happened, when Shasha came. She loved him like a mother and provided all the things a boy could wish. Yet the boy never behaved well with Olenka. Therefore, silence began to prevail in her character. Possibly being victim to be a woman, this silence was a protest against patriarchal mechanism. Another faulty point of

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Olenka to be noted here is her over dependency that made her submissive and reckless. Moosavinia indicated, "The Darling" is one of those short stories which particularly narrates the emotions and relations of Olga Semyonova who is always submissive and over-dependent on a man. (Moosavinia 1). If she developed a substantial self-dependency, she could have a firm control.

Treatment towards Love and Relationship

Like other issues the attitude towards relationship was also significant. She had good relationship with her father and the aunt Bryansk, "In earlier days, she had loved her papa, who now sat in a darkened room, breathing with difficulty; she had loved her aunt who used to come every other year from Bryansk" (Chekhov 8). She was a compassionate girl. Whenever she heard of someone's misfortune or bad news, she shed her tears immediately. It proves that she was haunted not only by her physical demands but also by sorrows and sufferings of others. Whoever she met she extended her enlarged heart. She never made any extra marital relationship. For practical and natural reason, she married twice. If she had bad intention, she would not decide to marry. "In Chekhov, love is not confined to platonic love; in addition, it has extended to physical love and extra –marital love. Love is a feeling and commitment which is fulfilled through marriage" (Alam and Uddin 46). She was loyal to her husband. For example, Olenka could make an extra marital relationship with Smirnin. When she learned about his problematic affairs, she suggested Smirnin to make it up with his wife. She used to talk and play cards with Smnirnin in the absence of Pustovalov. She could hide them. But Olenka shared everything to Pustovalov, "And when Pustovalov came back, she told him in a low voice about the veterinary surgeon and his unhappy home life" (Chekhov 16). When Smirnin resigned his job and returned, Olenka offered her house without any rent. It means that Olenka could not tolerate loneliness. She always expected someone beside her. The narrator noted Olenka's concern about Smirnin:

> "Good gracious, my dear soul! Lodgings? Why not have my house? Why shouldn't that suit you? Why, my goodness, I wouldn't take any rent!" (Chekhov 20)

All these factors worked behind Olenka's collective unconscious.

Rise of Motherhood

Olenka always wished to have a family and children despite being a widow. But she never met that happiness. Therefore, in her collective unconscious state, motherhood prevailed. When the veterinary surgeon Smirnin came with his only son Shasha, Olenka became happy. She felt an urge of motherhood inside. "Her heart warmed and there was a sweet ache in her bosom, as though the boy had been her own child. And when he sat at the table in the evening, going over his lessons, she looked at him with deep tenderness and pity" (Chekhov 21). Olenka took

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care of Shasha and tolerated all his ill manners. In order to fulfill her desire to have a child, she called Shasha as "Shashaenka" keeping the common tune of her name. To focus Olenka's love, the narrator added, "Ah, how she loved him! Of her former attachments, not one had been so deep; never had her soul surrendered to any feeling so spontaneously, so disinterestedly, and so joyously as now that her maternal instincts were aroused" (Chekhov 23).

Even she had plan to pass her entire life for this boy, "For this little boy with the dimple in his check and the big school cap, she would have given her whole life, she would have given it with joy and tears of tenderness" (Chekhov 23). From this statement it can be claimed that whatever Olenka did for Shasha was for her unconscious maternal instincts.

Conclusion
Olenka Semyonovna's actions are necessarily based on unconscious state. The activities she did in the entire story can be examined in the light of Freud and Jung, respectively. In one side, she was beautiful, healthy, and good mannered. Being a lonely girl, it was quite natural to be driven by physical desire. Olenka successfully captivated both Kukin and Pustovalov's concentration by applying her physical appeal as a tool to fulfill her suppressed fantasy. Here, the replication of Freudian unconscious is clearly visible. On the other side, Olenka's situation and engagements can be investigated from Jungian collective unconscious. The fact is- Olenka was not only directed by physical appetites but also by other drives. She enticed Kukin and Pustovalov not to make extra marital relationship rather to marry. Besides, she did not marry twice intentionally. If Kukin did not die ill-timed, she would never have thought of the second option. Fate, death and reality made Olenka's life so vulnerable that she suffered immensely to endorse her existence. Since Olenka's marriage did not last long, she never tasted the sense of motherhood. All these drives functioned as the vital components of collective unconscious.

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